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AMERICAN SQUARES



A Magazine Devoted to American Folk Dancing

September, 1951

Price 15 cents



Try These



Variations on the Half Wrong Side Formation

We heard a complaint at Farley that another school had taught only two new dances. The following were evolved, but not taught, at Farley from figures studied there. They are not to be inflicted upon trembling beginners. They are not to be drummed into the heads of confused intermediates. They are intended only for those advanced dancers who get fun out of struggling twenty-five minutes with a dance so that they can do it in five minutes, or for callers to show off their knowledge by teaching them to other callers at association meetings.

Allemande left and allemande F
 Balance partners, swing your left
 Now step right up and swing and whirl
 And dos-a-dos the corner girl
 Allemande right, go wrong way around
 Grand left and right around the town
 Head couples around your own, side couples balance

This is the around your own and the other way home figure, there isn't enough time to say it all. The men will find men's hands coming to you and the girls, ladies', but don't worry, that's right. When you reach home the side couples will be reversed, which is what gives the formation its name. There are easier ways to get there, but we're not trying to make the dance easy.

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AMERICAN SQUARES

No. 11

121 Delaware St., Woodbury, N. J.

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OUR COVER: Some of our old subscribers may remember this cover. We thought it appropriate to mark our sixth anniversary of continuous publication (never missed an issue) by using a copy of our first printed cover. The picture goes back even farther. Jean Wright drew it for our Camden Y posters. We had a cut made and sold mats of it for use all over the United States. You have probably seen it somewhere before, as it was widely copied in the days when there was little else available.

Modern American Dance History

By CHARLES J. COLL*



HE TWO-STEP was an All-American production and was introduced in the writer's recollection, say, about 1890.

Among the first manifestations of ragtime music and ragtime dancing sometimes called the "negroid dances," was the Turkey Trot. The Mrs. Grundies opened their eyes in wonder, but since the wonder was only of the nine day variety, the Mrs. Grundies tarried—and joined in. It was the "something different" that hits the pulse of popularity; it was the something the people had wanted and it gave them an outlet to that abandon that had been pent up so long.

But even with this new promise of allurements the people had a peculiar appetite and one that was difficult to satisfy. Dancing connoisseurs busied themselves to cater to it, and as a consequence the whole world seemed to be combed for what it had to offer in the way of diversions. "Something to startle," seemed to be the way the order was interpreted—"and different"; it must be different. With the Turkey Trot opening a way it behooved these arbiters to follow such a successful lead, and they did according to their lights, but like the Foolish Virgins, they waited not to trim their lamps.

The Argentine was pirated, and the importation satisfied for a time. Then the Apache dance, a primitive affair, lifted bodily from the elemental people of the Paris underworld. Then on to Brazil, where the product proved to be a distinct improvement, marking about the best of these days. The Brazilian Maxixe was appropriated and for quite a while, it was considered a fashionable virtue to know it. It has gone by now, but it may be that sometime again we may have a reminiscence of it, a revival of a past. Dances are like this, they seem to live over again, or at least part of them, and many things about the Brazilian Maxixe deserve salvage.

The writer recalls many amusing instances of these days and they seem to be of the one character, arising in most cases from confusion in teaching. Instructors, catching the infection of abandon, no doubt, exhibited a charming freedom in compiling the figures of the dances. For example, a young man was observed to lead the young lady over to the corner of the studio and endeavor with great earnestness to teach her the figure he knew. The young lady attended patiently while he achieved this most desirable thing to his satisfaction, and then felt it should be her turn as instructor, and she forthwith started to teach the figure that she saw Mrs. Vernon Castle do.

The dancers themselves realized this condition of affairs; they knew they were at a veritable Tower of Babel; where to the confusion of tongues was added the mixing of feet.

The dancing teachers tried to legislate among their various organizations to alleviate this condition by standardizing the dances, but without avail; the dawn of understanding and concord had not come, and, like every fad and fancy, these dances were destined to run their courses and so remained in favor for, comparatively, a short time.

The Tango and Maxixe and other dances have succumbed to the antidote of the more sensible and easier taught dance, the Fox Trot.

While I have heard many versions of its origin, have listened to many of its self-styled originators, I have credited Captain Vernon Castle as its originator and preceptor. The story has it that on one of his quests for innovations his attention was called to a certain exclusive colored club. At the time he attended, the members were dancing the Fox Trot, even at that time so-called, and he became enthusiastic over it and determined to bring it out for a little fun for a few, hardly realizing that the dance was to win for itself a high place in the favor of the many.

But this fox that Mr. Castle cornered was a mighty wild one indeed. The writer confesses to being one who predicted its early demise. It was one continuous romp from beginning to end and he felt that it would hardly survive a hard summer and be with us when he returned to his classes in the fall. One never can tell it did, it was it will be! To the Philadelphia dancing teachers, I believe, should go the credit of taming reynard and breaking him to the ways of polite people.

When the fox was running at large, the musician did not have music for him, so they played some of the old numbers like "Dancing in the Barn." The Fox Trot came in the off-season and at a time when least expected; in fact before any music had been prepared for it. But the music writers were alert and soon got busy, with the result that the best of music was provided and the Fox Trot took everything before it. In fact the dancers were disposed to dance it all the while.

Things began to move quickly. Along came another change in the way of music, "the jazz" and from our orchestras issued a pandemonium of noises; a complete din of sounds. But it appeared to be agreeable to the vein the people were in; The dancers adopted it once; They wanted to jazz their steps which immediately gave the dancing a change in character, of course, so that the dance is as distorted as the music. They insisted on the "jazzy" music because it had the "pep." Throughout the strains of the jazz music flow the "blue" notes that instantly caught the whim of popularity.

The people who like dancing will have quite a time to repair the ravages on their traditions made by the raids of the Turkey Trot, Bunny Hug, Texas Tommy, Gaby Glide, and all those other fearsome things.

Regarding the one-step. You may rest assured that the one-step will long be a favorite because it is practical, just as the waltz is practical. In the waltz you take one, two, three steps each way; in the two-step you take two and in the one-step, one just as their names imply. That is the time or tempo, and the thing that makes dancing is tempo.

There are many theories as from whence the one-step came; some contend it hails from the Barbary Coast, but others believe it to have been mothered by the Turkey Trot and argue that claim. Its derivation aside, it is a great dance, if you care to make it so, and we should be truly grateful to it.

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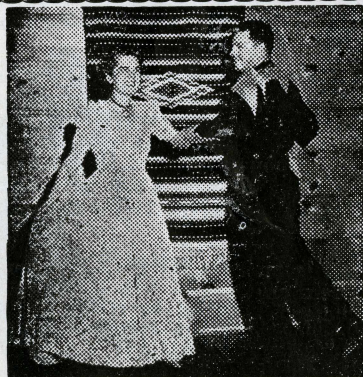
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How a Beginner Feels

By HOPE STODDARD

Editor's Note: About two months ago we received a letter followed by a phone call from Hope Stoddard who is on the staff of The International Musician. Her boss assigned her to do an article on square dancing. We invited her down and as part of the interview took her to Piney Holler. There, without any instructions we enticed her on to the floor and steered her thru a set. The following is her reaction as copied from the July issue of the International Musician.



But the dance has started up. Your companion has recognized it as the "Wabash Cannon Ball." He jumps up like a watch spring out of kilter. Suddenly you want to join in, too. The caller is calling "Two more for this set. Step right up!" Next thing you know, you are standing out there, one of the eight in a set.

Now a curious thing happens. You think of yourself, as a rule, as a person with such and such duties and such and such worries. You think of yourself as bank-Clerk John Smith or housekeeper Mary Madison or school-marm Wells, or grocer Hawkins or printer Babcock. You consider yourself the sum of your worries and your work and your responsibilities. Well, that person won't be there any longer. Another person will be there—a person who hasn't a thought in the world but how to get through the steps. These eight persons will be his world; his goal will be completing the group pattern. It's like a game of cards with you one of the cards. The caller has the moves in his power and so you listen to him like mad.

Besides growing extra ears, you grow a seventh sense—one of space. You feel space as though it were a cake or a pie, and you were cutting into it. The question is when, how much and at what angle to cut. You weave in and out. You find dancers flowing about you. You flow about them. You duck, swing, slide, twirl, turn, dip, circle. You "dive for the oyster," "Winnow the wheat and blow the chaff," "single file Indian style," "form a star," "elbow swing," "hop out and in," "turn South and let a little sunshine in your mouth." Once you have stood up there on the floor, you can no more renege from the game than if you were a single car in a train of cars going around a curve full tilt.



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by CHARLEY THOMAS

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COLUMBIA Album H-11 Square Dances Vol. II. Lawrence Loy with Wilbur Wait's Pokeberry Promenaders. Instructions included. 4 10" records. Lawrence Loy hasn't changed his style of calling since his first records for Columbia. It is nostalgic to listen to his slow singsong calling. Recording good, playing good, balance good. **20636 Just Because.** Metronome 130 TR 83. **Wait for the Wagon.** Metronome 130. TR 83. **20637 San Antonio Rose.** It's amusing how the "Mountain Style" has become "Cowboy Style." Metronome 128. TR 83. **Georgia Peach** This is the "go back the other way version" of Marching thru Georgia. Metronome 128. TR 82. **20638 Yankee Doodle.** This is the California version of Marching thru Georgia. Metronome 130 TR 82. **Hinkey Dinkey Parlez-Vous.** Swap and swing with step right back. Metronome 130. TR 82. **20639 The Four Leaf Clover.** Locally known as Spanish Cavalier. A vibration has crept into the music, probably in the recording. Metronome 130. TR 82. **Listen to the Marking Bird.** Metronome 133. TR 81.

COLUMBIA Album H-13 Dude Ranch Dances. Adolph Hofner and his San Antonians. 4 10" records. No instructions (can anyone tell me how to do the Seven Step Polka)? Playing fair, recording fair, balance good. Jimmy thinks these are the old Brunswicks with extra instruments dubbed in. **20718 Cotton Eyed Joe.** Instruments run in together. Shouts. Metronome 132. TR 75. **Put Your Little Foot.** One long and one short. Metronome 49. TR 83. **20719 Dude Ranch Schottische.** Metronome 140. TR 76. **Seven Step Polka.** Metronome 122. TR 78. **20720 Little Brown Jug.** Squawks. Metronome 132. TR 79. **Rye Waltz.** Squawks. No sashay at the end of the waltz. TR 74. **20721 Ten Pretty Girls.** Metronome 140. TR 83. **Herr Schmidt.** Metronome 122. TR 78. We stock this album at \$4.36.

COLUMBIA Album H-14. Square Dances, Vol. III. Lawrence Loy with Wilbur Waite's Pokeberry Promenaders. 4 10" records with instructions. Recording good, playing good, calling good, balance good. The calling is more enthusiastic than in Vol. 11. **20817 East Meets West.** Metronome 130. TR 81. **The Zig Zag Trail.** Help from a chorus. Metronome 128. TR 85. **20818 Chain Down the Line.** Metronome 132. TR 85. **Country Style.** Metronome 137. TR 85. **20819 Wabash Wagon Wheel.** Metronome 136. TR 84. **Three's a Crowd.** Metronome 134. TR 85. **20820 Neophyte's Delight.** Don't like the dance. Metronome 130. TR 76. **Massachusetts Mixer.** The third dance Lawrence has recorded to Jingle Bells. Metronome 134. TR 83. We stock this album at \$4.36.

Columbia 20455 Jessie Polka. Adolph Hofner and his San Antonians. Recording good, playing good, balance good. Squawks. I still like the Decca Jenny Lind Polka. Metronome 124. TR 80. **Tickle Toe.** Is there a dance to this? Squawks. Metronome 192 or 98. TR 75.


CAPITOL DBS-4010 Square Dance Party for Young Folks, Les Gotcher. 2 10" flexible records with instructions. Recording good, calling good, playing thin but fair, balance good. Mrs. Dean tells me that these are excellent for children but my own opinion of dragging indians, merry-go-rounds and choochos into a square dance and/or making special dance that are not just easy ones for children had better not be expressed. I've tried not to let it influence my rating. **7-45007 Merry-g-Round Square Dance.** Metronome 110. TR 80. **Indian War Dance.** Metronome 112. TR 82. **7-45008 Choo-Choo Square Dance.** Can't say I approve of it as a square dance but it stirs the imagination. Metronome 118, speeds up. TR 81. **Loopy-Loop.** Good old "Put your right foot in." Metronome 106. TR 80.

SQUARE DANCE RECORDS 526. I picked this up at Louis Dean's Music Store in Hyannis, Cape Cod, one of the best square dance record stores I've run into. Mrs. Dean says that the salesman told her here was a long series

of these records but sold her only her selection. Then the distributor dropped the line and she's never been able to find out where to get any more. Both she and Yours Truly would like to know where we can get some more. Dick Richards calling to Smokey Williams and his Arizona Pals. Flexible. Playing good, recording good, balance good, calling unenthusiastic. **First Lady to the Right**. Metro-
nome 115. TR 77. **Climbing Up the Golden Stairs**. What's an "Elbow G"? Metro-
nome 136. TR 79.



HORNS

ORD has reached us lately of the use of larger horns in addition to speakers in square dance amplification.

Horns give out much more noise for the electrical impulses going into them than speakers. Horns have few bass responses. Horns deliver a beam of sound, much like a searchlight, which does not diminish very much during its length. Horns are clumsy to carry.

Paul Hunt carries two separate amplification systems and sends the calls alone out over the horns. This gives high pitch clarity to the call and comparatively low pitch beat to the music.

Fitz Clark hooked both horns and speakers into the same system achieving almost the same result without the extra bulk of a different amplifier. He described an outlet that fitted into the corner of a hall and used the walls as megaphone sides. This is particularly sensitive to lows and as the source of lows is not readily discernable they seem to permeate the atmosphere. When I talked this over with my distributor he was willing to sell me one at \$87 which is too much for me to spend on this refinement.

Because of the intensity of sound coming from horns they should always be mounted high in the air to deliver their sound over the heads of the crowd. Pointing them right at anyone will result in frazzling them right off the floor.

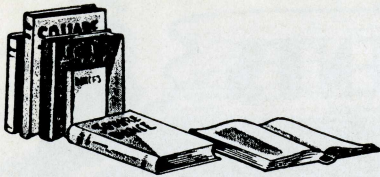
An excellent system, subject, of course, to local influences, can be arranged with speakers at all four corners of the hall and two horns mounted over the caller's head fanning their sound over the room. Because of the highs in the horn, one need not worry about facing the speakers in opposite directions.

Fitz Clark also showed me an interesting gadget in a hearing-aid earpiece which he plugged into his amplifier to get the time beat when he was standing where he could not hear the speakers.



General Chairman Walter Roy, directing the second International Square Dance Festival at Chicago, has announced the appointment of four callers to head the panel that will conduct the teaching-calling seminars and clinics. Al Brundage, Conn., Ed Gilmore, Calif., Rickey Holden, Texas, and Lloyd Shaw, Colorado, will complete the panel, aided by Ralph Piper and some of Chicago's top callers. Able and competent though the choices are, American Squares feels that Chairman Roy should add to the panel authorities on New England and South Eastern dance styles to round out most representative types.

American Squares is arranging an exhibit of books and publications at the Second International Square Dance Festival October 26 and 27 in Chicago's International Amphitheater. You folks attending will probably find something new and of interest so look for it. Anyone else interested in exhibiting write to Terry Rose, Chicago Park District, 425 East 14th Boulevard, Chicago, Illinois.



Book Reviews

We do not stock reviewed books unless specifically stated

TODAY'S ROUND DANCES by Ginger Osgood, illustrated.
\$1.00 Sets in Order.

It took a bit of cogitating before I discovered that this book reminds me of Biz' knitting instructions book. Is it to save space we get something like this: "Gent facing LOD steps R in front of L (ct.1,2)" or just to show that the author knows what this means? When I attended Shaw's class he objected to the confusing terminology used in the old dancing books. Admitted that Pappy went too far in the other direction, we have here a third variety. To be fair, however, this is intended for teachers who understand the hyroglifics while the others don't.

Somebody has to invent new dances. Once they are invented, someone ought to collect them and present them in available form. This is the *raison-d'etre* of this book and about covers it. Add pictures of six usual positions (I don't do the Skater's Waltz that way.) and twenty four new dances and you have it.

Charley Thomas

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- Aug. 26 to Sept 4. Camp Iduhapi, Loretto, Minn. American Squares School. Dancing every evening. If you can't come to class, attend the dances.
- Aug. 31 to Sept. 3. Interlochen, Mich., Summer Workshop, Michigan Square Dance Leaders Assn. Write Scott Colburn, Interlochen, Mich.
- Sept. 1. Corpus Christi, Texas. Couple Dance Festival. No admission charge. Two by Two Square Dance Club, hosts. Write Roger Knapp, 621 Ohio, Corpus Christi, Texas.
- Sept. 7 and 8. Hemet, Calif., Annual Champion Fiddlers Contest and Squares Dance Festival, Fairgrounds.
- Sept. 16. Enid, Oklahoma. The Old Timers' Square Dance. Prices to participating clubs.
- Sept. 22. Camden, N. J., Opening Square Dance Y.M.C.A., Charley Thomas.
- Sept. 23. Duluth, Minn., State Folk and Square Dance Festival.
- Sept. 29. Camden, N. J., Annual Organization Night. Camden Y.M.C.A.
- Oct. 6. Camden, N. J., Visiting Caller Bill Persons, Camden Y.M.C.A.



The Oklahoma State Federation of Squares Dance Club will hold its Autumn Roundup September 29 and 30 under the general chairmanship of Howard Thornton. The Roundup is the general meeting of Federation State, district and regional officers, who will hold business and planning meetings. Big item on the agenda is the planning of the Fifth Annual Oklahoma State Squares Dance Festival for Saturday, November 17. Recreation for the Roundup delegates will include sight-seeing, hiking, meals and, of course, square dancing.



The Baytown Area Square Dance Council, of Texas, recently elected the following officers: Lewis Crump, President; Jack Hines, Vice-President; Mrs. Alice Crump, Secretary-Treasurer; Bob Lewi, Chairman of the Board; with Hug Bauer, Johnny Garrett, and Raymond Sockwell, members of the Board of Directors.



Up in New England, they've merged Charlie Baldwin's **Country Dance Serenader**, Al Brundage's **Country Barn News**, the **Hoedowner** and Joe Perkins' **The Kuntry Kaller** into a nice new magazine **The New England Caller**. Earle Davis, Howard Hogue, Dick Anderson and Dick Doyle are also on the staff. Clarence Metcalf is business manager and if you want to read this contribution to square dancing send him \$1 at Box 950 Brockton, Mass.



Attention Bill Veeck: The Spokane "Indians" Baseball Club staged a Square Dance Night on the green of their ball park on June 14. A representative group of square dancers from the clubs in Spokane gave a twenty minute exhibition of square and round dancing under the direction and calling of Thad Byrne.



One of the largest winter dances will be staged in Dallas, Texas, when the Second Southwestern Square Dance Festival will be held on December 7 and 8. The event, sponsored by the Dallas Federation of Women's Clubs and The Dallas Morning News, is being managed by S. A. Kandane and Lee Bedford Sr. The last festival attracted several thousand dancers and spectators, and a similar number from seven surrounding States is expected this year. Proceeds of the event go to the Federation scholarship fund.

Letter

Dear Charley:

Guy Merrill's article on the cost of Square Dance costumes is so misleading and out of line that I am compelled to challenge it.

Let's talk in the terms of the average dancer and not in the terms of some extremely over-dressed California callers. In California a few of the callers believe that part of their stock in trade is to dress more elaborately than the dancers. This is good business on their part, attracts attention, creates an air of superiority and places the caller on a higher level than the dancers from a costume standpoint. Sets him apart so to speak—however—most California callers, and many of the best, do not out-dress their dancers.

Now for costumes for the men dancers:

Hats: Who dances in a hat? And who would pay \$50.00 for one anyway? If you want a hat to complete your costume, when going to and from the dance, many good brands sell from \$7.50 to \$12.50 including Stetson.

Ties: Merrill's prices on ties were about right. (I am surprised he didn't mention the ones with jewels.)

Shirts: Just buy one \$30.00 embroidered gabardine shirt and that will be your last—too hot for comfort and sometimes ruined by the cleaners. Most dancers have settled upon a \$4.95 to \$6.95 shirt, western cut as to shoulders and pockets and cuffs and never bother about counting to see if there are four or seven buttons on the cuffs.

Belts: \$2.50 to \$3.50 buys a good western style belt with buckle attached. Of course a hand tooled belt with expensive silver buckle flatters a man's vanity but the cheaper ones are perfect imitations and still hold up your pants.

Pants: Wool gabardine—Yipes! Hot and uncomfortable. Buy blue jeans, levis or khakies—\$3.65 to \$4.95—then you can perspire, slouch or be rough in them which enhances the relaxed fun of square dancing.

Boots: Most men do not buy them because they can't afford the expense. But boots purchased exclusively for square dancing are not worn every day and one pair sometimes last as long as three years. Many good brands sell for less than \$35.00 and on the average are a good investment—and don't let anyone tell you that boots do not improve your dancing, they do. Boots pitch the body balance forward, keeping the dancer on his toes instead of back on his heels flat footed.

If we are to preserve the Western Dance, let's also emulate the old dancers by dressing in Western style clothes. There is nothing more out of place at a western square dance than a sleeveless slack shirt worn on the outside of a pair of business trousers, with a pair of brown and white oxfords. Likewise, we should not be enticed into wearing elaborate costumes which the old west never knew. Buy sensibly, considering budget, comfort and style.

Yours truly,

Tom Mullen, Houston 5, Texas



We have received an honorary membership card in The Royal Order of Blue Butte-s, which has Les Gotcher as Super Chief Allemande. The purpose of the organization is to make available, through interchange of information, names, addresses and dancing activities to any Blue Butte travelling any where in the world. The only assessment to join is one dime for the membership card. Every one welcome. Write Royal Order of Blue Butte-s, 1651 Grand Avenue, Butte, Montana.

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The Roundup

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NOTICE: We can no longer supply the plastic replay track advertised in our catalog. The manufacturer has discontinued production and the item is no longer available.

Try These

(Continued from Page 2)

Now for the variations:

SASHAY FIGURE

Gents sashay over
Gents join hands and sashay across the square
Ladies sashay over
Gents sashay back
Ladies sashay back
Gents sashay over again
Ladies sashay over again
Swing the one behind you

If the gents can break away, they will find a girl behind them for swinging—so will the ladies. Now the square should be nicely mixed. When the dancers finish swinging they will automatically face the center of the square with the lady on the gent's right. You'll have to call the dance again. Four times will set them straight, you hope.

BRAID

The Gents now braid across the town
It resembles a chain but all the chain terms have been used.
Left to that gent and full turn round
Head gents pass by the right and grin
A once and a half and the side gents in
A once and a half and the head gents back
Now side gents home in the same old track
Gents give left to the man they're facing and turn so that the head gents go into the center to pass with the right hand and left to the other side gent, turn once and a half and the sides go in. When the gents have finished, send the ladies in.

BRAID ELBOW SWING

This is the same except that it's an elbow swing or once and a half in the center before going to the sides.

GRAND BRAID

You will note that while the head gents turn once and a quarter before going in, the head ladies have to turn only three quarters of the way. Send them both in at once. The saved time on the ladies will get the head ladies across in the braid before the head gents try to give right hands. It's pretty but it calls for timing.

DOUBLE GRAND RIGHT AND LEFT

Reach your partner and keep on goin'
Ladies to the center and keep on flowin'
Grand right and left in two little rings

When reaching their home positions, the ladies step inside and continue the grand right and left figure with the four ladies. The gents continue their grand right and left on the outside.

Meet your partner and swing her in

Meeting partners, should be with the right hand, the dancers make a turn and the gents go into the center. Note that the outside circle always has to move faster.

Meet your partner with a full turn round

Right to partner for a complete turn keeping the ladies and gents in the same relative circles.

Meet your partner with a once and a half
Now meet your partner and make one ring
Grand right and left while the birdies sing
Head couples balance, side couples around your own
And promenade your honey home.

CUT ACROSS

While doing the Double Grand Right and Left

Head ladies cut across

Passing the side lady to whom they are giving the left hand, the head ladies give right in the center and turn the figure into a braid.

Head gents cut across for a grand braid round the track

Watch your timing.

Red River Valley

Singing Call, Record: Imperial 1096 Folkcraft 1056

The good dance that came out at Farley was the one that Charlie Baldwin brought in from Floyd Woodhull's. Visiting dance, first couple is spoken out to the right.

Between that couple and you balance
Around that couple and you swing
Right and left down the valley

(With the inactive couple alone)

And right and left back again.



Eva Three Step

Record: Danceland 262A Park Parade. We sell this, 12" unbreakable for \$1.75. Open position, inside hands joined. Gents' steps given, ladies do counterpart unless otherwise stated. Gent commences with left foot, lady with right foot.

Bars

1. Three steps forward, turning slightly inward, releasing lady's hand.
2. (Gent) Three steps behind lady to opposite side, taking lady's left hand in his left hand. (Lady) Three steps in front of gent under his left arm, to opposite side. Both now in partner's place. Release hands.
3. (Gent) Three steps diagonally, crossing in front of lady. (Lady) Three steps diagonally rearward behind gent. (partners now at own side, but gent in advance of lady.)
4. Three steps rearward (lady forward) to side of partner.
5. Solo waltz outward, gent reverse, lady natural turn, finish face to face holding both hands.
6. Step on left foot to side, swing right foot across in front; step on right foot to side, swing left foot across in front;
7. & 8. Adopt waltz hold, waltz natural turn two bars, opening out on last step to starting position.

Bill Botham E. S. T. D.



The Saunter

Arranged by A. J. Latimer, B. A. T. D.

Time 3/4. Tempo 28.

Gent's steps given, lady contra.

Gent facing, lady backing L. O. D. in ordinary.

Bars

- 1-2 Four slow steps forward (left-right-left-right)
- 3-4 Two slow steps forward (left-right), balance forward on left, balance rearward on right foot.
- 5-8½ Repeat bars 1-4
- 9-10 Forward two steps, then three quick steps. (Left foot first.)
- 11-12 Repeat Bars 9-10, right foot leading.
- 13-16 Repeat bars 8-10-11-12
Turn to promenade position facing down L. O. D., join both hands with arms extended.
- 17-18 Forward two slow steps (left-right) turning inward on second step to face against L. O. D. then two steps (left-right) rearward along L. O. D.
- 19-20 Forward two slow steps (left-right) against L. O. D. turning inward on second step then two steps rearward in same direction.
- 21-24 Repeat bars 17-20.
- 26-26 In waltz hold, rotary three step making half right turn, point right foot forward and pause.
(This is similar to a chasse turn, partners changing sides.)
- 27-28 Rotary three step, completing right turn, point left foot forward and pause.
- 29-32 Repeat bars 25-28.

Suitable record, Danceland 260, "Starlight." \$1.75 from American Squares
(Steps described by Bill Botham, E. S. T. D., Manchester, England)

The Oracle

Q—I am very anxious to get Victor Album VC 36, Floyd Woodhull calling. Could you tell me where to obtain it? You have an album containing a recording of Lucy Long. Will you kindly tell me some of the other titles contained in the album and how you rate them? A. F. Oberlin, Harrisburg, Pa.

A—We try to stock Album VC36 because we consider it one of the best. However, it has not been obtainable from our distributor for a long while and we presume is not readily available elsewhere. We will add it to our listing as soon as our back orders are delivered. Lucy Long may be found in Folk Dancer Album 9, with calls by Paul Hunt, and Album 10 without calls. Other titles in the album are Double Star, Old Fall River Line, Catch All Eight, Right Elbow Reel, Vive L'Amour. I believe we rated the album at about TR 80, recommended. We have a single record of Lucy Long with Charley Thomas calling on Continental 12002, not quite up to Paul Hunt's version.

Q—Will you please explain the Do-Paso? I am also looking for the call to the Italian Square, which I like very much. Could you help me with this? J. E. Rorbaugh, Melrose Park, Ill.

A—The Do-Paso is a term credited to Lloyd Shaw for a limited version of a movement Texas folks call the do-si-do, ie; turn partners with the left, corners by the right, turn partner to place. For a fine explanation and analysis of do-si-do movements, read the section in "Dakota Square Dance Book and Instructors Manual" by J. Leonard Jennewein, available from us at \$1.50. We can give you the calls for several Italian Quadrilles. Would you give use a hint as to the movements involved in the one you wish so that we can learn if we know that particular one?

Q—Do you know the alternate figure and call which some dance callers give out with for the second and fourth couples to the tune of "McNamara's Band"? Kenneth S. Warren, Oak Ridge, Tenn.

A—Back in May 1949 we published a call by our good friend and associate editor Lou Harrington, now deceased. It may be the one you want.

The first two lead and circle wide, circle hand in hand
Start that chain arollin' and chain across the land (Three ladies chain)
You stand right in the center and I'll tell you what to do
Just chain your partner along until she comes right back to you.
On to the next and a right and left thru the way we always do
And right and left in the same old track, uptown and downtown too.

Now on to the next and three ladies chain again. There are refinements in the version we published back in 1949; this is the main figure.

By the time this reaches you our new catalogue will be available, be sure to write for it.

Our latest catalogue with Danceland and Ford lines added and a selection of amplifying accessories is now available—write for it.



Marine Four Step

Arranged by James Finnigan, U. K. A.

Time 6/8. Tempo 56.

Gents steps given, lady contra.

Open position facing down L. O. D., inside hands joined.

Bars

- 1-2 Forward three steps (left-right-left) hop on left.
 - 3-4 Rearward three steps (right-left-right), hop on right.
 - 5-6 Pas de Basque (as Boston Two Step) outward and inward.
 - 7-8 Solo waltz outward, gent reverse, lady natural turn.
 - 9-10 Face partner, join both hands with arm extended; four steps forward along L. O. D.
 - 11-12 Four steps rearward, against L. O. D.
 - 13-16 Waltz natural turn, opening out in last bar.
- Note: The following variation has been generally adopted.
- 9-10 Face partner, join hands with arms extended; three steps forward along L. O. D. turn inward to face opposite direction and point right foot in front.
 - 11-12 Three steps forward against L. O. D. turn square with partner and close left foot to right foot with weight.

Suitable record Danceland 262 "The Park Parade" \$1.75 from American Squares (Description by Bill Botham, E. S. T. D. Manchester, England)

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