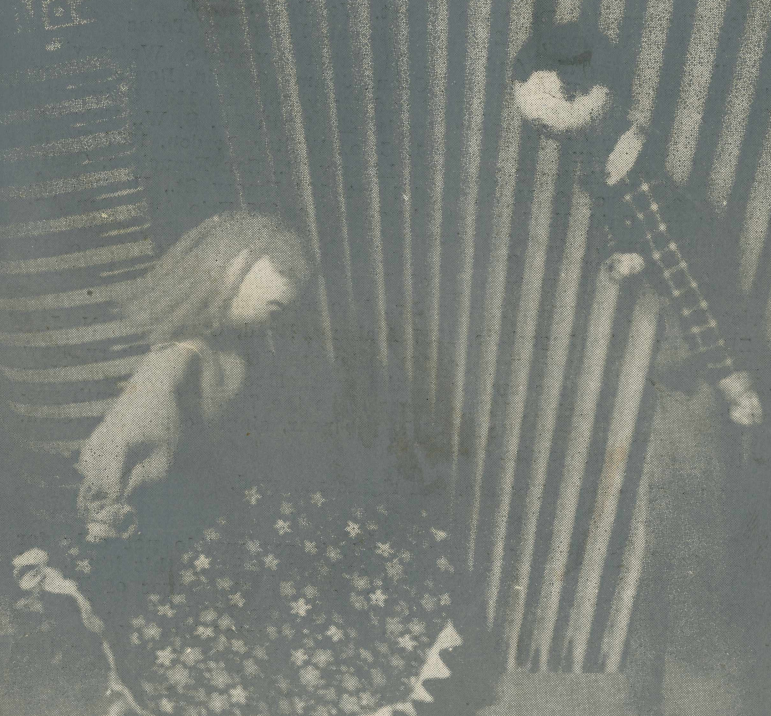


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AMERICAN SQUARES



A Magazine Devoted to American Folk Dancing

February, 1952

Fifteen Cents



Perfection vs. Laissez-Faire



Some of our teachers and callers require that a step or figure be done exactly as they teach it. Others, to be certain of not interfering with their dancers' fun, impose practically no restraints on their dancers, allow noise, exuberance and individuality in the execution of the dances.

Remembering that we guide ourselves by the rule: we dance for fun, and admitting that some people have fun by whooping and hollering and prancing around and others by doing things just right, what we sometimes forget is that all of us are mixtures. That one trait predominates does not mean that the other is non-existent.

Carl is the finest No. 1 gentleman that we have ever had in our Camden Y exhibition set. He labors persistently on our exhibition dances. Even at our private meetings he wants to run thru our old routines at least once.

But his comment after we wowed them in Connecticut was: "Oh, boy. Now I can swing!" (He'd been holding back for the rest.) And his "MORE" at the end of a square will unnerve an unexperienced caller.

The point is most dancers can do and enjoy both types of dancing. You will probably deal with the dancers according to your own temperament anyway, but you won't be so far wrong after all.

Charley Thomas



Vol. VII

AMERICAN SQUARES

No. 6

121 Delaware St., Woodbury, N. J.

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OUR COVER—Charlie, Dr. Charles Underwood, is responsible not only for the photograph on the cover and the portrait of Paul Hunt in this issue, but also for the sixteen pages of illustrations that enliven the pages of EIGHT YARDS OF CALICO. We hadn't planned to illustrate the book at all. Charlie, who is a photographer as well as a square dancer, protested bitterly.

"All right," we said, "if you want illustrations, show us something that combines the clarity of a diagram, the arrested motion of a line drawing and the artistic quality of a photograph; something static yet full of suggested movement, something original and strictly in the square dance spirit. We might buy it."

"Table top," Charlie said thoughtfully, "is fascinating."

A pair of square dancing figures would be simplicity itself; and, Charlie elaborated, would have it all over live characters because, once carefully posed, the figures could be depended upon to hold pose, facial expression and tempers while he stopped the action precisely where he wanted it stop-

(Continued on Page 11)

MATCHED IMPEDANCE

by Leo Jones

Matched impedance is a technical term used to indicate the condition under which the maximum output is obtained from an electrical circuit and is the condition which must be met or approached in the connection of loudspeakers to electronic amplifiers of P.A. systems or record players for best results.

Before getting involved in the less familiar details of electronics, it may be better to illustrate the principles of matched impedance by an analogy in a familiar field.

Let us suppose a dance swing in which the man is going to do all of the work and the girl merely steps to the man's physical directions. If the girl is very much lighter than the man, the major portion of the man's effort is used in swinging himself and he imparts very little energy to the girl. If the girl is very much heavier than the man, the man is unable to bring about a fast swing and again comparatively little energy is transferred to the girl. If, on the other hand, the girl is of about the same weight as the man, the man will use about an equal amount of energy in swinging himself and the girl, and he can transfer a large amount of energy to the girl.

If now we consider the resistance to swinging of each of the individuals above as their impedance, then the man was able to transfer the maximum amount of energy to the girl when their impedance was matched or equal.

Some of the readers may prefer the analogy of the throwing, say of a marble, a baseball, and a 20 pound weight, in which cases easily the greatest transfer of energy is in the throwing of the baseball, the impedance of which more nearly matches that of the arm of the thrower.

In the output of an electronic amplifier, half of the output circuit is within the amplifier, the other half of that circuit is in the loudspeaker. That part of the circuit within the amplifier picks up or generates the energy, and that part of the circuit in the loudspeaker uses this energy, converting it into sound waves. Each of the two halves of this output circuit has impedance. Impedance is the resistance to the flow of the alternating current which is generated in the amplifier, and which is used in the loudspeaker to move the diaphragm to and fro producing the sound waves.

While the analogies given above are not scientifically exactly comparable, they indicate the principles involved in the electrical circuit we are discussing. In that circuit the maximum transfer of energy from the amplifier to the loudspeaker and the greatest sound from the speaker occur when the impedance in the loudspeaker is equal to the impedance in that part of the circuit within the amplifier.

Since, when we buy an amplifier, we pay for energy output rating, (expressed as watts) it is obvious that we will wish to match the impedance of the speaker to the impedance within the amplifier, in order to get the maximum energy out of the speaker.

Impedance is expressed as ohms. The output of amplifiers is usually arranged so that circuits of various impedance within the amplifier may be used. This arrangement is either in the form of different connectors to be used for different impedances, each of which are marked with the corresponding impedance within the amplifier, or a lever, pointer and dial for varying the impedance within the amplifier, the amount being indicated by the pointer.

Loudspeakers have a definite impedance again expressed in ohms, and this value can be obtained from the manufacturer if it is not indicated on the speaker. When the speaker is connected to the output of an amplifier, it is necessary that the impedance of the speaker be within the range of that available within the amplifier, and then that the connection be so made or the amplifier variable adjustment be so set that the impedance within the amplifier matches or equals that of the speaker.

When a number of speakers are connected together, the impedance of the speaker circuit changes according to the method of connection. If a number of speakers are connected in parallel, that is so that each of the connections to the amplifier is branched and the current divides between the four speakers, the combined impedance is the reciprocal of the sums of the reciprocals. This is not as complicated as it sounds. Let us assume that we have four speakers each with an impedance of 10 ohms. The reciprocal of 10 is 1/10th, the sum of the four 1/10th is 4/10th. The reciprocal of 4/10th is 10/4th, or 2-1/2. Our output impedance for the four speakers is then 2.5 ohms.

If the four speakers are connected in series, so that the current goes through one after the other, the impedance of the combination is the sum of the individual impedances, or if each speaker has an impedance of 10 ohms, the total impedance is 40 ohms.

The reader can figure out that if two pairs of speakers are connected in series, each pair will have an impedance of 20 ohms, and if these pairs are then connected in parallel the combination will have an impedance of 10 ohms.

Whichever method of connection is used the resultant impedance of the combination of speakers must match the impedance within the amplifier.

While speakers of somewhat different impedance may be connected in parallel, speakers of different impedance should not be connected in series for the bulk of the energy will be taken out of the circuit by the speaker with the highest impedance with little or no sound coming from the speaker of the lower impedance.



Next month we shall have an article on Phasing by Leo Jones. If you would like copies of these articles for distribution to your Callers' association, just write us and say how many you want and we'll be glad to send them to you.



To answer local demand we are temporarily stocking Intro 7005 Jessie Polka, with and without calls, Joe Lewis and J-Bar-L Square Dance Boys, and Coral 60065 St. Bernard Waltz by the Ames Brothers. So far as we know no one has made up a dance to Oh, You Sweet One that's on the other side. Either record @ 89c.

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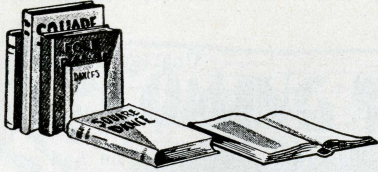
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Book Reviews

We do not stock reviewed books unless specifically stated

EIGHT YARDS OF CALICO, Paul Hunt and Charlotte Underwood. New York. 1952. Harper & Brothers. \$2.50.

People have been writing dance books for ages. These described how to do dances. It was natural, therefore, when people started writing square dance books these also told people how to do the dances. Other dance books classified the dances according to type so the square dance books also classified the dances according to type.

This disregarded the basic situation that while ballroom dances had different steps and rhythms and resembled each other only slightly, the square dance had generally speaking only the one step and attained its variety by different combinations of standard patterns. Nor did similarity of the pattern guarantee similarity of difficulty.

When this idea filtered thru the heads of our square dance authors, we began to have dance books directed to the leader (caller) suggesting programs for teaching with the figures or dances to be taught arranged according to difficulty in suggested times of study. The earliest, to my knowledge, was Betty Casey's **Square Dance Instructions** which contained dances and figures but no discussion. More recently have come two excellent **Manual for Square Dance Instructors** by Dr. Roger Knapp and **Dakota Square Dance Book and Instructor's Manual** by J. Leonard Jennewein, both of which **AMERICAN SQUARES** stands willing to sell you.

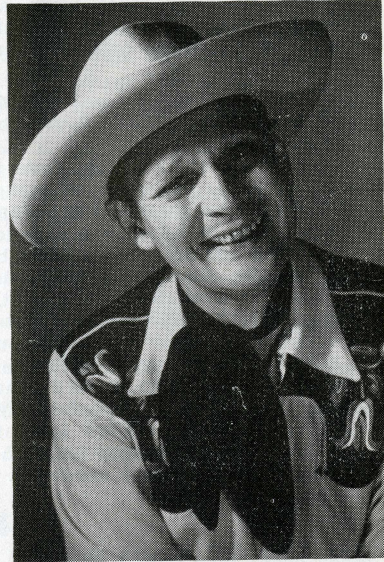
Paul Hunt and Charlotte Underwood have collaborated on the most recent of this type of book and the first written from an Eastern point of view and the first between board covers. In addition it has the finest statement of square dance psychology that I have seen:

"The thing you are cultivating together is not so much the dance itself as what it stands for: the satisfaction, the fun of learning to do something as a group. At first, when all are equal in inexperience and the undertaking is full of a rather exciting novelty, this spirit is unquestionable and requires little stimulating. It is after the dancers acquire some proficiency, according to their abilities and temperaments, that you may find yourself obliged to exercise tact and self restraint. This is when the types begin to declare themselves: the perfectionists, the exhibitionist, the clowns, the sensitives, the critics.

"Square dancing is, as we have said, for fun. Obviously the purist, the perfectionist can wholly enjoy himself only when dancing with other perfectionists—if then, for there is nothing like perfectionism for awakening all the irritabilities. But within the limits of having fun there is still room for achieving a reasonable degree of accuracy.

"Less potentially destructive but even more difficult to deal with personally is the clown. He presents a problem in psychology, to begin with, because his clowning may be motivated by any number of factors: to cover a feeling of awkwardness, to gloss over mistakes, to demand the center of attention or simply because he really believes that clodhopper behavior is the appropriate tone of square dances. The group as a whole can be depended upon to correct this tendency if they understand from the start that, while square dance etiquette is relaxed and informal it does not include the sort of horseplay that interferes with both teaching and learning."

This is, of course, only a small selection from valuable analyses of square



dance character. The embryo caller, or dancer for that matter, will find help here.

We stock these at \$2.50.

Charley Thomas



SINGING CALLS TO RECORDED MUSIC, Bernie Eilerman. Dayton, Ohio. Privately published. 20 Oakwood Ave.

A square dancer caller who works to records often wishes that he had available in a handy compilation dances to all the records which he had. Bernie Eilerman has made such a collection available.

Unfortunately all records to the given tune are not listed for each dance. Also this reviewer must warn against accepting the sources listed. Bernie states that they may not be correct. To this reviewer's knowledge many of them are definitely not the original sources.

Charley Thomas



FOLK DANCE GUIDE. Paul Schwartz. Box 342 Cooper Station, New York 3, N. Y. 1952 \$.50.

This consists of an article, a very incomplete national directory and a selected bibliography.

The difficulties in the way of publishing a complete national directory are so great as to make such a directory practically impossible. Should a complete listing of all square dance groups become available it would be so long as to be too expensive. Purchasers could use only small section of it anyway—so perhaps what is available is the best. The bibliography, however, is too selected. It seems to me that the effort put into trying to make a complete dance directory could with better advantage put into a complete bibliography.

I must, however, agree with the essay with which Paul Schwartz starts his pamphlet. He debunks among other things the claims that dancing foreign dances will make us more friendly with the countries of origin. Eating frankfurters and spaghetti didn't keep us from fighting Germany and Italy, nor will doing the Kohanaska keep us from fighting Russia even tho it becomes as popular as frankfurters and spaghetti.

Charley Thomas



The Cape Cod Square and Folk Dance Association, 200 members with Dick Anderson as president has had meetings including a covered dish supper. The association has Ralph Page for the Annual Winter Square Dance Festival which they are sponsoring.

We highly commend the association for making Mrs. Esther M. Dean of Hyanis, an honorary member. Mrs. Dean seldom leaves her wheel chair but square dancing has no more enthusiastic booster on Cape Cod. It was she who ran the first three festivals and her record shop is the Mecca of square dance customers.



The Rev. Chester B. Fish and family are here in Tacoma, formerly of Congregational outfit in Hanover, N. H. Since I was the only N. H. Federation member before,—now that they've moved in the statistics jump to 4 counting wife and daughter. He's quite a dancer, and caller. Hopes to incorporate it in his church here.

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- Feb. 2, Camden, N. J., Jerry Gerold, Rahway, N. J. Guest Caller, Camden, Y.M.C.A.
 Feb. 2, Canton, Ohio, State-wide Square Dance Roundup. Memorial Auditorium.
 Feb. 15, Seattle, Wash., Annual Winter Festival, Central Puget Sound Council Folk Dance Federation of Washington, Seattle Civic Auditorium, Dr. Lloyd Shaw, Master of Ceremonies.
 Feb. 17, New York City, Monthly Workshop, N.Y.C. Square Dance Callers' Assn., Rose Zimmerman discusses American Round Dances.
 Feb. 22, Tucson, Arizona, 2nd Annual Rodeo Square Dance, Fiesta de la Vaqueres.
 Feb. 23, Houston, Texas, Jamboree, Houston Square Dance Council.
 Mar. 1, Camden, N. J., American Squares Night, Al McLeod, Guest Caller, Camden Y.M.C.A.
 Mar. 8, Cherokee, Okla., Northwest Oklahoma Festival, Write Pete Edwards, Box 154, Cherokee.
 Mar. 13, 14, 15, Amherst, Mass., 16th Annual Recreation Conference, University of Massachusetts, Lawrence V. Loy, Chairman.
 Apr. 18, 19, Houston, Texas, Fourth Annual Square Dance Spring Festival, Houston Coliseum.
 Apr. 19, Oklahoma City, Okla., Sixth Annual Oklahoma Jamboree, Write Howard Thornton, 1820 NW 23, Oklahoma City.
 Apr. 25, 26, Worcester, Mass., The New England Folk Festival, Memorial Auditorium.



Harvey Lebrun has confused us by sending in a note in the past tense about a welcome home party for Madelynne (Hambo) Greene on February 2nd. It will probably be past tense by the time this issue reaches California so we report that Harvey MC'ed it, Bill Castner called squares and Madelynne did the hilarious Peg-Leg Polka. (Instructions, please, Harvey.) Madelynne will or did start a 12-session advanced folk dance class for the Clodhoppers on Wednesdays starting 6 February, in the Grove Recreation Center, Berkeley.



Surprise! Surprise! We were finally able to get some of the old Victor C-36, Square Dances with Woodhull's Old Tyme Masters. Oh, Susanna, Pop Goes the Weasel, Captain Jinks, Wearing of the Green, Triple Right and Left Four, the Girl Behind Me and the famous Soldier's Joy and Blackberry Quadrille, without calls. \$5.19 each. We have only three left at the present writing.

Let's Dance and Let's Dance Squares

Official monthly magazine of the
Folk Dance Federation of California

Includes dance descriptions, new calls, Folk and Square dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information, personality sketches and other folk and square dance information.

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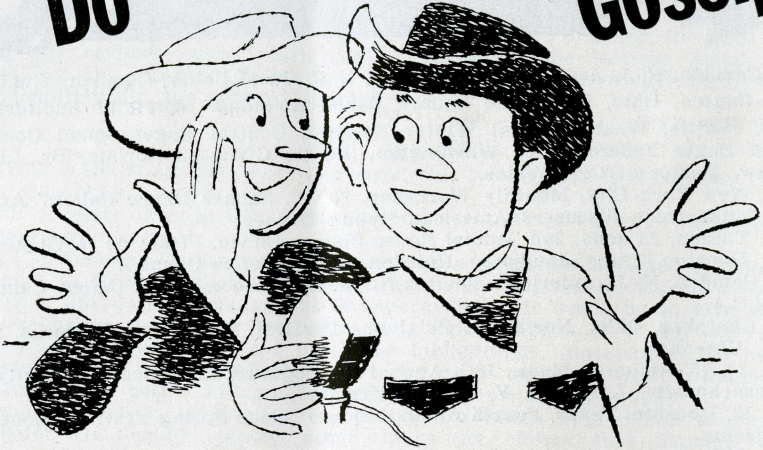
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3117	\$1.75	7117	\$1.45	"STONY POINT"	G	132	6:52	3:54
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FOLK DANCER Michael Herman's Orchestra. Playing good, balance good, orchestration is not quite full enough. **3001 Veleta** Metronome 52. TR 91. **Boston Two Step** Metronome 116. TR 91. **3002 Black Hawk Waltz** Metronome 52. TR 91. **Laces and Graces** Metronome 119. TR 90. **3003 Road to the Isles.** The introduction is worse than the Imperial version. Metronome 150. TR 77. **Rocking Waltz** Metronome 52. TR 79.

KISMET Ben Lambert and Orchestra. Supervision of Fred Leifer. Playing good, recording coarse, balance OK. **147 La Rinka** Metronome 54. TR 80. **Royal Empress Tango** Metronome 128. TR 79. **148 Teddy Bears' Picnic** Metronome 120. TR 79. **The Tango Waltz** Metronome 52. TR 78.

WESTERN JUBILEE Schroeder's Playboys. Playing technically good but un-enthusiastic, balance good, recording good. **504 Down Yonder** Mike Michell calling, acceptable but how this bunch could play this tune with so little enthusiasm, I don't know. Metronome 131. TR 74. **Down Yonder** without calls. Metronome 138, note jump. TR 74. **550 Caller Morris Sevada.** High pitched voice. **Rancho Grande** Metronome 136. TR 69. **San Antonio Rose** Metronome 130. TR 69. **603 A and E Rag** Metronome 134 but it speeded up TR 70 **Crooked Stovepipe** Metronome 128, but it too speeded up TR 70. **604 Jubilee Rag** Metronome 140 but again, it got faster. TR 70. **Fishers Hornpipe** Metronome 142. TR 70. **702 Blue Pacific Waltz** Metronome 52. TR 78. **The Waltz You Saved For Me** Metronome 36. TR 75. **703 Brown Eyed Mary** Mike Michele calling the first two turns, and doing a good job. Metronome 126. TR 76. **Oh, Johnny** Mike Michele calling well. Metronome 138. TR 80.

WINDSOR The Sundowners Band. As usual enthusiastic playing with just a bit of roughness in the recording. **7114 Down Yonder** The blank spaces offer a challenge to keep to the beat. Metronome 141. TR 81. Victor's still best. **California, Here I Come.** There's a distinct upbeat. We stock this at \$1.45. Metronome 135. TR 84. **7414 Bruce Johnson** calling and doing a fine job. **Down Yonder** Don't care for the figure which is a mixture of allemandes. Metronome 139. TR 81. **California, Here I Come.** Metronome 139. TR 87. We stock this at \$1.45.

WINDSOR 72001 Doc Alumbaugh had a wonderful idea. He's put a medley of good night waltzes on one side and on the other **Happy Birthday, Auld Lang Syne, Anniversary Waltz** and **Bless and Keep You.** It's too bad that the execution is not up to the idea. It could be the handiest record in the case, but a good night waltz to organ music, and rather thinly recorded at that, is not my idea of a satisfactory way to end a dance. I shall not rate it. It is obvious that until a better record comes out, every caller will want one, but it won't be hard to improve on it. We stock this record.



The Henry Art Gallery, U. of Wm. included a film about dancing in its list of Art film showings this past season.



Bob Hager heads a terrific line-up of events on the March of Dimes dance, Jan. 30. Performers and exhibitions local and from Seattle and Enumclaw coming in.



Don't forget when you run your next festival, or if all your club members don't know each other, we have name tags to send you free. Just let us know how many you need and we'll ship them out.



We finally got in a shipment of the Beltona Scottish Medley of Reels, #2480. These are accurately phased and highly recommended for quadrilles and contra dances. \$1.05.



Pappy Shaw holds court in Seattle on Feb. 15,—only 1500 dancers permitted in the Civic Aud. but no limit on spectators on Feb. 14, when he holds a Dance Philosophy session in Seattle's Chamber of Commerce Auditorium.

Q. I would like very much to learn more about the Brazilian Maxixe. G. E. Stubblefield, Oakland, Calif.

A. The Brazilian Maxixe, (pronounced Mac-he-she, Ma-she-she, Ma-shish, and several other ways) also called the Brazilian Tango, sprang into wide popularity among social gatherings of the United States and Europe shortly after the turn of the century, about 1905 onwards. Its origin is somewhat obscure. Ascribed to Brazil, it was at that time practically unknown among the prosperous social groups of that country, but supposedly originated among the mixed native Indian population, and considered not respectable. Whatever its original form, it was evidently refined by removing its objectionable features when it was introduced into the United States and Europe. Here it was elaborated upon till its variations became so numerous, that like the Argentine Tango, no two couples on a floor seemed to follow the same pattern. Basically a two step performed to two four tango rhythm, the various steps are comparatively simple, but the postures and unusual arm positions characteristic to the dance, make them difficult to perform well. The Maxixe has long fallen into obscurity, but the modern Samba is described as a simplified version of it. Since descriptions of even a part of the many steps would require several pages, we are listing here a few books which contain instructions for performing some of the steps. "Modern Dancing" by Mr. and Mrs. Vernon Castle, published in 1914 by Harper & Brothers. "Dance Mad or The Dances of the Day" by F. Leslie Clendenen, 1914, Arcade Print Co., St. Louis. "The Dance" by Troy & Margaret West Kinney, 1914, 1936, Frederick Stokes Company, later The Tudor Publishing Company, New York City. The above books may be difficult to obtain except through used book stores or through book search services. For the Samba, descriptions can be found in more modern dance books such as "How to Dance" by Anita & Dexter Wright, 1942, Garden City Publishing Co., Inc., New York City.



COVER

(Continued from Page 2)

ped. Responding to the infectious glow of his enthusiasm, Paul and I said we guessed it wouldn't hurt to try.

All I had to do was supply a couple of small, jointed dolls, about six inches tall—I could dress them in appropriate costume myself, of course. After a preliminary glance through the toy store, I watched with newly observant eyes at our next square dance and began to realize just how many joints these dolls were going to have to have. Miles of frustrated shopping at length convinced us that such thoroughly articulated dolls existed only in artists' supply houses—and at eight to fifteen dollars each. It was then that Charlie had his inspiration. Pipe cleaners. Nothing has more potential joints than a pipe cleaner, unless maybe it's boiled spaghetti. I could make the dolls.

Making things out of pipe cleaners is a cute little talent given to some, not to others; but eventually my ten thumbs and I did manage to construct something resembling the human form. She was six and a half inches tall, her waist measured an inch and a quarter, swelling out to a buxom two and a half above and below, and her wrist and upper arm came to a well-rounded quarter-inch. After several trial-and-errors, we topped her off with a tiny Christmas tree ball, roughened with sandpaper and dipped in flat, white paint. Blonde knitting wool, cut in bangs, made her hair.

After this initial experience, constructing her partner presented few difficulties, unless you want to count the problems inherent in making a two-tone Western shirt, neck size three-eighths of an inch. Charlie built a little stage complete with back-drop, and we were in business.

First, of course, came the posing of our figures, and it was during the first pose, the do-sa-do, that the innate malevolence of the pipe cleaner began to emerge. Held in the fingers, our couple was as pliant and cooperative as new members of an exclusive group. His arms folded across his chest in the most elegant manner; her hands rested stylishly on her hips. Both heads tilted back over shoulders to exchange a flirtatious glance. Placed back-to-back on the stage and thumbtacked securely to the floor, both with one accord swayed backward from the ankles until their shoulders met; their heads swivelled loosely round on their slender necks, coming to rest nose-to-nose, and there they lolled, for all the world like two drunks stacked up against a lamp-post.

"It's just that their center of gravity is off," Charlie said reassuringly. "You have to compensate for their heads being so heavy. Try bending their knees a little."

I tried bending their knees a little. It did wonders for their center of gravity, but the general effect was rather like a couple preparing for the standing broad-jump. "Maybe we'd better try the swing first," Charlie said. "After all, it's legal to lean against each other in the swing."

I have always maintained that printed instructions for the buzz swing make it sound a great deal more complicated than it actually is. Following them through grimly, step by step, with not one but two pipe cleaner figures, served to convince me that the buzz swing is in a class with championship golf—and it was all further complicated by a certain difficulty I have in telling left from right even on myself.

We worked on. The lights got hotter, the pipe-cleaner hands grimmer, our tempers shakier, while the little round faces looked on with the bland complacency of two hard boiled eggs. "Honey" it was a lovely idea, but it just isn't possible," I said at last, close to tears of pure exasperation.

"Look," Charlie said, "anybody can learn to square dance. The book says so, remember?"

"Not these kids," I said

But they did! Progressing painfully from swing to do-sa-do to promenade (they picked that one up fast) to honor, they began to adjust their personal idiosyncracies to our common project. And so, encouraged, we came to the step-swing balance.

Have you ever wondered why it's called "balance"? You hop on one foot and swing the other across, while holding right hands with your partner. The balance part comes in when you try to stop this action at the exact top of the hop, catching the upward flow of movement while the body is poised on the ball of one foot, just about to leave the floor, and the other foot is approaching the end of its swing. Try this with your center of gravity somewhere in the vicinity of your ears.

"Of all the stupid, clumsy, uncooperative characters," I exploded, after the first half hour.

"That," Charlie said reprovingly, "is not the true spirit of square dancing. We are patient and tolerant with beginners. We—no, no, honey, not flat-footed. Up on the toe, like this." And he executed a beautiful step-hop-swing, to show me.

"Yes," I said. "Just hold it, will you, while I thumbtack your toe to the floor?" But then, quite suddenly, we had it: the perfect pose, so that you could almost feel the upward motion of the hop.

"Marvelous!" Charlie breathed, creeping back to the camera. "Only we've got them a bit too far forward on the stage. I'll have to change the focus—it won't take a second . . ."

I don't know what happened during that second. Heaven knows I didn't start a draft by breathing. Maybe it was just that our little blonde discovered a new joint I wasn't aware of. Anyway she gently loosed her partner's hand and, tilting forward with the slow inevitable grace of a sinking ship, collapsed into his arms just as the shutter clicked. We stared at the ruin, each, I suppose, trying to select the appropriate comment from the many that crowded to mind. Then: "Anybody in her condition," Charlie said grimly, "has no business trying to square dance. Put her away."

Out of sight but not, evidently, out of mind; because just before dropping off to sleep I heard Charlie observe, "Then there's the right and left through and the ladies' chain and the star . . ."

"But that means another couple," I protested. "That means two more dolls."

"Well, my goodness," Charlie murmured drowsily, "for a dime's worth of pipe cleaners . . ."

That was the first day. There were others—six weeks of them. Six weeks full of frustration, exasperation and then the profound satisfaction of eventual accomplishment. One by one the charming finished products emerged from the mysteries of the darkroom, until the day when, bursting with pride in his artistry, I could spread them all out in a row and say to Charlie, "Honey, it wasn't possible, but you did it."

Charlotte Underwood



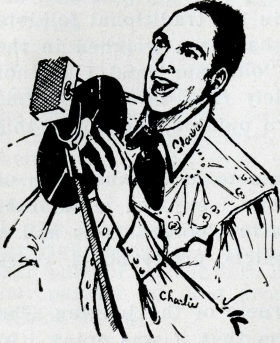
Bob Hager, HPE Director of Tacoma Public Schools is doing something about bringing Ralph Page out to N. W. Don't have correct dope yet.

THE CALLERS CORNER

By C. D. FOSTER

Author of Foster's Square Dance Cards
Box 540, Denver Colo.

You can find any and every word used in any "Best Seller" in another book that is also a good seller—The Dictionary. The arrangement of the words will be different but they will all be there, unless it be what is termed a "Coined word."



Just so it is with Square Dancing. You may read all the books on Square Dancing, attend all the jamborees in all the different states, and what you read and see is just a little different arrangement of the same old changes, figures and calls that we used away back when . . .

I do not deny that the dancers of to-day have a perfect right to arrange the changes, sets and figures to suit themselves and the times, because it has always been done. I do deny their right to make a few changes in a dance figure or rearrange the rotation of a figure and then claim authorship. I have traveled quite a little in various parts of the United States and attended many of the "Get together" square Dance parties and I can truthfully say, that most of the "NEW DANCES"???

that I have seen are just a variation of the same calls that we used fifty years ago. The DANCERS are different, however.

I have no worry about how many dances are "MADE UP." The ones that please a number of people, or meet some hidden need, will survive. The others will fall by the wayside. This applies especially to the hundreds of "New Dances" that are being literally "crammed" down the throats of the new and inexperienced beginners by hundreds of would be callers, teachers, club managers and what have you. Far too many of these teachers, club managers and callers (as they style themselves) have taken a lesson or two somewhere and then got an idea sometime that they would go out and revolutionize the square dance world. They find that the old fellows have not worded the calls to suit their higher mentality, and so they change the words of the call and also the arrangement of the figure and make up a dance of their own. This reminds me of the clothes my mother used to make for me out of dad's old ones. They looked alright for a little while but they didn't wear very well.

Just one more thought for you to ponder over—Why is it that the Schools, Colleges and Universities, are clinging to the old original and traditional square dances and traditional music? This being the case, why is it that the majority of the would-be leaders are spending almost their entire time and effort trying to "doll up" something that can never be changed. Old time dancing, is now, and always will be, just what it was.

The old traditional square dance, and the way it was done, is the A. B. C. book of square dancing, and when you get this into your mind you can go on from there, but you will always have to come back to the A. B. C. Book.

Don't think that just because you use a little different patter when you call alamande left and grand right and left, that you invented these figures, because you didn't. I have always contended that square dance was primarily for the DANCERS and not the caller. That the dancers and not the on-lookers were the ones most interested.

From every corner of the U. S. I receive letters complaining about their dwindling club attendance. From California, one leader tells me that a year ago they had 14 sets in their club and today they have a hard time keeping five sets. From New York a teacher in one of the largest Colleges wrote me ordering eleven sets of Dance Cards for his class and stated that he had the smallest class that he had ever had since they started Square Dancing. Last year he ordered seventy-five sets for his class. So we might go on, but as this would leave a bad taste in your mouth, let us see if we can find a reason for this slump:—

Far too few of us realize that it was the old traditional square Dances that were taken from the barn and the corn crib and the farm kitchen, and planted into the ballroom, that became popular, but sad to say they were taken up primarily by the "faddist" who will eventually fall by the wayside and be

forgotten. Some of them no doubt, after they get a few years experience behind them will themselves become "Old Timers." Right now they are having a glorious time, but are losing attendance, and are finding out that in order to gain back their loss, it has become increasingly necessary to teach once again such dances as "Chase the Squirrel," Old Arkansas, and Change and Swing.

If the present trend is toward the old style dancing, and it seems that all roads lead in that direction, what will happen to the present crop of disillusioned, disgusted, and half taught "neophytes," who must content themselves by basking in the reflected light of the ones trained in the traditional folklore style. In any event it seems the new system as is, has been weighed in the balance and been found wanting, however I am an "oldtimer" and I am not writing this from an argumentative standpoint, but solely from my own limited point of view. You have the same right to your own opinion, but think this over, and ponder it well.

I spent quite a little time during the last two summers in various parts of the country at their Square Dance Jamborees and while I enjoyed most of it, I learned nothing new. I saw various new wrinkles in changes, calls and a number of pretty dresses, Long Pantalettes, Fancy shirts, pretty boots, shoes and a lot of things that make me wonder.

The thing that really displeased me was the unfairness of the judging. The enemies that the competitive contests made, the harm that it was doing, (in my estimation). Let us take this matter up step by step. First,—The Audience decides by their applause. We have two sets up for judgment, one set is from a little burg in a thinly settled part of the state, and of course they had no one with them from their community. Just their set. They had the nicest (Clothes) attracted more attention on the floor and got the most applause while they were doing their ("Stuff"). They were from Podunk.

Standing beside them, another set from a large city. They are inferior in every way, but they have fifty or more of their friends there to "root" for them whether they are good or bad. This set is from "Who-Dunit."

Alright, the judging begins, the M. C. holds his hands over the heads of the little bunch from "Podunk." They barely got a murmur. When he moves over to the set from "Who-Dunit" all fifty of their cheer leaders turned loose and had to be stopped by the M. C. The little bunch from Podunk failed to place in the finals and went home, the who-dunit's placed and of course got first place in the finals. Was it fair? Did it help Square Dancing?

At one contest one of the judges was also time-keeper. Besides that he was caller for two of the contesting sets, and strange as it may seem both of his sets placed the first night, and won the second night. I am still trying to figure out how that can further interest in Square Dancing.

From what I saw on these trips, my personal opinion is that the competitive contest in Square Dancing is killing the very thing we are trying to foster. I for one am "Agin it."

Another thing I notice especially was Jealousy among the leaders. Why should we be jealous of each other? There is a lot of room in the United States. The fellow down south may be doing a swell job with the people he is working with and if you went down there to his place, no difference how much better you think you are, the chances are they would run you out the first week. So What?

There is the same difference north, south, east, and west, and central. No one caller can be tops in all localities. To illustrate, I was asked to call "Arkansaw" the other night at a large club dance and I started out—Swing Ma, Now Swing Pa, and now the gal from Arkansaw, and a lady? in the group called out so everyone could hear "He sure never called a dance before—Who ever heard of a man swinging a man in a Square Dance.

It is strange what a know it all attitude so many new beginners assume. I know they want to learn it all right now, but I have noticed that very few of them ever succeed. And so I end this article as Charley our Editor always ends his letters.

Yours for better Dancing,
C. D.

Try These

Jingle Bells

SINGING CALL — RECORD: MAC GREGOR

OPENER VERSE

Honors to your partners and to your corners all
Join your hands in a great big ring and circle round the hall
Now you're going wrong, let's reverse the style
The gals step out and when you meet, you do-sa-do a while

CHORUS

Promenade to the Jingle Bells and Jingle all the way
It's home you go with the one you know for a Merry Xmas Day

FIGURE #1 VERSE

The ladies promenade, outside just half way round
To the opposite gent with your left hand, it's once and a half around
Then chain 'em all back home, with a left hand round your own
Now, swing your corner round and round and swing him off the ground

CHORUS

Oh, the 4 gents star across the set to a left hand swing you go
Star right back to a do-paso and don't you boys be slow
Your partner by the left hand and your corner by the right
Your partner left and promenade, you promenade all night

BREAK VERSE

It's 8 hands round the hall, you circle one and all
A sashay round your corner girl, see-saw your partners all
To the left hand lady with a left allemande and pass the one you know
To the right hand lady with a right allemande and the wrong way
round you go

CHORUS

It's a jingle here and a jingle there and a jingle all the way
A do-paso with the one you know and don't you let 'em stray
Your partner by the left hand and your corner by the right
Your partner left and promenade, you promenade all night

FIGURE #2 VERSE

The gents go promenade, outside just half way round
Turn the opposite lady with a left hand round, go once and a half around
Now, star right back across and pass the one you know
Swing your corner round and round, you swing her high and low

CHORUS

All 4 ladies chain across, you chain across the set
Chain right back to a do-paso and gals, you're not thru yet
It's partner by the left hand and corner by the right
Partner left and promenade, you promenade all night

CLOSER VERSE

4 ladies promenade, the inside of the ring
It's all the way around you go and finish with a swing
The 4 gents promenade, the inside of the hall
Around you go to the one you know and do-sa-do 'em all

CHORUS

It's the allemande left your corner and allemande right your own
Swing that corner girl around as if she were your own
Then, the allemande left your corner and allemande right your own
Swing that pretty corner girl, By golly, she's your own

VERSE

4 gents promenade, the inside of the ring
It's all the way around you go and finish with a swing
The 4 ladies promenade, the inside of the hall
Around you go to the one you know and do-sa-do 'em all

CHORUS

It's the allemande left with the ol' left hand and around the ring you go
A grand ol' right and left around to the prettiest gal you know
Then, you promenade around the hall, trot 'em right along
Half way round the set and you're back where you belong.

Original by Dave Clavner

Gardena Whirl

Patter Call—Any Fiddle Tune

1st and 3rd bow and swing

Lead right out to the right of the ring

Circle 4 to a Gardena Whirl

Round you go with the dear little girl

(Gents break hand hold with partners. Retain hand hold with opposite lady, gent's L in lady's R. Raise joined hands over head and gent turns lady in TWO R face whirls (CW) across in front of him and toward the L side of the opposite gent)

First you do and then you ding

(Ladies extend L HAND to partners and walk around them as in northern do-si-do. Gents do **not** turn. The ladies extend RH to opposite gent and take L forearm hook with opposite lady)

Ladies to the center, left elbow swing

(The gents pull the ladies forward and then release the RH hold to allow the ladies to do a full turn around in the center, CCW)

Then you ding and then you do

(After full turn in center, ladies extend RH to opposite gent and walk around him to extend LH to partner. Gents do **not** turn. The ladies hook left forearms)

Ladies to the center with a right elbow

(The gents pull the ladies forward and then release the LH hold to allow the ladies to do a full turn around in the center, CW)

A left to your own, with the arm around

(After a full turn in center, ladies extend LH to partner for turn in place to face opposite couple)

Box the gnat across the town

(Join RH with opposite and cross over to finish with balance)

Pass right thru to your own little pard

(Drop hand holds and pass right shoulders with opposite)

Swing your honey in your own front yard

(Waist swing in home position)

Original by Jack Warner, Irwin Miller, Dave Clavner

Note: If call is timed correctly, couples will be swinging in home position at finish.



Sidewalks of New York

Record: SIDEWALKS OF NEW YORK, Decca—23550 A or any recording of EAST SIDE WEST SIDE in $\frac{3}{4}$ tempo.

Formation: Partners in a double circle, man on the inside. Hands are joined in skaters position. Both begin with left foot.

Measures:

- 1-2 Balance to the Lt.
Balance to the Rt.
- 3-4 Step Lt brush Rt across and hop Lt
Step Rt brush Lt across and hop Rt
- 5-8 Repeat measures 1-4
- 9-10 Balance Lt and Rt
- 11-12 Without releasing hands lady turns C.C.W. (left) in front of man finishing on man's left side. Man does not turn but helps lady change over with a little lift of joined hands.
Feet for both: Lt. (hold) Rt. Lt. (hold, hold)
- 13-14 Balance Rt and Lt
- 15-16 Lady now returns to man's Rt. side turning C.W. in front of him, hands still joined. Feet for both: Rt (hold) Lt. Rt. (hold, hold)
- 17-18 Balance Lt and Rt.
- 19-20 Release hands. Lady runs forward L. R. L. and places Rt heel on floor, looking back at man over her left shoulder, hands on hips.
Man in the meantime balances Lt. and Rt.
- 21-22 Man balances Lt. and Rt.
- 23 He runs forward Lt. Rt. Lt.
- 24 With a flourish he invites the lady to dance.
- 25-30 In Social Dance position, take six waltz steps. Turning CW man begins Lt.—lady Rt.
- 31-32 Man twirls lady under his Lt. hand and they resume skaters position to repeat dance.

Original by Rose A. Zimmerman

Nancy's Fancy

Music: HMV C-3496—Nancy's Fancy.

Formation: Contra (duple minor—involving sets of two couples, odd and even, odd leading). Line of men facing line of women, facing partners, in big circle or longways.

(Prompted Call)

(Action)

- * 1. **Boys apart,**
up and back
In each set of four, two girls join inside hands while two boys separate; all begin on right foot, step forward 4 (girls between boys) and backward 4 to places.
- 2. **Girls apart,**
all up and back
Same as Fig. 1 except boys join inside hands and girls separate.
- 3. **Leading couples**
down the aisle
With inside hands joined, leading couples walk down the center 7 steps, release hands and turn on 8th beat and join new inside hands.
- 4. **Back to place**
cast off and smile
In 8 beats walk up to even couple in set and cast off one place below thus: each partner of leading couple takes near arm of each partner of even couple (M turns M and W, W) and turns as pivot.
- 5. **All partners swing with**
a two-hand swing
In 8 beats, partners swing with firm two-hand grasp, elbows in, leaning slightly away from each other.
- 6. **Continue swinging**
back to place
In 8 beats continue swinging and boys and girls drop back to their respective sides, ready for a new round with the next couple. Couples should revolve CW about three times while swinging.

* Eight beats for each figure—four beats for each call.

Fred and Mary Collette.



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216580	Cullen House (calls), Old Time Reel Medley (no calls)	50c
216584	Buffalo Girl (calls), McDonald's Reel (no calls)	50c

Bell and United Artists, were 89c

FS 8	Sherrum; Flop Eared Mule	50c
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The Folk Dance Federation of California has already announced their state-wide festival for Oakland, on May 30, 31 and June 1, 1952.

Bob Franks, writing in *Danceland*, the English magazine, of the "American Invasion" says, "American Square dances are here to stay!" Aside from the fact that Folkraft records are now available in England the article holds little that we don't know, except:

"Basically, square dancing is a mixture of folk dances from all over the world. The traditional English Folk Dances, namely the Quadrilles, Cotillions and the Caledonias (still an important part of the dance) were taken to America by early English settlers. After the American Civil War people became more settled and were able to give more time to dancing. The old English Folk Dances had now become mingled with dances from almost every state in America and from this fusion of dances we get what is known today as the American Square Dances."



Clarence Haller coached and called for the square that demonstrated at the SPEBSQSA fifth Biennial Western Rural Rhythm at the Memorial Coliseum, Evansville, Indiana on Dec. 1st and 2nd. Clippings confirm our belief that they did an excellent job.

SUMMER SCHOOLS

AMERICAN SQUARES will run two schools this summer.

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Further details of both camps to be announced later.

If you want to make sure of your reservations, you may register now at American Squares, 121 Delaware St., Woodbury, N. J., sending a \$5.00 deposit. This deposit is returnable up to two weeks before the session.



Allemande left in Alamo Style
Right to your honey and balance a while
Balance one and balance all
Turn 'em by the right and listen to the call
Balance near and balance far
Turn 'em with the left like an allemande thar
Shoot that star in the Alamo style
A right to the next and balance a while
Balance one and balance eight
Turn 'em by the right like swinging on a gate
Balance near and balance far
A left hand turn like an allemande thar
Shoot that star and swing your own
Couple up, boys, and walk 'em on home.

Walt Holmes, Corpus Christi, Texas.

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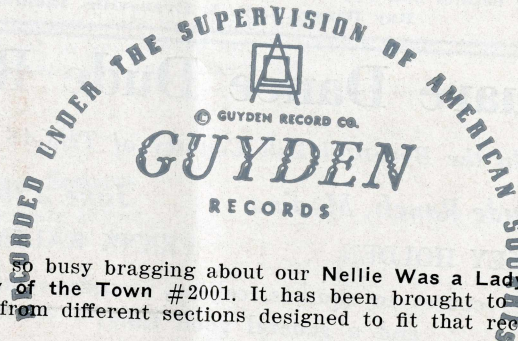
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We have been so busy bragging about our **Nellie Was a Lady** #2002, that we forgot our **Bully of the Town** #2001. It has been brought to our attention by dances sent us from different sections designed to fit that record. From South Jersey

Head couples forward and the sides divide

(Heads advance to the center. Side couples separate.)

Swing at the center and swing at the side.

(Heads swing opposite in the center. Sides swing opposites at head couples' positions. When dancers stop swinging the 4th gent and 2nd lady will be in the 1st couple's position, 3rd gent and 1st lady in 2nd couple's, 2nd gent and 4th lady in the 3rd couple's and 1st gent and 3rd lady in 4th couple's. Dancers take new designations from their new positions.)

Head couples forward and the sides divide

Swing at the center and swing at the side

Head couples forward and the sides divide

Swing at the center and swing at the side

Head couples forward and the sides divide

Swing at the center and swing at the side

Allemande left with the old left hand, (etc).

And from Illinois:

This dance is partly pattered (one syllable to every beat of the music) and partly sung (one syllable to every note). However, as set out below, one line of poetry goes to each four measures.

Gents to the center with a right hand star go all the way around

Left hand 'round your corners all, your partner right hand round

Do-si-do your corner, now go back and swing your own

And you swing with the Bully of the Town

Four ladies chain across the square, you turn the girls around

Chain 'em right back home and homeward you are bound

Do-si-do your corners and you do-si-do your own

Swing your corner lady and you swing her round and round.

One allemande, four figures and a final allemande just fills the record.

You can have your record store order Guyden records from

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