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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



Volume 5


Number 2

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Ted Sanner
16 Pleasant St.
Bellevue, Mass.



Larrupin' Lou Harrington



Larrupin' Lou Harrington, dean of all the square dancing of Rockford and Northern Illinois is with us no more. Lou passed away August 17, after an illness of several months.

Lou was a real estate salesman. He moved to Rockford eight years ago and founded one of the first square dance groups in that area. From that modest beginning, it is estimated that he has taught 25,000 people how to square dance in those few short years, a mark probably eclipsed by no one in the West. Groups of his and callers he taught are now carrying on in Rockford, Beloit, Freeport and Janesville among other cities.

He will be remembered for his many contributions to AMERICAN SQUARES, his own news letter and many articles in local newspapers. He was a man of enormous energy and personality and there are few people who have met him that were not indelibly impressed by the contact.

Although Lou has left us, he has left a lasting monument to himself in all those who he taught to love and enjoy square dancing. They remain to pass his spirit on to others. It can be truly said that Larrupin' Lou made this world a better place in which to live.

"Promenade," I hear Him call,
"Promenade!"

Your work on Earth is done
And the Great Square Dance Caller of them all
Is calling.
So allemande left once more
And promenade off the floor.

Goodbye, Old Lou
You've earned your rest.
We'll miss you, but it won't be long
Before we hear you call again,
"Sets in order, yes, you and you"
And we'll promenade, one by one with Larrupin' Lou,
To the promised land.

—FRANK L. LYMAN, JR.

AMERICAN SQUARES

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Square Dance Copyright

By CHARLES CRABBE THOMAS
of the New Jersey Bar

There can be no copyright in a dance as such. A dance is like a song in that it must be danced as a song is sung, to be of any use. It is like a play in that people go through motions to use it. There are special sections of the copyright act which grant to the composers of songs the sole right to sing or play those songs or to license the singing and playing of them; and which give to dramatists the sole right to perform or license the performance of plays. But there is no section giving the inventor of a dance the sole right to dance or license the dancing of the dance.

Marie Louise Fuller thought she had a way around this. She had a dance, called **The Serpentine Dance**, which she presented to large audiences, copyrighted as a play. The audiences were so large that Minnie Renwood Bernie decided to try for a share of them herself and she put on the dance. This was rank theft, but when Marie tried to stop Minnie, the court said that there was nothing dramatic about the dance and it could not be copyrighted as a drama, and if not as a drama, then not at all.¹

Anyone can do any dance without restriction.

It is an interesting problem whether a call could be copyrighted as a song and its use restricted to licensees of the composer. However, I can point out that a call is a part of a dance. It is not something one listens to as one listens to and enjoys a song. There is a definite difference between calling and singing.

Copyrighting the Writing

However, the copyright act provides for the copyrighting of all writings of an author. The written call and instructions for the dance can be copyrighted and their reproduction by printing controlled, provided the other requirements of the copyright act are met.

In order to obtain a valid copyright on any writing, it must first be original. It must be the creation of the author who copyrights it or licenses the copyrighting. If there is anything that has appeared before, the applicant can go through the motions but he can not obtain a good copyright.

Of course, if the copyrighter has bestowed some work and labor on the creation, those new portions may be validly copyrighted. So a new edition can be copyrighted and the copyright will be valid as to the new material that appears in the new edition.

The material must not only be original with the author, but he must not have previously presented it to the public. He must not have, as the term goes, "dedicated" it to the public by presenting it in uncopyrighted form. This dedication arises when the author presents the material to the public in some undedicated form with the intention of making it part of the public domain. Thus if the matter is published in an uncopyrighted publication, it is dedicated to the public and no one, not even the author, may thereafter obtain a valid copyright on it. However, it can be given to the public with a limited intention and so be preserved.

The president of the National Institute Incorporated for the Improvement of Memory had a course of lectures on memory training which he presented over the country. After he had established a final and best form, he copyrighted the lectures. They proved so popular that he organized the corporation and engaged other lecturers to present the courses under his auspices. One of these turned out to be a wolf in sheep's clothing and after learning the lectures, he resigned and set himself up as an authority on his own hook delivering his erstwhile employer's lectures.

The NIIM sued him. He set up that the lectures had been dedicated to the public by their presentation before the copyright was taken. The court declined to view the subject in that light and said that the publication had been only limited. The copyright was good.²

A caller might thus present his new dance for the purpose of trying it out and adjusting it without dedicating it to the public. A copyright thereafter taken would be valid.

Music

The same rules govern the copyrighting of music. The tune must be new or there must be something new added. "However, in order to be copyrightable, the new arrangement must be something more than a mere copy of the older piece with additions and variations such as any writer of music with skill and experience may readily make."³

W. W. Cooper took the old hymnal **The Sacred Harp** after the copyright had expired and rearranged it. The old book had only soprano, tenor and bass parts; he added an alto. J. S. James took Cooper's book, alto and all, and reprinted it. The court said that Cooper could not claim a copyright, even on the alto part.⁴

On the other hand, Paola Citorello sang some of the old Italian folk songs on his trip to the United States, accompanying himself on the guitar. What he could not remember, he improvised. When he arrived, he thoughtfully visited a phonograph record company. Someone arranged the song for him and he copyrighted it. The court said, "How much of Citorelli's composition was subconscious repetition of this old song as he heard it sung and how much of it was original with him, no one can say. No doubt he had heard some variations of the old song and was trying to remember it, but the product differed in words and music from any version of it that has been proved, although the theme was the same and the music quite similar. To the extent of such difference, he was the author of the new arrangement of the words and music of an old song. That these differences have been of some importance may be inferred from the plaintiff's commercial success in selling it and the defendant's desire to appropriate it. There must have been something which Citorelli added which brought the old song back into popularity with his own people in this country and sufficient, I think, to support his claim of copyright."⁵

Use

How much protection does the copyright give? No one can copy the creation, of course. But exactitude is not required. "A copy is that which comes so near the original as to give to every person seeing it the idea created by the original."⁶

(Continued on page 10)

How We Do It In Our Town

By EMMETTE WALLACE

(While Emmette tells a story, he still wants to know how you do it. Write him at 702 Pampa Street, Pasadena, Texas.)

All the world's queer but me and thee—and sometimes I doubt thee. While some square dancers have an attitude of "my way is THE way," most of us are not only tolerant of, but are interested in learning the other fellow's way. This is a chance for you to learn a few new tricks and let the rest of us know your thoughts.

Before we start digging into the execution of the fundamentals of square dancing there are two points to be emphasized. First, there is no intention of deciding which is the right or best way or even the original way of doing the fundamentals. Second, while an **attempt** will be made to indicate chronological development, I have no deep-seated convictions and will be glad to hear your ideas on any point.

Honors

Most colonial quadrilles started with "Address partners, address corners." John M. Schell in his book, **Prompting, How to Do It**, said this was a direction for the dancers to salute or bow. In Henry Ford's **Good Morning**, this is described as a slight bow. The gents are shown with hands at their sides while the ladies hands are in front of them.

In New England this term has been retained to some extent though Beth Tolman and Ralph Page give the movement as a bow by the gent and a curtsy by the lady. Somewhere down the years this call changed to "Honor" instead of "Address."

In most places the bow and curtsy are done to "Honors." Durward Maddocks of Rhode Island includes salute, honor and address—all meaning to bow. Nearly all of my correspondents indicated that the execution of "Honors" is about as described by Herb Visser of Los Angeles. "The ladies curtsy, spreading their skirts with both hands. The gents bow with the left hand over the heart (not over the stomach) and the right hand either extended to the person addressed or behind the back." Some groups use the above for partners while the gents reverse the position of the hands for anyone else honored." Sam Justin of Fort Worth, Texas, uses the right hand over the heart for all honors.

The curtsy of the ladies seems almost universal but the gent's movement varies from a nod (Margo Mayo, New York and Graeme and Anna Marron, Bennington, Vt.) to an elaborate bow with clicking heels and all the trimmings. Jimmy Clossin of El Paso, Texas, says heels together. Lou Harrington of Rockford, Illinois, told the gents to be sure to bow from the waist and not the neck. Many teachers remind their pupils to look the person being honored in the eye—with a smile.

One peculiar corruption has grown up in many places such as professional dance halls where discipline is lax or non-existent. Through a misunderstanding of the meaning of the term **salute**, a military salute, hand to the forehead, is delivered. This may be found in North Jersey among other places.

(Continued on page 11)

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Letters

Dear Charley:

Henry Zander's article on the spring floor reminds me of a dance we had in our house about a year ago. A number of couples were invited and we proceeded to square dance in a room under which a cellar had just been dug. The floor went up and down a full four inches and the top of the piano went back and forth almost that much. A plumber in the group who had some knowledge of structural limits became so interested in the possibilities of landing in the cellar that he refused to dance. The following week, I installed some posts and our dances have now returned to the use of two dimensions.

Sincerely,

REUBEN MERCHANT, Nassau, N. Y.

Editor's Note:—Do you know **Dancer 'er to the Ground** George Sessions Perry's delightful story in **Hackberry Cavalier**, in which the floor did go in?

* * * * *

Dear Mr. Thomas:

I am one of the old-timers out this way. Have been calling and teaching for many years. I was born in New England and remember the old time dances. I had to attend dancing school when I was a kid. The maestro was one of the old school. He kept us sanding at attention and did he drill us! Believe me, I still remember vividly the hours we spent lined up across from the girls. Finally, at long last, we were permitted to dance as couples.

The old maestro stressed courtesy, low sweeping bows, balances, etc. I have always had a very warm feeling for him because of his insistence upon courtesy. He made us like to be courteous and if he never did anything else, that is enough. I am happy to say that I have never had a group in all these years who did not accept the courtesies of the dance with willingness and with a smile. I start all my beginners with a short talk regarding the relation between old time dancing and courtesy. Of course, nothing approaching the style of the old maestro, simply telling the dancers that courtesy and old time dancing go together like ham and eggs. Then I teach them to honor their partners, etc. From then on I have never had the slightest difficulty with any group regarding courtesy.

Now how did I ever get off on that subject? I wanted to write to you and ask you for some details regarding the balance steps you folks use back there. Let me ask a specific question about a specific dance and that will answer my question. First of all, let me say that my reason for asking is that some Eastern dancers who have come out here have exhibited a balance step with much stamping of the foot. I do not remember any stomping in the balance when I was a kid back there.

"The two head gents with the right hand around and mind your step in time, the left hand back, etc., and balance four in line." Will you please write me and tell me the exact steps and movements in the balance above? Do the dancers stomp? If so, will you please tell me how widely the stomp is done and where it originated?

The above sounds as tho there was an argument. There is none. I am just curious, that's all. I just do not remember doing any stomping in the balance, and if it is done now, that's all right with me. I am quick to accept the other fellow's way, provided he has something worth doing.

You might be interested to look in Ford's **Good Morning** and see in one of his quadrilles all the movements of the "new" dance done to the tune of **Glory Hallelujah or Marching thru Georgia**. There is very little that is new in square dancing. I have "invented" a great number of dances. At first I swelled up considerably until they came back and hit me between the eyes. Someone showed me that what I thought was original was not original at all. Then I began to wait and sure enough practically everything I invented turned out to be something that had been done before. Now I invent a dance and wait a year or so. Then usually tear it up. I have satisfied myself with some nice movements which I use for exhibition purposes, so the world has lost one of its great composers. The world seems to be getting along very nicely, however, in spite of its great loss.

My greatest contribution is the **Octuple Duck**. It goes like this: "Eight to the center with the octuple dive. Dishrag. Inside arch, outside under. Double the dose and down the rattlesnake hole. A tripple dive and then duck under." I use this as a closing number and it is a honey!

Yours very truly, GUY R. MERRILL, Pomona, Calif.

* * * * *

Dear Mr. Merrill:

As far as I can make out there are eight figures or steps which are correct to do when the caller yells, "Balance!" The New England kick balance, as we do it, is done by stepping on the right foot and swinging the left foot in front of it like a chorus girl is supposed to do, and then stepping on the left and swinging the right in front of it.

The teachers and leaders insist that this should be a smooth, graceful motion. You can't hold down youth, however, and it is often done very loudly. Not only is the standing foot stamped on the floor but the heel of the swinging foot hits the floor as the foot goes in front of the other until the rafters ring and the floor sways. When I first started dancing, I met a fellow who used to leave the floor a foot in doing the step.

With regard to **Life on the Ocean Wave** as recorded on Victor records by Phil Conklin, "Balance four in line," is like this. Locally I insist that this balance should be a step balance: a step forward, a step back, step forward, break in the center and turn as part of the second step forward. This gives a very graceful figure with a wavelike motion of the line. However, in other parts of the East, the kick balance is used and can look very well if all dancers leave the floor at the same time. The trouble with my position is that the same figure appears in **Hulls Victory** and there the kick balance is historically correct. To my mind, the music calls for a step balance in one place and a kick balance in the other.

Now, how about an explanation of your **Octuple Duck**? I couldn't figure it out from the calls.

Good dancing,

CHARLEY THOMAS

* * * * *

Dear Charley:

Thank you for your answer. The balance you describe is exactly as I remember it—with any stompin'. Am glad to hear that you advocate a smooth step. When I start beginners, the very first thing I do is to give them a demonstration of what not to do. I hop and leap and stamp and swing my arms about, always with music being played. They feel quite superior to such a performance and are quite willing to try to dance smoothly. Then I show them the smooth step and ask them to join me in shuffling about. They join me and we get off to a pretty good start with the idea of smoothness well implanted in their minds.

My **Octuple Duck** is non-existent. I was trying in a clumsy way to be sarcastic. I thoroughly believe that the dancer has a right over that of the caller in that a dance should have some slight indication as to what is expected of the dancer. Too many calls are coming out which are so lacking in meaning as to be downright silly.

In this vicinity we have quite a number of calls which no square dancer could possibly follow without previous explanation. My wife and I have danced to the call for many years and we take considerable pride in being able to visit new localities and do the dances to the call. I have no particular complaint about the following, but I will cite it as an example.

"Allemande left in the Alamo style, a right to your partner and balance awhile." For some time I have been using this same dance starting it with a right hand star. However, I am calling it as above now after having changed the call to, "Allemande left and hold her tight, back to your partner and give her your right, balance in and balance out, etc. At least the dancer gets something concrete to guide him.

I like to work with very large groups. I use a formation I call the **Highland Springs Star**. Highland Springs is a ranch at Beaumont, Calif. I get the dancers into a grand march starting with fours to save time. When there are thirty-two in line, I call, "Circle thirty-two." From this formation I give them some allemande lefts and various circle movements such as the corner swing. Then I call the **Highland Springs Star**.

(Continued on page 13)

Records

CHARLEY THOMAS

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



CRYSTAL of which we have No. 144 Chicken Reel and Done Gone, 145 Mississippi Woodchopper and Arkansaw Traveller, and 146 Devil's Dream and Turkey in the Straw standing high on our list of recommended records are now pressed in vinylite at no extra cost; 89c. Send us your order.

OLD TIMER RECORDS. Clay Ramsey and the Old Timers, are of generally good quality but very slow. Recording good. Playing, good. Balance good, though it is short on bass. **8001 Varsouvienne.** Someone asked me for this arrangement not long ago: two figures and then a waltz. Metronome 20. TR 75. **Red River Valley** Metronome 106. TR 72. **8002 Western Schottische.** Good old Rustic Schottische again. This makes the sixth recording of it. Metronome 130. TR 72. **Golden Slippers** Metronome 123. TR 77. **8004 The Glow Worm** Metronome 98, TR 65. **Ten Pretty Girls** Metronome 134. TR 70. **8005 Heel and Toe Polk** Metronome 110. TR 75. **Brown Eyed Mary*** Metronome 108. TR 73. **8006 Chicago Glide.** Anybody know how to do this? Metronome 84 and 136. TR 75. **Virginia Reel (Irish Washerwoman).** Metronome 114. TR 72. **8007 The Manatau** Metronome 102. TR 80. **El Rancho Grande*** Metronome 122. TR 80. These records have all been rated low because of their slow tempo. If you like slow music, I recommend them.

VICTOR P249 SQUARE DANCES. Without calls. Spade Cooley and his band. Three 10-inch records. Victor's usual good job of recording and pressing but the playing is too fast and the fiddle comes in too strong and coarse. **21-0080 Flop Eared Mule** Metronome 139. TR 70. **Wagonner.** More noise than music. Metronome 154. TR 70. **21-0081 Wake Up Susan** Metronome 148. TR 70. **The Eighth of January** Syncopated in spots. Metronome 136. TR 75. **21-0082 6/8 to the Bar** Metronome 137. TR 75. **Ida Red** Metronome 137. TR 70. We stock this album at \$3.47. Some of you received sample copies of one of these records. RCA Victor asked us to give them some names of people who would show off some of these records. Naturally we chose those of you who had bought records from us. You see, it pays to buy from **AMERICAN SQUARES.**

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*See TRY THESE for this dance.



From a Caller's Scrapbook

By Ralph Page

Some of our larger farm houses had dance halls built right in along the back of the second story. Most of them had spring floors, too, and there are people today who remember these floors and how easy it was to dance on them. They were not large halls, just large enough for a couple of sets of dancers.

There were many itinerant fiddlers traveling through the region. Usually they traveled on foot stopping at nightfall at the nearest farm house. Folks were always glad to see them, and in payment of their food and lodging for the night would ask them to play a few tunes. This the musicians were always ready to do, for it meant a gathering of all the neighbors for a kitchen junket.



The furniture would be cleared away from two or three downstairs rooms. If it was summer, then the kitchen stove would be carried out into the shed to make more room, and the fiddler would stand in one corner of the biggest room and play for hours. Sometimes he would call for a milking stool and, getting up into the sink, he would sit there in state and safety. Before the party was over he would ask for donations, and everybody there was supposed to contribute whatever he could afford.

These traveling fiddlers always knew the latest songs and ballads, and during a lull in the dancing would sing one or two of them. In the days before newspapers were commonplace this was the only way that our ancestors had of commemorating any unusual event. Such songs as **Fair Charlotte** or **Springfield Mountain** and dances like **Hull's Victory** are good examples. No junket was complete without its quota of tall tales or ghost stories, and here again, the itinerant minstrel had dozens on the tip of his tongue and only wanted an audience and an opportunity to share them with anyone.

Hustings, raising, sugaring-offs, sheep-shearings or weddings, all were occasions for dancing. Yes, and wakes, too, often saw a jig done by the friends of the deceased—not in joy at his passing, but in sorrow at his not being able to join in it. (To be concluded)

COPYRIGHT — from page 3

The infringement need not be a complete or exact copy. The question is "Has the one charged made an independent production or made a substantial or unfair use of the copyrighted work?"²

On the other hand, "a copyrighted work is not tabooed to subsequent workers in the field. Some use of it may be made as otherwise the progress of science and useful arts would be hindered and not promoted by copyright; but such permitted use is subject to the general limitation. Copyright must not be carried to such an extent as to be substantially injurious to the original work."⁷

Questions Answered

QUESTION: What's to prevent someone from copyrighting all the old dances and keeping me from printing them?

ANSWER: There's nothing to prevent anyone from publishing a dance and sending copies to the Library of Congress with the fee. He can even print in the book, "Contents of this book copyrighted. Not to be reproduced without the written permission of the author." But he cannot obtain a valid copyright on what he did not invent himself.

QUESTION: The ASCAP has copyrighted **Soldiers Joy** and I can't play it without paying them a royalty.

ANSWER: Supposing that the ASCAP could obtain a limited copyright in their orchestration of **Soldiers' Joy**. (Orchestrations may be copyrighted.⁸) They still can not prevent you from playing another version. Get an old one on which the copyright has expired, make your own or tell your musicians to play by ear—as all good folk musicians should anyway.

QUESTION: A chap came down here and got all my best calls and put them in a book and copyrighted them. Suppose I want to write a book some day, can't I use them?

ANSWER: You can. The way I see it, neither he, nor you, could copyright them. He because they were not original with him and you because you have dedicated them to the public in calling them all these years.

QUESTION: That guy copyrighted some dances, but I'll fix him. I'll just change them a bit and use them.

ANSWER: If you mean **printing** as **using**, you won't, **provided he has a valid copyright**. There's no restrictions on your calling them, but a minor change won't permit you to print them. If people can tell it's the same call, you're infringing.

¹Fuller vs. Bernis, 50 Fed. 926.

²Nutt vs. National Institute, Inc., for the Imp. of Memory, 31 Fed. 2nd 236.

³18 Corpus Juris Secundum 43.

⁴Cooper vs. James, 213 Fed. 871.

⁵Italian Book Co., vs. Rossi, 27 Fed. 2nd 1014.

⁶18 Corpus Juris Secundum 215

⁷18 Corpus Juris Secundum 219

⁸Edmonds vs. Stern, 248 Fed. 897.

WE DO IT — from page 5

Now, who do you honor? The original "address partners, address corners" was used only as an introduction. In many places partners and corners are still the only ones honored. Charley Thomas says this is true in the Philadelphia area. Other places, particularly in Texas, and especially around Houston, the honor is also used as an ending or part of an ending. Callers in this area may ask for honors to partner or corner first or to either alone. They may even ask for honors to your opposite, or the audience (see Herb Greggerson's **Thread the Needle**). By the way, has anyone ever heard "Honor your right hand lady?" I see no reason why the poor girl should be slighted. Lately, I've heard a few callers end a dance with, "Now honor your partner, honor your corner, wave to your opposite across the hall, thank your lady and that'll be all."

Does anyone have anything to add?

Square Dancing In Community Youth Work

By HERMAN SILVA

A certain small Michigan community is now on the road toward growing better because square dancing has proved to be a useful instrument in community youth work. The group of Michigan State College students who acted as volunteer leaders there for two years would earnestly recommend the grand pastime as an entering wedge toward teaching cooperation and group spirit.

The college leaders entered a situation that had already been declared impossible. It wasn't a true community we were to work with, just a collection of houses whose inhabitants weren't neighbors.

A curious transition from rural to urban conditions was taking place there which left the community without the organization characteristic of either. The rural institutions were gone and there was no urban social center whatsoever; no movie, no park, no ice cream parlor.

The leaders had been told that the youth there were tottering on the brink of juvenile delinquency, but, as an acute observer among them observed, "There isn't any way to be delinquent here." The problem was actually the existence of a disheartening vacuum. The children just didn't have available the multitude of social experience which go into the education of normal growing youngsters. As a result they were handicapped so much in comparison with their schoolmates. (They were split up among six different schools just to make matters worse.) That they hated school and many dropped out early.

How to approach the youngsters at all was a difficult problem. Formal games were out of the question since they required giving orders and order giving just didn't work. The youngsters had been called much worse things at home than the college leaders were permitted to say. Popular dancing was tried and interested a few of the girls who were natural dancers anyway. As for the boys, they wouldn't be dragged dead into anything of that sort—which is precisely the view that the writer held at that age. Square dancing was different. It wasn't sissy, and, if simple forms were employed at first, it was easy. The dancing that occurred was on the wild rather than skillful side, but it did get the bunch to doing something together.

That was the beginning. It was the chance for the youngsters who quickly became acquainted with the college students and established them as the best idols they had known. Acquaintance grew between youngsters who lived only a few blocks from each other. The regulation of the dances brought up desires to do other things, and an organization came into being. Activities grew up: picnics, parties, a multitude of sports, a newspaper, an art class and so on, all on funds raised by the group itself. Then they began to organize their own sports teams for the first time and it was they who were called upon by their schoolmates to take the lead in activities.



Best of all, there was some success in the reaction of a community spirit. The children had learned to act together in the square dances and the activities which grew out of them. The parents caught the lesson. After many disappointing months, they could at last be heard talking about what was good for the whole community. The community church and the Scout troop received increased support and local businesses actually sponsored two baseball teams.

At that stage the responsibility for the project was handed back to the community to take or leave. With the square dance as a beginning, the start toward betterment had been made.

In Oakland, California, folk dancing is largely sponsored by the City Department of Recreation. The teachers in some cases are paid by that department and in some cases by the school board. The school auditoriums and gymnasiums are furnished free. A dancing class usually numbers anywhere from 40 to 70 students. I understand that if a teacher does not attract fourteen or more, he or she does not hold the job. The class is discontinued.

In some cases a class organizes a club, the members pay dues, some of that money goes to pay the teacher. They get the use of the school free just the same except on their party nights, which are once a month, when they have to pay a small fee to cover lights and janitor service.

San Francisco does things differently, many of the classes are taught in hired halls. They charge fifty cents each night. The teacher runs it as a business. Either plan seems to work out well. They have turned out a very large group of dancers on both sides of the bay. In fact they make the claim that there are 17,000 folk dancers around this bay district. Most of the square dancing is done to records with the calls on. At the large parties and festivals the live callers are used.

One criticism I have is that the folk dance craze here is all slanted to young people. We are past sixty and are about the oldest folk dancers in this vicinity. We have picked it up very rapidly, partly because we have both been ballroom dance teachers. What is badly needed here is some senior folk dance clubs. There are hundreds of older people who want to get in the fun of folk dancing and doing squares but there is no opportunity with these kids. They run the squares so fast that it is well said when a recent writer called it a rat race. Maybe I am an old foggy, but I like my squares done in nice easy march time with some dignity and ballroom decorum.

—WALTER GORDON, Oakland, Calif.

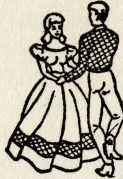
* * * * *

Four gents to the center and form a right hand star
Four ladies move in and hook on
Gents swing out and ladies swing in.
Four more ladies hook on
Four more gents hook on.
Ladies swing out and gents swing in (done by twos)

Then four more gents hook on and the ladies and swing out, etc. until everybody in the circle is now in a star. It is a beautiful spectacle to see this enormous star revolving, especially if you have a lot of them. When there are eight in each prong of the star and the gents or ladies swing out, it is one of the prettiest things you have ever seen. When they have finished the star, call **Break in the center and circle eight hands around** and you have them in formation for a regular square dance routine.

Will you permit me to air my pet peeve? I should like each caller to be compelled to explain **Bumps-a-Daisy** before he calls. Each caller should be required to explain which buttock one should present, whether the right buttock or the left buttock in doing his **Bumps-a-Daisy**. I think it shows very poor taste and I have heard many uncomplimentary remarks made about callers who put on this thing. Don't you think square dancing could survive without it?

Yours very truly,
GUY R. MERRILL



COMING EVENTS

Send in notices for December and early January before the 20th.

OCTOBER 2—Armory, Duluth, Minn. Folk Dance Federation of Minnesota.

OCTOBER 21—Wildwood Park Ballroom, Dayville, Conn. Annual Hayshakers Dance. Ernie Rock and The Band that Swings the Squares. Earl Johnston calling.

OCTOBER 22 and 23—Oregon State College, Corvallis, Oregon. Third annual American Folk Dance Clinic. A full day of instruction and discussion.

Miss Erma Weir in charge. Dances on Saturday night and Sunday afternoon.

NOVEMBER 11 and 12—Amarillo, Texas. Fourth Annual National Square Dance contest. Contact H. Grady Wilson, Box 2446, Amarillo, Texas.

NOVEMBER 13—Rustic Cabin, Englewood Cliffs, N. J. Annual Caller's Jamboree. Square dancing from 12 noon to 12 midnight.

The Altoona Centennial Celebration

Square dancing came in for more than its share of fun and glory during the celebration of Altoona's one hundredth birthday. Every evening of the Anniversary Week (August 7 to 14) featured a square dance somewhere.

Monday evening the Naval Armory was the scene of a jamboree sponsored by the Blair County Round and Square Dance Association. The huge hall was packed with forty sets dancing at one time. The callers were: George Trostle, Buz Albright, Walt Koelle, Bill Martz, George Tannyhill, Ralph Helsel, Joe Corrado, Paul Mock, Clyde Stutzman, Al Spiers, Bob and Barbary Wary. Don West's Barn Dancers, Roe Eckroth's Orchestra, the Logan Valley Serenaders, Mrs. Schmittle's Orchestra and Bob Wrey's Country Dance Band furnished the music. Most of the callers used their own original calls and variations much to the joy of the dancers.

Square dancing was even featured in the parade. The Bald Eagle Grange entered a float in the Agriculture Parade with four couples in farming costumes doing an old fashioned hoe-down. In the Labor and Industry Parade, Jesse Barley's Old Barn entered a float with Bob Wray backed by his Country Dance Band calling to a set dressed in white and blue calico and denim. Bob tells me he called thirty-one figures by the time the parade was over.

On Saturday evening Railroad Night emphasized the inter-relationship between the City of Altoona and the Pennsylvania Railroad. The highlight of the show was the P. R. R. Square Dance Group dancing in one hundred year old costumes. This part of the program lasted about half an hour. Nine sets took part. The entire program was called by Bob Wray and was produced by Orville Taylor. It was a good job well done.

—DOUG DURANT, JR.

FOLK DANCE FEDERATION OF CALIFORNIA

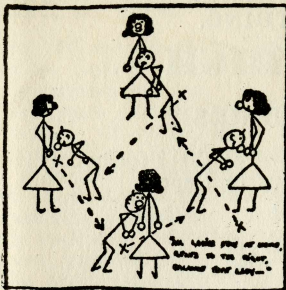
LET'S DANCE— Monthly Magazine

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.

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ALBUM NO. 1

- | | |
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| <p>601 - A—1
Square Dance..... Hen and Chickens
Take a Little Peek; I'll Swing
Your Girls, You Swing Mine (L.
S.); Elbow Swing (L.S.); Dive
for the Oyster (L.S.)</p> <p>602 - A—2
Square Dance (first half).....
Cactus Capers
Promenade the Inside Ring (L.
S.); Four Ladies Chain.</p> <p>603 - A—3
Square Dance (second half).....
Cactus Capers
Shoot That Pretty Gal Through
to Me; Swing That Girl Behind
You (L.S.); Swing At the Wall
(L.S.); Ring, Ring, Pretty Little
Ring</p> <p>604 - A—4
Singing Call
Swing Your Honey</p> <p>605 - A—5
Round Dance
La Varsouvianna</p> | <p>605 - B—6
Round Dance
Cotton Eyed Joe
Good Night Waltz</p> <p>604 - B—7
Square Dance..... Raggety Ann
Swing the Opposite Girl With the
Right Hand Around; Meet in the
Center and Swing Right There.</p> <p>603 - B—8
Square Dance (first half).....
Chichester
Divide the Ring and Cut Away
Four (L.S.); Promenade the In-
side Ring (L.S.)</p> <p>602 - B—9
Square Dance (second half).....
Chichester
Two Ladies Chain; Divide the
Ring Combination (L.S.)</p> <p>601 - B—10
Square Dance..... Waddy Swing
Inside Arch-Outside Under (L.
S.); Inside Up-Outside Under;
Three Ladies Chain (L.S.); Swing
the Right Hand Gent with the
Right Hand Round (L.S.)</p> |
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ALBUM NO. 2

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| <p>606 - A—1
Singing Quadrille—Part 1</p> <p>607 - A—2
Singing Quadrille—Part 2</p> <p>608 - A—3
Singing Quadrille—Part 3 and 4</p> <p>609 - A—4
Singing Quadrille—Part 5</p> <p>610 - A—5
Chase the Rabbit..... Rompin Molly</p> <p>606 - B—6
Round Dance—The Merry Widow</p> | <p>Waltz.</p> <p>607 - B—7
Square Dance..... Hen and Chickens
Without Calls</p> <p>608 - B—8
Round Dance..... Skating
The Skaters Waltz</p> <p>609 - B—9
Square Dance..... Cactus Capers
Without Calls</p> <p>610 - B—10
Square Dance..... Honest John
Without Calls</p> |
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California Folk Dance Summer Camp

The 1949 session of the Folk Dance Summer Camp, held at the College of the Pacific, Stockton, California, was a wonderful success.

Last years faculty, augmented by Vyts Beliajus (Lithuanian dances), Elma McFarland (English dances) and Bob Osgood (squares and **Sets in Order**) really presented a fine program of new, intermediate and advanced dances for the diversified types of dancers enrolled. A costume display, featured a different country each day, was under the direction of Virginia Anderson, assisted by Grace Perryman.

The camp was divided into a beginners' session, lasting four days, and an advanced session, lasting six days. The beginners' session was especially good because of the daily lessons in basic steps and technique conducted by Madelynne Greene. Many complaints were lodged because this class was not continued in the second session.



—VIRGINIA ANDERSON

Quadrille's Red and Blue

Oklahoma City boasts the largest dance club in the country. Bob Kenyon, local nurseryman, is president. Hugh Gill, courthouse, is secretary-treasurer. Either will answer questions about the following plan.

Using two paid callers, the five-year old Quadrille Square Dance Club dances its more than 250 paid-up couples in plenty of room in two shifts of 27 sets each on the first Thursday of each month.

Gents of the first 100 couples arriving receive red ribbons and always dance first. The next 100 receive blue ribbons and dance next. Each color is on the floor about ten minutes. This allows for more dances and better variety. There are no encores. There are two Grand Marches: one Red and one Blue. One four-piece orchestra plays continuously from 8 to 11 except for the minute or so needed for shift changes.

Each caller calls the same dances twice: once for the Reds and once for the Blues. No dancer misses anything by reason of his ribbon color. Dancers may change ribbons if they wish to dance the same dances twice. Most prefer to watch or visit. There is no crowding. Each set must form under one of the 27 set numbers. If the crowd thins down, the caller permits sets from the other color to fill the floor.

The two-shift idea provides dancing space for an extra 100 couples in what was an already overloaded one-shift club. The increased cost, for the additional caller and continuous music, runs about one-fifth.

Ninety-five per cent of the 500 members of Quadrille (usually 400 present) like the innovation. Two-thirds of the couples pay their \$12 per year dues in advance. Dues by the quarter are \$4. The admission tax varies on account of the two methods of paying dues. Most people try out at \$4 and then pay for a year.

Up to the intermission, dances are "All Choice." From then on, two "Gent's Choice" and two "Ladies' Choice."

BUMPS-A-DAISY

Singing call. Music: Rig-a-Jig-Jig. Song Book. Records: Folkraft 1058 Disc 333

First couple out to the right and circle four, circle four

On to the next and circle six, circle six around

On to the next and circle eight, circle eight 'till you get straight

Clap your hands, slap your knees, and bumps-a-daisy if you please.

Swing on your corner, swing around all, and promenade eight around the hall.

—REUBEN MERCHANT, Nassau, N. Y.

Ed. Note.—Rube does not explain which buttock is presented to which buttock.

Try These

EL RANCHO GRANDE

Singing Call: Same music. Sheet music. Record: Old Timer 8007

Left hand on your corner (Allemande left)

And swing your senorita

Promenade el rancho to your own casita (Promenade partners)

Honor your chiquita (Partners)

The ladies star; the gents promenade

And turn your partner when she's handy

The same old star, and when you meet her

You promenade el rancho grande

Ladies star by the right and gent promenade the other direction. Turn your partners once around at the other side and come back to home position the same way. If you will pass your partner at home and promenade your right hand lady, it will lend some variety to the dance.

From Album FD-27 Imperial Records. Bill Mooney.

* * * * *

NEW MEXICO STAR

Called dance. Any fiddle tune.

First couple balance, first couple swing

Lead right out to the right of the ring

Circle four with all your might

Now star by the left and wind it tight

Now star by the right if it takes all night

Now break the star with a do-pas-o

Back to your own and circle four as you always do

Break the ring and pick up two

A six hand ring and don't be slow

Star by the left and away you go

Now star by the right and what do you know

A left hand back to the lady right

Break with the right and pull 'er thru (Do-pas-o)

A six hand ring and don't be late

Drop the gate and make it eight

Now star by the left and how do you do

And a right hand back and how are you

Now listen gents cause you should know

To break that star with a do-pas-o

Back to your own with a Texas turn and promenade.

—GUS EMPIE

* * * * *

LACES AND GRACES

Couple dance. Records: Imperial 1006, Folkraft 1047

Position: Regular closed dance position. During the rocking figure the legs are kept at a 75 degree angle. Below, the Roman numerals indicate the number of the measure, the Arabic numbers indicate the beat of the measure.

I 1 2 3
Rock forward on outside foot. Rock back on inside foot. Rock forward on
4

outside foot. Tap the floor with the inside foot.

II 1 2 3 4
Rock back on inside. Forward on outside. Back on inside. Tap with outside.

III 1, 2, 3, 4.

Two step or polka for one measure. Gent should start the two-step by stepping back on his left foot.

IV 1, 2, 3, 4.

Gent moves to left and lady to right so that they are side by side facing in opposite directions. Walk four steps, the gent going forward, though the direction is optional.

There are other versions of this dance, but this is the one done in the Philadelphia area and is the easiest I know.

—CHARLEY THOMAS

BROWN EYED MARY

Singing Call: Good Bye My Lover Good Bye. See a song book. Old Timer 8005

Turn your partner half way 'round
Turn your corner lady
Turn your partner all the way 'round
Promenade the right hand lady

The caller now sings any four-line nursey rhyme or jingle while the couples are promenading and then picks the call up again.

This is a god mixer when used in a large circle. Be sure the gents turn their partners all the way around.

From Jimmy Clossin's **West Texas Square Dances**, from us.....\$1.50

* * * * *

NEW YORK FANCY

Contra Dance. Recommended music: Beltonia 2480

Active couples cross over.
Balance the one below (4)
Turn the one below (4)
Down the center and back, cast off (8)
Ladies chain (8)
Half promenade (4)
Right and left to place (4)

From Schell: Prompting, How to Do It—from us.....\$1.00

Meditations of a Square Dance Caller

Subject

Swing your opposite all alone
Now the one you call your own

Meditations

He'll swing yours and you swing his
Make her dizzier than she is.

Swing that other maiden fair
Till her skirts fill out with air

Swing that girlie, I suppose
And you tread upon her toes

Swing that other little flirt
Till she almost drops her skirt

Swing that other girl about
Or she'll have to do without

Swing that other little skunk
Till she staggers like she's drunk

Swing her if her pard will let her
Till she likes you even better

Swing that gal to a conniption
While I sell her a subscription
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course)

December's Subject

Meet your honey in the shade
And promenade, boys, promenade.

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