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AMERICAN SQUARES



Wallace Eva Three Step ???

THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 1

SEPTEMBER 1952

TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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VIRGINIA WALLACE'S COVER is about as cute a depiction of the Eva Three Step as we have ever seen. Even the expressions of the dancers remind us of some we've noticed on the dance floor. For further details of Eva Three Step, see page 18.

What Do YOU Give?

It is not often that I use space in American Squares, a national publication, to discuss people or events in San Antonio, Texas. However, there are five men in my town I think the square dance world should know about—not because they are unusual, but rather because they typify what to me is the best and finest facet of square dancing. I know these five men personally: I am sure that all through the country there are other men you know who are doing just as much in just as quiet and unassuming a fashion.

For more than two years Herb Crowell, Rudy Davalos and Bob McDonald have rotated among themselves a weekly square dance at the Service Club of Brooke Army Hospital. This is probably the most difficult type of dance to run anyone can imagine. The turnover in personnel is large and frequent — every dance night brings out new people who know absolutely nothing about square dancing. At the same time, the faithful who have been coming week after week must be kept entertained, and they grow tired of a steady diet of BIRDIE IN THE CAGE. It requires a deft program management indeed, yet these men handle it so well that square dance night is the most popular activity the Service Club offers. They do this job without pay of any kind; they labor with problems created by not enough girls, patients dancing in leg casts and back braces—and they never fail to show up on their appointed night. Herb Crowell interrupted a fishing trip to come back for his night at Brooke; Rudy has left his half-redecorated house with paint brushes and buckets standing around the floor, and Bob has called with laryngitis so bad that only a croaking whisper came over the mike. But the patients loved it—and came

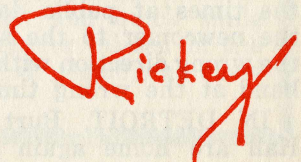
back the next week for more!

Jerry Bryant has donated his services for a long time to a Catholic Sodality group (members of a faith different from his own, by the way). And that bunch of teen-agers has probably taught Jerry just as much as he has taught them! For more than a year, Art Scriven has been calling dances for the patients at our State Hospital for the Insane. I could write a separate editorial (and may some day) on the glowing reports we receive from medical personnel about the therapeutic value of square dancing for these patients.

Herb, Rudy, Bob, Jerry, Art—all these are business men with families and many demands on their time. But each one of them will tell you that they gain more than they give from these volunteer nights.

Unusual—I don't think so! I think you have one in your town. And I think theirs is the spirit which makes square dancing more than just a way to spend a few pleasant hours. There's a lot to get out of square dancing—and there's also a lot to give. We can't all go out and call for the GI's. But every single dancer on the floor can give a little by dancing with the newcomer or the beginner, and making him feel at home. Everyone can extend a clasp of friendship and fellowship to the stranger in the square (and who ever found a stranger at a square dance anyway?).

Square dancing has done a lot for a great many people. What have YOU done for square dancing?



SQUARE DANCE -- U. S. A. !

A group of New York City callers who found themselves heavily scheduled at summer resorts in the Catskill Mountains during the summer got together to establish ethical practices and minimum rates etc. These callers are members of the New York City Square Dance Callers Association and include Bill Wayne, Snelly Andrews, Piute Pete, Sherry Williams, Irv Seiser and Fred Leifer. Square dancing has become so popular in the hotels and adult camps in the mountains that they found themselves running into all kinds of problems, hence the establishment of the code. . . . For the 7th season, Folk dance classes at Washington Irving High School in New York resume on Sept. 13th under the leadership of Murray Sherman. . . . The Mineola, N. Y., Roller Rink has been presenting summer square dancing, with Paul Hunt calling and Fred Franz leading the folk dancing. Normally Long Island would quit dancing during the hot weather, but the huge blower fans at the Rink have made it bearable. . . . According to their Bulletin (June), several members of the Westchester (N. Y.) Square Dance Association have been getting right back to the old way of doing things and hold square dance junkets in their dining, living or basement recreation rooms. The Sedgewicks, Callahans and Helwigs are among those returning to traditional ways, for it was just so that the square dancing of our forefathers took place. One modern advantage to this system is that dancers of equal ability are able to learn new figures together, and this provides an outlet for perfectionists and also makes up "for the times at public dances when the newcomer to the set went in the wrong direction with the wrong hand at the wrong time."

IN DETROIT, Burt and Bert Hall are home again after 8000

miles of square dancing and are again busy with the Square Dancing Under the Stars Program in Wyandotte, Mich. . . . The Tuesday Twirlers Club of Rockford, Iowa, rested for the summer after their first season of square dancing and counted 97 square figures which they felt very familiar. This group has been taught and called for by Lloyd Frazee of Bassett. . . . In the Piedmont section of Carolina, 24 nurses and a girl caller from the Watts Hospital in Durham have formed an exhibition team called the Bandanna Belles. . . . Durham also keeps lots of dancing going with such clubs as the Dosey-does, the Boots 'n' Bustles, the Foot 'n' Fiddle, and a Lions Club group called the Dancey-Lions. Their program, led by Vernon W. Johnson, is well-rounded with running sets, squares, polkas, reels, waltzes, contras and schottisches. . . . 1952-1953 square dance season opens at the St. Paul YMCA on Sept. 13th and continues on every 2nd and 4th Saturday until June 13th. John Wald calls for this open group and visitors are always welcome.

IT'S A BUSY SEASON AHEAD at Mac McKenrick's Barn in Kulpville, Pa., with advanced classes on 2nd and 4th Saturdays and beginners classes on Tuesdays. Al Brundage recently called a special dance there, and among summer visitors were Lynn and Maudie Woodward, themselves Barn owners from Minneapolis. Also dancing on the parking lot adjacent to the barn the night the Woodwards were there was Walter Fitzgerald of Philadelphia. Walter attended the Folk Dance Camp in Maine taught by Mary Ann Herman (Michael was in the hospital) and Ralph Page. Glad to report that Michael is out of the hospital and on the mend.

(Continued on page 5)

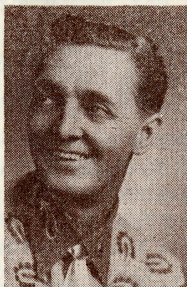
IN KENTUCKY, the Fourth Annual Square Dance Contest held on Sept. 5th is this year divided into sections—Section “A” composed of the “Country”, “Step” or “Hill Billy” groups including running sets, while Section “B” is composed of sets specializing in the “City Style”, “Recreational Style” or “Smooth Style” dancers and is limited to eight persons per set. . . . New officers of the South Dakota Square and Folk Dance Federation are LeRoy Blanchard of Miller, pres.; Peter Johansen of Yankton, vice-pres.; Estelle Bell of Miller, sec.-treas.; Bernice Anderson of Aberdeen, chmn. of publicity and extension; J. Leonard Jennewein of Huron, historian. . . . In Phoenix, Ariz., Henry Wasielewski has for some time been donating his services as caller for the local U.S.O. every Thursday. **Hoof Prints**, from whom we picked up this item, adds the following wonderful suggestion: “Anyone having square dance records they are tired of, the U.S.O. would appreciate them.”

WINNERS OF THE COSTUME contest held at the Tenth Annual Connecticut Square Dance Festival in Storrs were: First place, adult division — Cowasa Grange, Collinsville; second place, adult division — Andover Grange; First place, juvenile division—Nepaug Sunday School, New Hartford; Second place, juvenile division—Rainbow dancers, Storrs. . . . Celebrating their second birthday, “The Squares” of Mobile, Ala., report that summertime dancing on an outdoor tennis court is made possible by the judicial use of 612 and oil of citronella. New officers are Clarence Lent, pres.; Ches Gunn, vice-pres.; Mrs. A. M. Soberg, treas. and Mrs. Cecil Simpson, secretary. Pres. Lent tells us they are all listed in the phone book and visitors in Mobile are invited to call and dance with them.

DANCERS IN THE DETROIT area, knowing that Art Erwin is

always the last to leave a hall after bidding farewell to every couple, feel that his license plate is appropriate—see you nitey nitey (CU 90 90)! . . . Officers of the Baytown, Texas, Area Square Dance Council are Lewis Crump, pres. (re-elected); “Cowboy” Garrett, vice-pres.; Aline Crump, sec.-treas. (re-elected); Bill Talley, Charles Evans, Bob Mitchell and Tommy Hawkins, directors.

Thousands of dancers and friends in the Chicagoland area were sorrowed by the death of Lawrence A. “Bud” Bol, July 28, 1952. Bud was employed by the Chicago Park District as a Park Supervisor for the



past eighteen years, and resided with his family at DeMott, Indiana. Since 1935 he had been one of the outstanding callers and teachers in the field of square and folk dancing. The large attendance at his group dances and his beginning groups, which averaged over two hundred dancers per class over several years were a tribute to his excellent calling and teaching methods. He also was Editor of the Chicago Park District Square Dance Manual, the producer and caller on a number of television shows, and a committee member of the Annual International Square Dance Festival held in Chicago. Bud’s warm and friendly personality, and quick smile will be forever missed in the hearts of all people who knew him.

We Proudly Present

American Squares is proud to present its new Round Dance Editor—Miss Olga Kulbitsky, faculty member of Hunter College, New York. We consider Olga one of the most brilliant dance analysts in the field.



Her technical knowledge of every form of dance, her wide background and her incomparable teaching ability all add up to make her, in our opinion, an unquestionable authority on modern round dancing.

Olga's formal dance training began at the age of eight, when she studied ballet under leading ballet-masters. Later, to use her own words, she went from ballet slippers to sneakers and became an instructor in physical education. She received her B.A. from Hunter College, her M.A. from Teachers College, Columbia University, and says that her formal dance education hasn't finished yet. She has studied ballroom dancing, tap and other specialty forms, and is completely versed in all the classical dance forms. She has attended or taught at every major folk dance summer school from the Atlantic to the Pacific.

For a long time we have been seeking a method of explaining the fundamentals of American Round Dancing in basics which would be as simple to understand as those of American Square Dancing. Olga's concept and explanation have done this perfectly. We are honored to print in these pages the following article:

"Analysis and Teaching Progression of Common Folk Dance Steps"

By **OLGA KULBITSKY**

It is both time consuming and often very discouraging to learn how to dance by trial and error. To insure enjoyment in dancing, an individual must have a feeling of security and confidence in what he is doing. Few, if any, individuals attempt to play a musical instrument without some basic instruction. The same should be true in dancing where the body is the instrument of expression through movement.

Teaching dance techniques need not be a dull and formal routine. The ingenuity of the teacher in the proper timing of instruction, good judgment in determining the duration of the teaching periods, and in providing motivating stimulus are all vital factors in interesting and effective teaching.

Teaching the fundamentals of

folk dancing is of special interest to many conscientious folk dance leaders. Since these elements form the structure upon which the dances are built, many leaders and participants appreciate the value of mastering these basic techniques. Teaching and learning dances then becomes a simple procedure.

A technical analysis of dance steps will guide teachers in formulating and developing a method of teaching. Not only will it serve as a basis for constructing a progressive sequence in teaching, but it will also assist the teacher in diagnosing individual problems and difficulties in movement. Such a study makes it easy to adapt methods to meet the varying needs and interests of individuals and groups.

With this analytical approach, a few of the common dance steps will be considered and a brief out-

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Folk Dance Steps . . . (Cont.)

line of a teaching progression suggested.

DANCE STEP ANALYSIS

Two-step.....Slide, Cut, Slide
Polka.....Hop, Slide, Cut, Slide
Schottische.....Slide, Cut, Slide, Hop
Step-hop.....Step, Hop
Waltz.....Leap, Slide, Cut

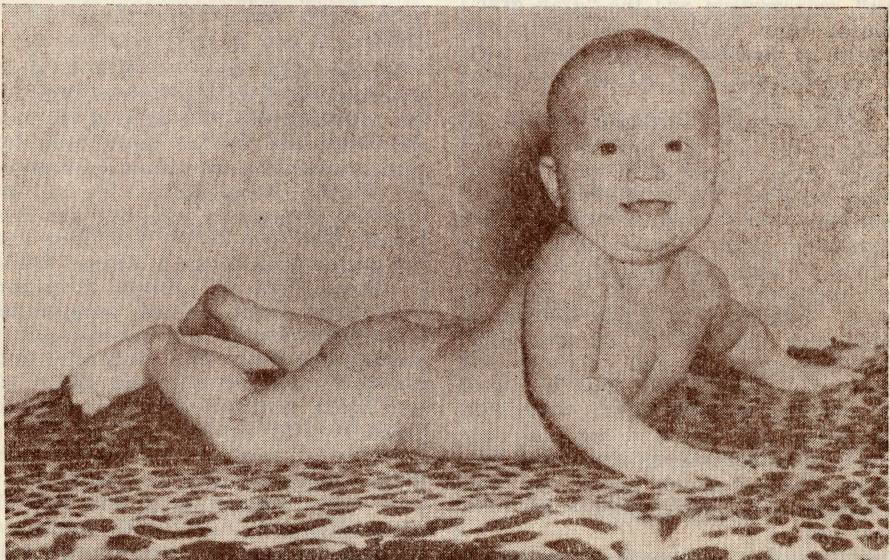
The analysis shows that these dance steps are derived from the following fundamental movements: Step, Slide, Hop and Leap. Since these movements are fundamental and within the range of execution by all, it will prove effective to teach dance steps in a progressive sequence. The rate of progress should be determined by ability to perform correctly each component part of a dance step. No new dance step should be introduced unless the preceding one of the sequence has been mastered.

Note: The cue "close" does not appear in the analysis of any dance step. The cue "cut" (free or working foot releases and replaces

the supporting foot) is given instead. Sliding forward with one foot in the lead is a simple method of teaching the technique of "cutting" and may be an essential preliminary exercise for some individuals. The ability to slide lightly and smoothly is a definite asset in learning dance steps. Many individuals have difficulty in performing a combination of movements, because, instead of "cutting" they "close" and thus lose continuity of action. In some instances the individual will "close" and finish the action with equal weight on both feet. He then has to decide which foot is to lead the next movement and thus either performs the dance step incorrectly or out of time. Therefore, if the cue "close" is used, the teacher must give an accurate demonstration of the proper action. Practical experience will rule out the cue "close". Since the cue "cut" may be too technical for most groups,

(Continued on page 19)

This issue marks the beginning of the eighth year of publication of American Squares. It also marks another minor anniversary—six months of publication by the Holdens. Lesley is six months old now too—and won't she hate us for this when she's sixteen!



End of the Good Will Tour

In the August issue Florida's St. Petersburg Square Dance Goodwill Tour had come from Florida with major stops in Texas, Arizona and California, and left our readers in Grand Canyon National Park. On Saturday July 12th we rejoin the Armstrongs as they leave for Winslow, Arizona.

As Winslow is just a short drive from the Canyon we easily made it in time for a dance. However we met our first disappointment along the tour when we found that all three of Winslow's square dance clubs were disbanded for the summer months. So we simply kept driving towards Colorado Springs.

Monday July 14th found us at the Cheyenne Mountain School. An entire article could be written about this week with Dr. and Mrs. Lloyd Shaw, but perhaps I had just better say what I heard a fellow square dancer say after one of Pappy's morning lectures—"If I never once in the entire week stepped onto a dance floor for any dance, it still would have been worth the long trip here and back!" The spontaneous moments provided by Jim Galvin, Chat Pickens, Cliff Powellson, Robbie Robinson and many others served to more closely knit this swell bunch together. Harold Harton from Ontario also added much to the group's pleasure with his accordion playing and group singing. One of the things which greatly impressed me was Pappy's reiteration of his now famous statement "Dance for FUN and NOT for the Joneses." His comments on "New-dance-itis", extrovertism and the "grab grab" dances were right to the point and spared no one. All of these should help to stabilize and level off our wonderful American dance.

Another really excellent feature of Shaw-week was the one single point which Pappy enforced in each evening dance program. The calling was done by members of the group, but with this one restriction. Each caller had this rule to follow: "There will be NO 'walk-thru' or 'talk-thru' and do NOT lose the floor." This provided a fine evening of wholesome dancing for all and other Institutes could do well to adopt this policy. One thing more must be added to anything relating to our week with the Shaws and that is to say how very much all present enjoyed knowing Mrs. Shaw. She is certainly one of the most charming and lovable persons we have ever met.

Sunday July 20th we left Colorado

Spring for the Rocky Mountain Square and Folk Dance Camp on top of Lookout Mountain. This Lighted Lantern Camp is near Golden, about 18 miles west of Denver, and was run mainly by the likeable guy, Paul Kermiet. Here we spent another truly fine week with about fifty fine people from all over the country, dancing to the genial Ray Smith, singing with the Ritchies and generally enjoying ourselves.

While at the Lookout Mountain Camp we drove up to Berthod, Colo., to visit some old friends there — the Rolland Fletchers. We found that Berthod has a very nice adult square dance club and that one of the club members regularly handles a free program for teenagers. Here is another way in which square dance clubs can adhere to the true spirit of square dancing as well as contribute to the wholesomeness of their own community. All clubs have persons who can call and these persons could voluntarily organize and develop groups among the town young folks. It seems to me that the non-professional caller could realize tremendous personal satisfaction as well as gaining excellent experience from helping these youngsters learn and enjoy our American dance.

Monday July 28th we left Lookout Mountain for a stop in Wichita, Kansas, the following day. We arrived on time and went out to the most beautiful square dance hall we visited en route—the Wichita Moose Lodge. We had an excellent dinner here with Bob and Bea Wright, Jim and Rachel Thompson and Bob Patton from Solomon, Kansas. While at dinner Cliff and Margo Powellson from Great Bend, Kansas, dropped in. After dinner Bob Wright got his square-dance under way. This wonderful hall can seat 1500 persons and dance 30 sets inside and seat 1900 persons and dance 40 sets outside and the indoor acoustics are good as well. Coupled with Bob's fine work, this has built up a local dance from 3 or 4 sets into 23 sets there that night. Bob's orchestra is good, his program exceptionally well

planned and rounded out and his homespun style pleases everyone.

The next night we took in the local Recreation Dept. free dance at one of the local City Parks, with Bob Lester in charge. Here again we ran into this strange phenomenon which seems so prevalent in the western states — no mixers and no attempt to circulate the crowd. I do not want to be classed as a fanatic and I agree that mixers and circulating can be overdone. But I feel strongly that they are left out in far too many places where they would do good. Take this Wichita dance. No offense to Bob Lester who did a nice job, who has done nice work for a long time and who I hope will continue to do so. But it is typical of many areas. Here is a regular weekly free dance, a professional recreation leader in charge with suitable live music, easily accessible, good parking, ample room for 40 or 50 sets and only 11 sets attending! Why? In my opinion everything is present except the spirit of square dancing. This spirit can be maintained, in part, by suitable mixers. It can be maintained by the attitude of good fellowship which comes from meeting new people, helping others to have a good time, and from the absence of monotony. If mixers can assist in this respect let's use them more often!

Friday night we arrived in Kirkwood, Mo., and Saturday night we were royally entertained by the Richard McFarlands and the Leo Jaudises and then took in the dance at the Reavis School. Tex Cooke called this dance with record music and had about 25 sets in evidence at the early stages of the evening. Here again—no mixers! The program otherwise was good. Many stops along the tour we found live music that was good,

and in some spots we found live music quite the opposite. Here was a nice crowd dancing well to records, adding weight to a statement I have heard many callers make, "Good records are better than poor live music."

We wound up the week at the American Squares Summer School at Lincoln Memorial University at Harrogate, Tenn. Tuesday night we danced with Fred and Mary Collette in Atlanta—a fine program in every detail. Wonderful people, excellent program and all the niceties of American dancing.

So this winds up the 1952 Square Dance Good-will Tour. We covered about 11,750 miles, 21 states and danced with thousands of wonderful people. For our sponsors, the City of St. Petersburg, we distributed over 30,000 square dance post cards, many thousand articles of Florida literature, made appearances on 23 radio programs, 4 TV spots and got St. Pete's tour into at least 63 newspapers and 5 magazines. We all tried to do credit to square dancing and to foster its wholesome development. We send our grateful thanks to the many people who helped us all along the way, and promise them that we will try to make square dancing available to more and more people all the time.

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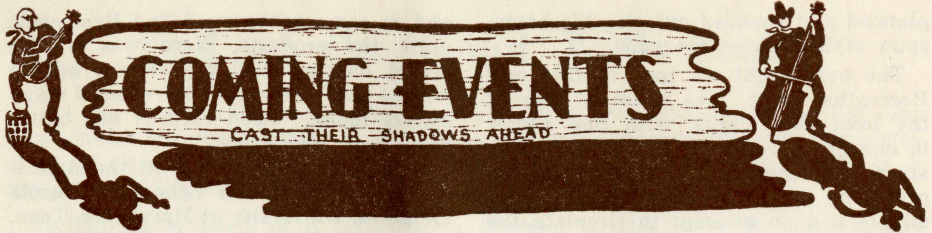
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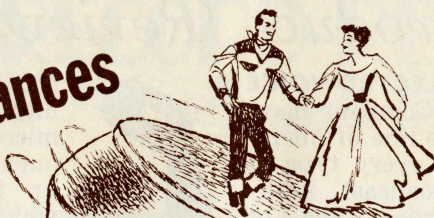
COMING EVENTS

CAST THEIR SHADOWS AHEAD

The events listed here are the larger and more important happenings in their area. If you don't see your event here it is because you did not let us know about it. How about writing to us next time? Remember, our deadline is the 15th!

- Sept. 5. Louisville, Kentucky. National Square Dance Contest, Kentucky State Fairgrounds.
- Sept. 6-13. Brockton, Massachusetts. Brockton Fair Square and Folk Dance Festival, free dancing each afternoon and evening.
- Sept. 6. Baltimore, Maryland. National Capital Area Square Dance Leaders Association Jamboree, Univ. of Maryland Armory.
- Sept. 6-7. Morgan City, Louisiana. Shrimp Festival.
- Sept. 9. St. Louis, Missouri. Greater St. Louis Folk and Square Dance Federation moonlight square dance excursion aboard the river boat, Admiral, Washington Ave. Wharf, 9 p.m.
- Sept. 9. Rahway, New Jersey. Union County Square Dance Clubs Summer Festival, sponsored by Union County Park Commission, Rahway River Park, 8-11 (rain date, 10th). Squares, folk dances, demonstrations & exhibitions.
- Sept. 14. Walnut Creek, California. Folk Dance Federation of California Festival.
- Sept. 15. Salem, Oregon. Dance, sponsored by Salem Callers' Ass'n, Crystal Gardens, 8:30-11:30. Jonesy calling.
- Sept. 20. Mercedes, Texas. Valley Square Dance, Corral.
- Sept. 21. Lodi, California. 14th Annual Grape Harvest & Nat'l Wine Show with dancing, sponsored by Recreation Dept.; Lawrence Park, 4-7; Lodi Armory, 8-11.
- Sept. 21. Winona, Minnesota. South East Regional Festival, Armory, 2-6.
- Sept. 26. Chico Hot Springs, Montana. Cowboy show and dinner square dance especially for delegates en route to National Recreation Congress in Seattle.
- Sept. 26-27. Tye (near Abilene) Texas. Square Dance Round-Up, Pioneer Hangar.
- Sept. 27. Indianapolis, Indiana. 2nd Indiana State Square Dance Festival, Manufacturers' Bldg., Indiana State Fair Grounds.
- Sept. 27. Harrison, New Jersey. Autumn Jamboree of Square Dance Cooperative Ass'n, Jackson's Auditorium, 756 Harrison Ave.
- Sept. 28. Duluth, Minnesota. State Festival, Armory, 2-6. Live music!
- Sept. 28. Ripon, Wisconsin. S. D. A. W. Meeting and Jamboree.
- Oct. 4. Eldorado, Arkansas. Southeast District Jamboree.
- Oct. 11. McAlester, Oklahoma. Southeast Oklahoma District Festival, Armory, aft. & eve.
- Oct. 11. San Angelo, Texas. Westerners Square Dance Association.
- Oct. 12. Beaver Dam, Wisconsin. Callers' Institute & Jamboree.
- Oct. 13. Lemoyne, Pennsylvania. Susquehanna Y's Men's Club 2nd Jamboree, 5th St. Roller Rink, 8:30-12.
- Oct. 17. Portland, Oregon. O-N-O Dancers present Minstrel & Variety Show with general dancing, Masonic Temple, W. Park & Main Sts., 8:30.
- Oct. 18. Little Rock, Arkansas. 3rd Annual Fall Round-Up.
- Oct. 18. Ardmore, Oklahoma. Southern Oklahoma District Festival, City Auditorium, aft. & eve. Harper Smith, calling.
- Oct. 24-26. Fresno, California. 5th Annual Raisin Harvest Festival, Memorial Auditorium. Friday evening, square dance jamboree, hosted by Cent'l Calif. Callers Ass'n.
- Oct. 25. Pomeroy, Ohio. Tri-county Folk and Square Dance Festival, 2-5, 8-12.
- Oct. 26. Jamesville, Wisconsin. S. D. A. W. Meeting and Jamboree.
- Nov. 1. Oklahoma City, Oklahoma. 6th Annual Oklahoma State Festival, Municipal Auditorium, 9 a.m. to 12 p.m.! Callers from everywhere!

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#660. Down Yonder (138)//There'll Be Some Changes Made (138)

#661. Kansas City, My Home Town (136)//Steel Guitar Rag (132)

Two new "Jonesy" records which, as usual, make delightful square dance history.

#662. Down Yonder (138)//There'll Be Some Changes Made (138)

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These two are exactly the same as #660 and #661 above, but without calls; music is well played, and easy to call to.

#664. Triple Duck (140)//Six to the Center (140)

#665. Pin Wheel (140)//Arizona Double Star (138)

Two more records with calls by a new patter caller, Gordon Hoyt. These are rather difficult figures, dealt out at quite a brisk tempo. Folks in Calif., Colo., and Wis. should find these records highly acceptable. Areas which dance slower will find these fast.

#666. Ocean Wave (136)//Red River Valley (130)

#667. Cindy (134)//I Want A Girl (130)

These tunes (without calls) will fit the dances which are currently so popular in many parts of the country. The Cindy tune is repeated AAB, and fits Ed Gilmore's call perfectly. Ocean Wave is a very welcome addition to the standard library. We like this whole series very much. AMERICAN SQUARES Book and Record Shop stocks the complete MacGregor catalog.

Sets in Order records. 10-inch, plastic, 78 rpm.

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#2011-12. Bunkhouse Reel (140)//Tennessee Waggoner (142)

#2013-14. Yucaipa Hornpipe (140)//Bonaparte's Retreat (142)

#2015-16. Johnny Goodin (140)//Jack's Special (140)

#2017-18. Little Joe (142)//Chicken Reel (138)

#2019-20. Kansas City, My Home Town (140)//Kansas Rag (140)

#2021-22. Uncle Joe (138)//Down Home (132)

#2023-24. Bully of the Town (132)//Billy in the Low Ground (130)

This is all part of the series recorded by Ed Gilmore's Bunkhouse Four. It is very accurately-played square dance music, with a very regular and constantly-repeated beat. Both the highs and lows have been cut off these records, so as not to interfere or distract from the caller. (This information given to us personally by Ed Gilmore, and we must say he achieved the effect which he was seeking.) Certain of the titles are much better known by more standard names: "Bonaparte's Retreat", for instance, is a tune from Bandera Co., Texas, known there as Darling Nelly Gray; "Johnny Goodin" is more popularly known in the feminine form as Sally Goodin; "Little Joe" is Old Joe Clark; "Down Home" is known to many fiddlers as Down Home Rag; and the Yucaipa Hornpipe is in 6/8 time. Of course it is always extremely difficult to say which variant is the one correct title for any given piece of folk music. AMERICAN SQUARES Book and Record Shop stocks the entire Sets in Order line.

Windsor #7118. 10-inch, plastic, 78 rpm.

Price, \$1.45

Titles: Hello//Tavern in the Town

Two excellent recordings. The traditional Tavern will find great use with callers. Hello is a new tune to us and we feel that the call to it is a little bit forced. Suggest you also buy the called record to see how it should be done. Called record is #7418, at \$1.45.



RECORD REVIEWS

Western Jubilee records. 10-inch, plastic, 78 rpm.

Price, \$.89

#571. Star Hash (136)//Crawdadd Square (134)

#570. Sally Goodin (with a do si do) (134)//Arkansas Traveler (134)

Here is a new voice on records, Marvin Shilling, a terrific patter caller. While we cannot accept his designation as the "World's Champion Patter Caller", we still endorse his records heartily and feel that the title was hung on him by some overly-eager press agent. AMERICAN SQUARES Book and Record Shop stocks the entire Western Jubilee line, which now has 30 listed records of all kinds, some with calls and some without.

MacGregor records. 10-inch, plastic, 78 rpm.

Price, \$1.05

#660. Down Yonder (138)//There'll Be Some Changes Made (138)

#661. Kansas City, My Home Town (136)//Steel Guitar Rag (132)

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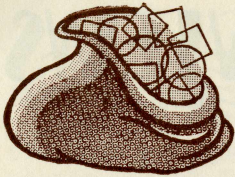
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FOOTBALL PROMENADE

(Tune: Pistol Packin' Mama)

(Introduced 1952 by Rea Hayes, Regina, Sask.)

Allemande left Rough Riders, left around your corners
Grand right and left Rough Riders, right and left around,
Promenade Rough Riders, when you meet your own,
Pigskin Totin' Riders, promenade her home.

First couple turn about and the team fall in behind
Forward pass the ladies and signals for the right shift
Sashay right, kick that ball, sashay back across the hall,
Sashay left, kick that ball, Yea Team, now back you fall.

Gents to left and ladies right, march around the hall
And form opposing lines to struggle for that ball.
Everybody forward and you buck that line,
Pigskin Totin' Riders, back to place, that's fine.

Forward pass and spin right hands, spin right hands (twice) around
Back then to your places, offside on the play
Forward pass and spin left hands, spin left hands around
Pigskin Totin' Riders, back you go O.K.

Forward pass and do-si-do, do-si-do right shoulders
Left shoulder do-si-do, do-si-do that guard.
Swing the one with the broken toe, swing back to your places
Pigskin Totin' Riders, swing that girl real hard.

Huddle up Rough Riders, to the centre fall,
Hike then to your places, swing your little doll;
Huddle up again, boys, to the centre all,
Hike then to your places, ready for the call.

Promenade Rough Riders, promenade around,
Green train and white train, promenade around;
Swing those girls around, boys swing when you get home,
Pigskin Totin' Riders, swing those girls around.

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THE NINEPIN

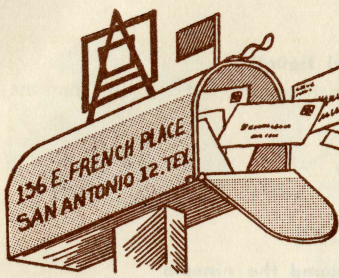
(An arrangement of the traditional figure)

Either a man or a woman stands in the center of each square, making nine persons to a square. The extra is the ninepin.

- I. **Bow to your partner bow to your corner**
Bow to the ninepin and and the ninepin bow
- II. (The following are suggested breaks:)
 1. **Head couples promenade around the ninepin**
Side couples promenade around the ninepin
 2. **Four little sisters (or he men) form a ring around the ninepin**
Go back to your partner and everybody swing
 3. **Four ladies star across**
(Turn the ninepin with a hand on the shoulder)
Left to the opposite go once and a half around
And the four gents star back
Left to your partner all the way round
All around your left hand lady
See saw your pretty little taw
Allemande left and a right and left grand . . . etc.
 4. **Allemande left and allemande thar**
Right and left and form a star
Put your hand on the ninepin's shoulder
And back up boys not too far
(Turn the ninepin as the men back up)
Let that star to the heavens whirl
Right and left to the second girl and star again
Turn the ninepin but not too far
Shoot that star and find your own
Promenade that pretty girl home
 5. **Join hands—go to the center around the ninepin and be very quiet**
Do it again and make a little noise
Do it again and make it LOUD
- III. **Couple number 1 swing the ninepin**
(If the ninepin is a man the woman of each couple will swing or turn him. If the ninepin is a woman the man of each couple will be active.)
Couple number 2 turn ninepin right hand round
Couple number 3 turn ninepin left hand round
Couple number 4 turn ninepin both hands around
(Other action between each couple and the ninepin which may be used in the body of the dance for the 2nd, 3rd, and 4th time through:)
Bow to the ninepin
Kneel to the ninepin
Propose to the ninepin
Tickle the ninepin
Twitch the ninepin's nose
Pull the ninepin's ears
Kick the ninepin's shin
Muss the ninepin's hair
Give the ninepin a great big—swing
- IV. **Circle five in the middle of the floor**
(If the ninepin is a man he joins the other four men in a circle of five. If the ninepin is a woman, five women will circle in the middle.)
Swing—everybody swing
(Here is where a new ninepin is left in the center. Sometimes instead of **swing**, the caller may say **jump**) or some other word to cause the group to swing before swing is called.)
(Repeat II-IV three more times.)
- V. **Honor your partner and the corners all**
Then thank the ninepin and that will be all

} Depends on the
type of crowd.
I seldom use these.

—Art Erwin
Detroit, Mich.



LETTERS FROM OUR READERS

Dear Editor:

I am certainly pleased with the service we get from your Books and Records Dept. Can you tell us something about the people who run it?

Horace J. Haase
Carterville, Ill.

I'm mighty pleased with them myself. Manager of the Books and Records Dept. is Frank Kaltman, ably assisted by his wife Helen. And you lucky married men know how able that assistance is! One of these issues very soon we are going to introduce the Kaltmans, along with the rest of our staff. Judging from the many letters similar to Horace's, Frank and Helen are keeping all of you very happy.—Editor.

Dear Rickey:

Hats off to you for your acquisition of American Squares. In my opinion, the last four issues of the magazine are more valuable than all previous issues combined. Of the ten monthly dance publications to which I subscribe American Squares is one of the three which give me the most use because of the practical information contained therein. But I don't approve of your system of including all dances sent in for your "Grab Bag" section. I think you should discard those which are poor and publish

only the best.

Any of your readers are invited to look me up if they visit the Boston area. I can see to it that they dance every night of the week and sample some real New England dancing hospitality. They can phone me at REvere 8-0774.

Ted Sannella
Revere, Mass.

Many of our other readers feel that we should print only the best, both in dances and in news. But we feel it our duty to report what goes on, whether or not we approve or personally enjoy. Many facets of the present square dance picture we find unpleasant; many dances should never have been born. But they do exist and they are danced—therefore they appear in our pages. We follow the old slogan, "Report 'em, don't reform 'em!"—Editor.

Dear Rickey:

In the July issue you have made a very serious error. You mention our State Federation and say ". . . this organization, with 56 member clubs, is spread out among 30 towns. . . ." At the time of the State Festival in May there were 229 active clubs who were members of the Federation and these clubs represented 86 cities and towns in Washington. In fact the Federation became so large that two years ago it was decided to form area coun-

THE SQUARE DANCE WORLD was shocked and grieved to learn of the sudden illness of Dr. Lloyd Shaw, widely loved and known to thousands as "Pappy". Your editor visited with him briefly in mid-August, and found him smiling and cheerful although very weak. He is improving, but will require a rest before he is back among us again. On the same trip, I had a few minutes with Vyts Beliajus, who is definitely on the mend, and whose courage is, as it has always been, an inspiring thing to see.

cils of the Federation and we now have 9 area councils with member clubs of from 7 to 103, the last the Central Puget Sound Council which includes Seattle. All of these area councils are very active and put on several area festivals and jamborees during the year. The State Federation publishes Footnotes, gives the annual state festival and other things of statewide interest. I think that people coming here from other states are always rather surprised at the number of dancers and clubs here, the excellence of our callers and the expertness of our dancers.

Helen R. Potter, Secretary
Folk Dance Federation
of Washington
Seattle, Wash.

Your editor's face is very red, but my admiration for the Washington Federation is even greater. I mis-read the list of new members as being the list of total membership.—Editor.

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WHEN OL' MAN RIVER CALLS

Paddle wheels are always churning the waters of the mighty Mississippi. But the night of Sept. 9th they will be turning on the vast ballroom deck of the Steamer Admiral in the patterns of a square dance. This is how The Greater St. Louis Folk & Square Dance Federation opens their autumn square dancing season every year.

Square dancing in such a setting is most unusual, with only a few duplications throughout the country. On the first excursion in 1949 only one hour was devoted to square dancing for somewhat over three hundred square dancers. Now Federation members and guests have a full three hours on the floor which accommodates 2000 dancers. A balcony on the deck

above provides conveniences and refreshment for those sitting out or just looking on and air conditioning assures the comfort of dancer and spectator on this luxury river streamliner. Three other decks, open to the breezes and the sky, are available for strolling or star-gazing.

The St. Louis Callers' Guild cooperates in this cruising jamboree by assigning callers selected by balloting at a Federation meeting. Of fifty-four popular callers named in the voting the following twelve will appear on the program: Wally and Ruth Andrews, Tex Cook, Orvell Essman, Harold Ford, "Doc" Hollycross, Elmer Kruse, George Mason, Frank Selinger, Marie Tueth, and Willie and Millie Wirtel.

THE



RACLE

One of these days I wish you would publish the instructions for the couple dance which is done to "Teddy Bear's Picnic". Thanks!

Mrs. George Trotter
Port Arthur, Texas

Louise couldn't have asked her question at a better time! "Teddy Bear's Picnic" is the music used for the Eva Three Step, one of the English ballroom family. Other dances from the same period and series are the Boston Two Step, Pride of Erin Waltz, Veleta. Eva Three Step was written by Sydney Walter Painter, and is best done to London Record No. 353, which our Books and Records Dept. can supply.

EVA THREE STEP

Record: London No. 353 "Teddy Bear's Picnic"

Position: Open facing line of direction, nearest hands joined.

Measure:

Pattern

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 turn 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 position, natural turn two bars, opening out on last step to starting position.

I would like to have information as to what music is used in the party game PAW PAW PATCH.

George Waudby
Tucson, Arizona

The tune Ten Little Indians; good available record is Folkraft No. 1004. Order it from AMERICAN SQUARES!

DID YOU WONDER what happened to Question No. 6 in the Self-Rating Scale appended to Dick Kraus' article "Square Dance in Our Schools" in the August issue? The printer slipped—and the question omitted was, "Do you single out children for criticism before the rest of your class?"

Folk Dance Steps . . . From p. 7

another suitable term could be substituted. The word "and", even though it is primarily used in music, may be an effective substitute for the action and cue "cut". By directing attention to the subsequent action rather than emphasizing the bringing together or "closing" of the feet, the correct foot will always be in readiness to carry on the movement. For example, the Two-step could be cued, "slide and slide" or "right and right, left and left". For purpose of emphasis, more descriptive substitute terms in a dance step may be needed. In the Waltz, substituting the cues "turn, slide, change" for "leap, slide, cut" will emphasize the importance of turning on the first action. Since the waltz turn is the basic movement of the dance, directing attention to this action will clarify the distinction between the Waltz and Two-step. Continuity of action is especially important in the Waltz. Because the tendency to "close" without releasing the correct foot in time is a common fault in this dance step, the cue "change", here, seems to be a better substitute term both rhythmically and descriptively than the cue "and".

TEACHING PROGRESSION

The following teaching progression is suggested by the above analysis: 1. Step 2. Slide 3. Two-step 4. Polka 5. Schottische 6. Step-hop 7. Waltz.

It becomes apparent that the Two-step is an important dance step and could be used as the basis in developing the Polka and Schottische, since both are derived by combining the Two-step with a hop. Precede the Two-step with a hop for a Polka; add a hop at the end of the Two-step for a Schottische. Although both the Polka and Schottische are composed of four similar units, the distinguishing characteristic between these two dance steps is that the Polka is an uneven rhythmic pattern while

the Schottische is an even one. In the Polka, a 2/4 meter dance step, the hop is taken on the up beat of the preceding measure. The Schottische is an even rhythmic pattern whether done in 4/4 or 2/4 meter and every movement of this dance step has equal value.

The Schottische, a simpler dance step to execute than the Polka, is listed after Polka in the teaching progression because rhythmically the Polka is closely allied to the Two-step. Also, both the Two-step and Polka are performed turning with a partner in closed dance position. These two dance steps could, therefore, constitute a single teaching unit in developing the technique of turning in couples.

A basic combination in Schottische dances is, two Schottische steps followed by four Step-hop steps. The turns are performed with the Step-hop. Both of these dance steps should be presented together in various combinations.

The Waltz, listed last in the teaching progression, has no close relationship to the other dance steps and should, therefore, be developed independently. The technical analysis is especially

(Continued on page 20)

helpful in reconstructing this dance step. The analysis describes the first action as a leap. The leap in this dance step is not a movement of elevation. It refers primarily to the slight bending of the knees—a preliminary and preparatory movement for a leap—and essentially to the light quality of ending the action with a slight bending of the knees. It is not a movement covering distance and should be taken practically in place. When this is done, there is a tendency for the body to turn in the direction of the working foot as it lands. Cuing this first action with the term, "turn" will emphasize the turn on the first action and will prevent the common fault of taking a long first step. In couples, a long first step to the side invariably ends in a Two-step. Slide, the second movement of the Waltz, indicates that contact with the floor should be maintained for a smooth quality or the dance step will be bouncy. It must, however, be done very lightly and subtly. It is the longest of the three actions in movement. Adaptations to varying Waltz tempos are made by lengthening or shortening the slide. In the very fast Viennese Waltz the slide diminishes in length to a light tap. Last, the cut, especially important in this dance step for continuity of action, is cued here "change" instead of "and" because it is more suitable both rhythmically and descriptively.

ANALYSIS OF TURNS

Teaching the technique of turning alone and in couples with the various dance steps is greatly simplified if basically the same procedure is used in the development of all of them. An effective method should be based on an examination of the dance steps as they are generally performed in dances and thus insure immediate application of the learned techniques. Close observation and

study of many folk dances suggest the following generalizations:

1. One complete turn is comprised of two dance steps requiring two measures of music. One-half turn is made with one dance step; the second one completes the turn.

2. The rotation in couples is made clockwise while progressing counter clockwise. In the Waltz, the rotation is performed in both directions.

3. Progress in line of direction in the turns is made laterally.

In double circle formation, the man is generally on the inside of the circle. In assuming social or closed dance position for turns, the man starts the dance step with his back to the center of the circle while the lady faces the center. One-half turn with each dance step places the dancer either with his back to the center of the circle or facing the center, thereby making progression in line of direction a sideward action. The terms "face the center" and "back to the center" thus become important directional cues in teaching turns. Performing a precise one-half turn with each dance step will not only insure control and balance in the turns but will also define the line of direction for the leader of the couple and permit the dancers to finish in their proper places for subsequent dance figures.

A progressive sequence should also be used in developing the technique of turning with the various dance steps. Ability to perform a dance step turning alone is prerequisite to turning in couples.

From the above generalizations the following development sequence is suggested:

1. Advancing alone in line of direction, turning alternately to the right and left with each dance step. If all start facing the center with the right foot free, one-half turn, alternating to the right and

Folk Dance Steps . . . (Cont.)

left with each dance step, will turn the dancers so that they are either facing the center or have their backs to the center of the circle as they advance in line of direction.

2. Advancing alone in line of direction, executing one complete turn to the right, using two dance steps for each turn. The directional cues for each dance step will be either "face the center" or "back to the center".

3. Turning in couples. The directions, "face the center" or "back to the center" should be cued for the man or leader of the couple.

For successful couple dancing, attention must also be directed to effective leading and following.

CONCLUSION

All dance steps are colored by regional characteristics. Every country has its national style reflected in its dance steps. The expression of the music determines the appropriate interpretation of the movement. Utilizing the preceding analysis obviates the necessity of reteaching a dance step with each new dance. For example, when indicated, modifying the Schottische (three small running steps and a hop) and the Polka (hop and three small running steps or three small running steps and a pause) will be a simple adjustment after learning the

dance steps as noted in the analysis. The same may not prove so in reverse. Similarly, in the Waltz, which is basically the same in most folk dances, the difference being primarily one of tempo and accent, the accommodation for different speeds will mean only lengthening or shortening the second or slide movement. One could conclude, therefore, that methods and background information that may be sufficient for children's groups or short period recreational dance sessions may be inadequate for groups and individuals that profess a keen interest and desire not only to learn dances but also how to do them well.

MARK THIS ON YOUR CALENDAR!

Nov. 8. Chicago, Illinois. 3rd Annual International Square Dance Festival, co-sponsored by Prairie Farmer-WLS, Chicago Park District, Chicago Area Callers Ass'n. Int'l Amphitheater.

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And In Alberta, Canada - -

Last month we began a series of articles on the square and folk dance movement in the various provinces of Canada. The August issue discussed Nova Scotia and British Columbia—this month we move just beyond the Eastern border of British Columbia and bring you reports from two active square dancers in Alberta. Arthur W. E. Eriksson, Associate Professor of Physical Education, University of Alberta in Edmonton, sent us this interesting and comprehensive review:

Folk dancing, including square dancing, has been done in the homes, rural schools and town halls since people first came to live in this area. During the last war there was an increase in the number of people enjoying this activity. It is only during the last five years that the organization of folk dance groups has been common.

The city of Edmonton has a number of dance bands that specialize in old time music. These bands usually have one or more radio programs during the week, play one night stands at various country points and play in a city hall on a certain night. Most dance halls in the city have one old time night a week when dancing is limited to folk and square dancing.

The same square dances are probably done here as anywhere else in North America. Dances that most dancers know are: Forward Six and Fall Back Six, Birdie in the Cage, Lady Round Lady, Divide the Ring, Grape Vine Twist, Dive for the Oyster, Duck and Dive, Take a Peek.

At most dances you will find a few folk dances done. The common ones are: Heel and Toe Polka, Military Schottische and French Minuet. The Heel and Toe Polka music used in the West is different from that which one hears in other parts of the country. It is available only on one record—Dominion 6A T-12297.

Part of the elementary school program which has been given to teachers-in-training in Alberta during the last ten years has been folk dancing. There have been from 300 to 500 students in these classes

each year and adequate emphasis has been given to this phase of the program. A voluntary activity which is well attended is our folk dancing which takes place from 4 to 6 p. m. once a week during the university year. We use records for music and staff members and students do the teaching and calling. As my training in folk dancing has been local as well as at the University of Washington in Seattle and the University of Minnesota in Minneapolis our program is quite varied. We now have a library of over 350 records. A number of our graduates do good work in dancing in the communities where they teach.

At the University of Alberta we strive for enjoyment and learning. We try to mix partners about every third dance. A number of organizations have held square dance competitions in the area but I doubt the value of these in encouraging square dancing. Square dancing should be fun for all, not just for the good dancers.

In the various communities of the province one finds variations due to the leadership in the area or the place of origin of the people. Some areas show the influence of the Scotch Quadrille. I have seen places where the real enjoyment and smoothness is destroyed by skipping and roughness. There have been reports of square dancing reducing the drinking of people attending dances. You can't drink and dance well. Other people resent one who has been drinking.

If you come to Edmonton or other parts of Alberta you can enjoy good folk and square dancing.

From the same city another viewpoint was presented in a letter from Harold Wright, Recreational Supervisor of the Veterans' Hospital Recreation Council, Col. Mewburn Hospital in Edmonton. Mr. Wright is another dancer and caller with long years of background. Among his many fine square dance activities is the dancing he has provided for paraplegic patients in the hospital. Confined to wheelchairs, these dancers have derived a very sound benefit from their square dance therapy. Here is Mr. Wright's summation of the present situation in Alberta:

In my 21 years of association with old time dancing in Alberta, and especially as a "caller" of Square Dancing, I have watched this self-same Square Dancing progress from an occasional set of squares in the farming communities to a point where the larger villages, towns and cities of this province do not, and cannot, hold a dance without "Squares" appearing on the dance programme.

We may divide the Province of Alberta into almost two distinctly different categories with regard to Square Dancing. In Southern Alberta the callers and dancers follow the square dancing pattern as is done in the bordering United States of Montana, Utah and Idaho, due to the fact that our early settlers in Southern Alberta migrated from these states—particularly the Mormon state of Utah. In Northern Alberta the pattern set has been derived from the Eastern Provinces of Canada—especially Manitoba and the Maritime provinces, where so many of our earlier settlers came from.

From the earliest times—approximately 1900 until 1919—the Square Dances were very popular. Then followed the "Roaring '20's",

and Square Dancing took a setback until the latter part of World War II, when a resurgence in popularity was manifest. During this time the Old Timers' Association of Alberta was about the only organization that kept the dance alive.

The Provincial Department of Education became interested in maintaining the traditional folk dances, one of which was the Square, and commenced a programme of folk dancing in the schools. The dance caught on again, as there was definite need for communal dances in which groups participated. The movement spread from 'teen-agers on up and old timers down, until the full population caught the fever.

At present, each year in Alberta there are community championship winners who compete for Grand Challenge trophies at an annual Square Dancing competition in the Edmonton district—those participating coming from Northern Alberta alone.

The day is not far away when the whole province will participate in a Provincial competition and grand finale, as interested community workers are working to this end right now.

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