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American Squares



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 8

APRIL 1953

TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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AMERICAN SQUARES is published monthly by Rickey Holden, 136 East French Place, San Antonio 12, Texas. Entered as Second Class Matter April 1952, at the Post Office at San Antonio, Texas, under the Act of March 3, 1879. Forms close the 15th of the month preceding date of issue. Subscriptions: \$2.00 per year; single copies, 20c each; back copies, 25c each. The cover and entire contents are Copyright 1953 by Rickey Holden. All rights reserved.

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If It Isn't Fun — Better Quit

AMERICAN SQUARES has long felt that one of the worst threats to the modern square dance movement is the grim seriousness that is creeping into what should be a relaxed and enjoyable recreation. Many of our writers have stressed this point; several editorials have cautioned against letting the fun escape us, for any of a number of reasons.

Every once in a while a letter comes to my desk which is, in itself, an editorial. Such a letter, dealing with this subject which seems so important, lies before me now. It was written by Dr. Arthur Katona of Golden, Colorado, long active in recreation work and a frequent contributor to *Recreation Magazine* and other professional journals. Dr. Katona has been a serious student of square dancing for a long time, and his views are worthy of attention. I earnestly urge every leader, caller, club member and dancer to read the following letter and meditate upon it at length.

"The Roving Editor inadvertently let a cat out of the bag in his report in *American Squares* (February, 1953).

"No more pointed index has been given us of the sad state to which square dancing has degenerated than his admonition on programming: 'And don't forget the mixers and fun dances.' When callers

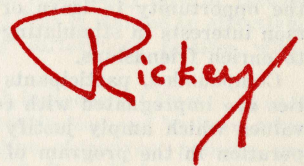
have to be reminded to include mixers and fun dances in their programs, what has happened to the jolly friendship once inherent in the square dance?

"The irony is more dismal when we consider that the admonition refers to only part of the program being set aside for fun dances. Surely, all square dances should be fun dances.

"The grim seriousness with which many square dancers of today take their 'fun' is a melancholy reflection on the dying of a once genial folk art. We have strayed a long, long way from the old folksy trail of sociability and simplicity.

"There is no mystery in the appalling death rate of square dance clubs in certain western areas. Let us, however, not mourn their passing away. Rather, let us resurrect the old-fashioned fun and fellowship that had been buried by them."

So the present trend appears to Dr. Katona. How much fun are your dancers having?



OUR COVER—Virginia Wallace brings Spring and all its promise of square dance fun ahead in our cover design of a square dance wash-line. The fact that milady's petticoats far outnumbered the garments of her gent is nothing new in the world of fashion.

So many of our readers have been asking for an AMERICAN SQUARES binder that we are glad to announce they are now available through our Book and Record Shop in Newark. You need no longer search through the house in a frenzy for that copy you were reading the other day, nor need you leave your copies loose where interested friends may carry them off. Write to Frank Kaltman for details about the new binder.

Evaluating the Square Dance Club

Allen H. Gardner, now General Secretary of the Y.M.C.A. in Pittsburg, Kansas, is a native of Springfield, Mo., where he received his A.B. from Drury College, followed by two years' graduate work in Vanderbilt University in Nashville, Tenn. He and Lillian did their first square dancing (as folk-games) in Nashville's Southwide Leisure-time Conferences of 1934 and 1935.

In January 1950 the Gardners introduced more than 200 Pittsburg couples to square dancing, through a series of two instruction classes operated with records. Out of these classes grew the Y.M.C.A. Gents and Janes Square Dance Club, now going into its fourth year of year-round activity.

AMERICAN SQUARES feels that this article by Allen Gardner offers an excellent opportunity for thinking square dancers to pause and reflect on the actual value of their square dance club. There is nothing so good that it cannot become better, and perhaps this may point the way toward the improvement which can and should be made in many clubs.



By Allen H. Gardner

Square dancing is the most intriguing recreational activity we have discovered in many years. However, it is the people involved to whom we have dedicated our years of professional study.

In spite of its fascination, square dancing must be considered as "just another" program opportunity — in a similar category with clubs for public speaking, riflery, dramatics, chess, Hi-Y, or any one of the hundreds of available "special interest" groups. These, in and of themselves, are highly worthy of their continuing existence, due to their inherent recreational potentialities.

The participants in any of these groups are just "plain people" seeking the opportunity to learn or share common interests in stimulating pursuits, or to enrich friendships.

Compounded, participants plus activities are impregnated with concomitant values which amply justify their incorporation in the program of any character-building group work agency. Properly planned, directed and administered, these shared-interest groups may result in substantial ultimate growth of the participants — within themselves, their families, communities and all their larger relationships.

Objectives

For guidance in the evaluation of the results of such groups, and for aids in measuring their progress, a group-worker might develop a series of criteria or objectives to serve as his yard-stick. Toward these ends, we might propose five major questions:—

1. Do all persons involved grow?

2. Does the family grow?
3. Does the group grow?
4. Does the activity grow?
5. Do the leaders grow?

The degree of our positive answers, honestly and objectively determined, may indicate the relative merits in, and true success of any group-work activity.

For the explicit inspection of square dancing as a group work activity let us pose some pertinent questions around each of these five major aspects of potential growth. These ramifications may enable us to better ascertain the true values within our square dance clubs.

All People Grow?

First we must ask ourselves, "What happens to persons in and through our square dance club?" Are they increasingly better persons? Are their positive attributes strengthened and expanded? Do they willingly and readily acquire new and enriched friendships (as against mere acquaintances)? Do they achieve new skills in a wider variety of fields or areas of experience? Does the degree of individual skill seem to continually grow for all participants? Does the welfare and happiness of individual participants receive genuine concern from the whole group? To what extent do participants acquire a growing sense of social responsibility for others than themselves (individually), and outside their own immediate circles, cliques, or social-sets? To what extent are the participants willing to unselfishly share their activity, skills, interests and materials with others?

To continue our series of introspective

questions, we might propose these additional queries. Do our members achieve a true "re-creation", or do our efforts result in just another physical or emotional "chore"? Are our members better prepared, physically and mentally, for their everyday affairs and existences? How genuinely do they seek the greatest good for the greatest number? Are activities planned with the whole group in mind, or primarily for the limited majority? How well has the group learned to resolve differences within their club's life and activities? How well has the club achieved spiritual overtones or values in the lives of its members? To what extent do members assume new and varied responsibilities, both within and outside the club?

To amplify the last question, we could point out that the square dance club is rampant with opportunities for varied responsibilities. These opportunities are open to, and should challenge the imagination and ability of every member. Each member could reasonably be expected to give most of them a "try" — presiding officer, committee chairman, keeper of records, holder of the purse, program planning and direction, hospitality, menu, decorations, publicity, editorship, instructor, calling, house committee, inter-club affairs, librarian, sound equipment, etc.

In our square dance experience, we have seen "diamonds in the rough" achieve real stature in not one, but in many of these fields of service.

In addition, there have been persons who have acquired these abilities, then branched out, for the first time in their lives, and shared their new and varied skills within their churches, Sunday Schools, labor unions, lodge, employee groups, YMCA, Scouts, P.T.A., women's clubs, etc. They are citizens, of increased stature and value, because they have not stopped with square dancing alone. They have utilized its every aspect for greater individual growth and community service.

Families Grow?

We cannot pass this point, in spite of its apparently facetious answer.

Square dancing got its great founding impetus within the home environment. It was generally a family affair. Therefore, we would be amiss if we failed to evaluate the family aspects of our clubs.

If square dancing does contribute to larger families, as the thoughts and experiences of some would indicate, it

is all for the good. We can think of no better parents than square dancers.

Questions such as the following might serve to guide our evaluation of the family growth aspects of our square dance experience. To what extent do our clubs involve, or provide for the whole family? Do they tend to strengthen the family unit? To what extent do they tend to penalize those couples with smaller children? Do the clubs operate within the means of the normal "average" family budget? Are "family affairs" frequent in the club's calendar? To what extent is the home used as a center for appropriate club activities?

Group Grow?

Bring participating persons together into an activity, and a "group" or club soon emerges. If it is reasonable to expect persons to grow, it is equally reasonable, then, to expect the group to grow. Therefore, some additional questions might be proposed to aid in the evaluation of this additional segment of our square dance experience.

From the group's fabricated beginnings, to what extent has it now achieved a congenial, mature, natural basis? Is it readily inclusive in its membership policy? Does the club's program policy adequately satisfy the entire membership? Does the contagious enthusiasm of its members result in a steady flow of new members? Does the percentage of "dropouts" seem to be excessive?

Is the club reasonably free of factions and cliques? Has it learned to effectively resolve any differences arising within the club?

Is the club indigenous? Does it have its own club constitution and by-laws, which clearly outline objectives, policies, procedures, etc.? Does it have a broadly-based executive committee? Do all the club offices freely and regularly rotate among all members? Is the club reasonably free from intra-club politics?

Does the club have a regular policy and program of service projects, wherein it shares its time, energies, interests, and/or funds with others than themselves? Does the club regularly participate on the program committee or council of its sponsoring organization? Does the club readily participate in district and state club or caller's organizations and activities? If so, to what extent?

What new and varied activities have been introduced into the club, other than

strictly square dancing? Does the club have a regular schedule of post- or pre-dance affairs, feeds, etc.? How often do "screw-ball", unpremeditated and unrehearsed activities bob up—feeds, picnics, anniversary or birthday observances, etc.?

Activity Grow?

Has the club's enthusiasm for square dancing resulted in its spread throughout your community? Has the number of square dance clubs increased? Has the number of dancers grown? How many instruction classes or courses are held each year? How many demonstrations and exhibitions have been presented for school, P.T.A., church, T-V, community affairs groups, etc., within the past year? Do your own youngsters share your enthusiasm for square dancing?

Leaders Grow?

Is the club decreasingly dependent upon a, or the, "professional" caller for ideas, inspiration, leadership, and general "spizerinktum"? To what extent is this type of leader increasingly dispensable? Does your caller consider himself a "tool" ("means-to-the-end"), or the epitome of all square dance skill and knowledge? Does he lead by personality or by authority? To what extent does he appreciate individual and group differences in temperament, interest, skill, etc.? Has he ever studied "the art of leadership" and/or "the skills of group leadership?" Can he work with club officers in developing mutually agreeable content and style?

How many callers has the club developed? How many are still active members of the club? How often do they call for you? Do they call on a regularly scheduled basis?

If the club suddenly lost its caller, for how long could it carry on and survive?

Special Concerns

The much sought-after end-results of square dancing may be recognized from the start, but in its "club" form, it offers a peculiar set of special concerns which challenge the skill of any caller or group-worker, not to mention its contributions to greying hair.

Square dancing seems to bring into focus, all in one activity, many relationships which dramatize its values to, and the challenges inherent in individual and group development. These relationships involve co-ed groups, with differing concepts of "perfection" vs. "fun", "right" and "wrong" styles and methods, "ama-

teur" and "professional" callers, "open" and "closed" clubs, the costume don-ners vs. the comfortable dressers, "clubs" vs. "callers", couple vs. square dances, and the "experts" vs. "dubs".

So What?

Square dancing activity, alone, as fine as it is, is not enough for us to expect out of our clubs. Likewise, mere club activity is not to be our sole goal, nor is it to be desired.

The finest tools are made by the tempering process (with its alternate heating, cooling, and pounding). It must be our goal, not to obviate the human factor or conflict, but, instead, to utilize the inherent factors within conflict situation for achieving the ultimate progress and growth of our participants with their emerging personalities and their sense of social responsibility.

While we are having our fun square dancing, let us also strive for many of those much-to-be desired marginal values which worthily contribute to citizenship and character-building. In order to achieve such aims, the following positive actions seem indicated.

Square dancing is a highly valuable recreational and group-work activity, especially in its club form, but it must be given back to the dancers.

Clubs must be affiliated into organizations of their own, wherein they can exercise equal pressure in working with callers' associations, and thereby have a greater voice in determining the present and future destinies of square dancing and their square dance clubs.

The highly commercial aspects of square dancing, as promoted by the record manufacturers, highly commercialized callers and specialists, must be reduced to its proper perspective. The "rat-race" for the fabrication of new dances must, likewise, settle down to reasonable and practical proportions.

Square dancers must resolve the debate over "numbers of new dances known" vs. "fun through familiar dances", and the differences between "square" and "couple" dances.

Club officers and callers must increasingly study the techniques and arts of leadership of both individuals and groups.

We, the dancers, our clubs and callers, must be determinedly willing to put into elementary practice the great American heritage of genuine democracy, — beginning right at home, in our square dancing and our clubs.

MEET OUR NEW ASSOCIATE

THE GENTLEMAN FROM INDIANA

AMERICAN SQUARES takes pleasure in introducing a new Associate Editor—Ray Bauer of Evansville, Indiana. Ray began his square dancing as a small boy attending country dances with his parents. He remembers sleeping on the bench at the end of the barn while his mother and father danced. There was no baby sitter problem then—the children came along.

Ray's great grandfather arrived in Evansville in 1934, and the family has contributed to the community ever since then. His grandfather was a civil leader who loved music and built an open platform in the wooded area of his place (now the present Bauer's Grove) for all the people of the community to dance. The barns and granaries had become too small, and the open platform was usable only in the summertime, so a dance hall was built in 1909. This building still furnishes one of the best places to square dance in the Evansville area. Around the barn is a wooded area which contains many of the virgin trees. The latest oak tree that was cut was about 250 years old. The park and dance hall is also used for private parties, Sunday School picnics etc. In this lovely spot the Tri-State Square Dance School (co-sponsored by AMERICAN SQUARES Magazine) is held each June.



Ray's father continued the dancing tradition. Ray himself likes the new dances and admits that the real ecstasy in dancing comes in good waltzing, which he learned as a child. He is a great believer in the importance of the standard waltz.

Present Activities

He is active in the Evansville SD Callers Association, serves on the State Committee for Indiana's Annual SD Festival, and is a member of the Executive Committee of the Indiana SD Callers Association. He has taught many students the basic fundamentals and the finer points of good dancing. Ray believes that a caller must himself love to dance and keep in tune with the view-

point of the dancer in order to continue the joy of our treasured heritage.

Ray smiles in retrospect when he reads and hears all the present excitement about the problems of new dancitis, square dance revival, leveling off, how to do-si-do and new discoveries by folks just starting. Actually the greatest joy and happiness comes in the discovery of the dance and in sharing it with others. Speaking of revivals, there was one when Ray's hall was first built, another in 1920 which necessitated its enlargement, another in 1933 and the latest in 1947. He remembers all of them except the first and remembers also that the same so-called problems existed each time. Still the basic simple dances live on.

Family Helps

Genevieve ("GeGe"), his wife, and their two sons Ray Jr. and James are very important around the Grove, always on a standby basis to fill in open spots in a square. Mrs. Bauer is a charming and efficient caller's wife, always ready to assist him in the thousands of ways which women understand so well. She is not only a good dancer, but Ray says she is as important as his microphone.

Ray and Genevieve always have the latch string out for traveling square dancers, and invite you all to square up with them at the Grove.

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HOW FAR IS HALF-WAY?

By Bob Merkley

Square dancing is one small part dancing and all the rest is sociability. If this is not true, why do not we square-dancers go instead to a ballroom where we can dance our very best with no interference from anyone? The fox trot, waltz, rumba, samba, tango—all are to be found at any ballroom. There you can, with a few lessons, become an expert dancer, and no poor, clumsy couple can mess up your dance. There you can really dance. And there you can be the most lonesome person in the world.

Our best callers and square-dance boosters have long been aware that new dances alone do not keep the dancers in the fold. When your caller tells you to promenade to another set, he is not thinking of that little part which is dancing, but rather of all the rest which is sociability.

So often people say, "Why I'll go half way to be friendly with anybody." And the person who utters those words is crying out loud that he has never been half way. We cannot measure, we cannot know, how far is half way until we have gone all the way. And once we are there, it matters not where we passed the half-way sign.

The best part of it is that going all the way can be so much fun. If you do not believe it, try this experiment. Pick out the person who, for no apparent reason, has always held himself (or herself) aloof from you. Say something to him. Do it casually, but do it sincerely.

If he does not respond, do it again at the first opportunity; he just might have been too surprised to answer.

If he still persists in being obstinate, you are now in the driver's seat. You are not only accepting an interesting challenge, you are also giving yourself some darn good disciplinary treatment. I am not guessing at this; I have been there. In one case, back in the early days of my square dancing, I clung to my theory for more than a year while my quarry stayed on his high horse and apparently could not see me for his own dust. At last he came down, and today I count him among my friends. He is interesting, he is smart; but he does not have the ability to make friends easily. That is his misfortune and it has cost him dearly. But it has also cost those who are willing to go only half way, for he is a pretty decent guy when you finally get to know him. Surely, I could have lived without his grudgingly-given friendship; but the long chase was most interesting, and it may have helped to shorten many another.

Sometimes, of course, there appears a full-blown goon who has no business among friendly people; but such a problem usually answers itself in short order. The real problem is getting across to all square dancers the fact that working up a lather over a new allemande and waiting for sociability to come by accident is pure folly. Going half way to be friendly is like going half way to the barber shop and waiting there for the barber to come and cut your hair.

Ninth Annual New England Folk Festival

On April 24-25, 1953, the walls of the Memorial Auditorium in Worcester, Mass., will again re-echo with the sound of dancing feet and joyous voices raised in song. The exhilarating lilt of violins and deeper toned instruments that make up a Festival orchestra will complete a picturesque setting for the Ninth Annual New England Folk Festival.

The New England Folk Festival Association continues in the path of previous festivals in preserving the tradition of the folk heritage of New England. It will be, as in the past, a combination of active participation in dance and song by all who attend with an

opportunity to watch demonstrations by groups of singers, dancers and craftsmen who have been especially chosen as representative, authentic and skilled enough to show their respective folk arts at their highest level.

Brightly decorated booths displaying their wares, craftsmen exhibiting their skills, foreign food booths with their culinary delicacies form but a part of the attractions of this Festival.

All who enjoy good fiddling, country dancing, ballads, folk music and songs and beautiful folk crafts will find them at the Ninth Annual New England Folk Festival.

See you in Worcester—April 24-25.

ROVING EDITOR - STILL IN TEXAS

San Antonio: Dear Yankees: If y'all wonder why all recent reports are from areas south of the Red River please review your weather reports and then forgive my little chortle. It's spring and bluebonnet time way down here!

San Antonio, like Houston, is not encouraging its callers to exceed 128 beats per minute and is also turning back to the tried and true dances that good square dancers love. Once again the other seven people in the square have faces that you have time to recognize.

It has been real pleasant once again to square up with the folks at Texas Style, Alamo Stylers and Rickey's advanced group at Lockwood.

The Abilene Lift Step is very pronounced here in this area of two-step square dancing. Mastery is difficult and poor phrasing by the caller will disrupt it entirely. To me the most exhilarating experience in square dancing is to be in a square keeping perfect time. This can only be accomplished, from my experience with exhibition sets, by use of a controlled dance step. After watching many exhibition sets that use it, I am

convinced the Abilene Lift Step is so far the best I have found.

Roger and Jean Knapp were in town briefly to instruct the Round Dance Group sponsored by the Forest Dinns. This group meets every Monday night at St. Peter's Auditorium for an evening of contemporary round dancing. Dances taught were "Side by Side" and "1898", the latter being Roger and Jean's latest release. Roger's thorough teaching methods make it almost easy to learn a new couple dance even for slewfoots like me. Roger tells me that altho there was a drop-off in square dancing in Corpus Christi a revision of program has it well on the road to recovery. This is what they have done: Using records, plus high fidelity sound equipment entirely, except for jamborees and festivals, they have minimized the expense to the dancer. Only one caller handles the program. Beginners come at seven for a solid hour of basic instruction. Experienced square dancers who wish to help arrive at eight and for an hour

(Continued on page 10)

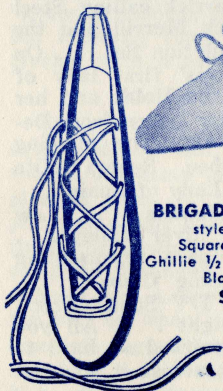


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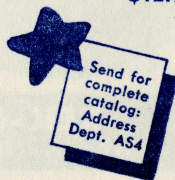
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ROVING EDITOR—from pg. 9

devote themselves individually to dancing with and helping the beginners. At nine starts the regular dance with continuous dancing, intermingling square and couple dances. Beginners form their own squares for this period and the majority of dances used are over three years old.

1953 Fifth Annual Houston Festival: A big affair retaining the simple informal friendliness of a small club dance on party night. What a wonderful achievement! Bluebonnets to Bill Lamons, Tom Mullen, Everett Green, Blanche Marrero and the whole Festival Staff for a good job well done.

Two days of swap-shop, afternoon workshop, dances in the evening plus after-dance parties. Sleep? That's something you used to do before you started attending festivals. The Wake was a Sunday morning breakfast at Virginia and Emmette Wallace's where the 1953 Festival was buried in fond memory by a bunch of tired, happy and satisfied square dancers.

All the calling was good but some of the patter callers would be much better if they could phrase. Best examples of phrasing and good descriptive calling were given by Manning Smith, George Lowrey and Tom Mullen.

Highlights: Frances Lawrence and her Houston Honeys . . . Jean and Roger Knapp's waltz "Sympathy" . . . Guy Gentry's Chicken Reel Do-ci-do. Two more changes Guy and we would have had enough eggs for Baile de los Cascazones . . . "Red" Warrick calling Steel Guitar Rag . . . Dick Merrill and the Swing and Turn Exhibition Set . . . On the distaff side: Texas' first lady of Square Dancing, Bertha Holck and her Capitol Set. The Patter Queen from De-Queen, Wanda Callahan. The quaking shaker, Martha Bybee. Senora Nita Smith, the vivacious Lady of Spain. . . Ace White calling Manana . . . Lew Torrence calling Red River Valley . . . The Blue Pacific Square representing Houston Couple Dancing Clubs . . . "Cal" Moore and his T/V Square-Precision multiplied by eight . . . All you guys and gals that worked so hard to make this dance the success it was but chillun I've plumb run out of space.

MORE PHRASING — from the WEST

The discussions which have been appearing in recent issues of AMERICAN SQUARES regarding the question of phrasing in square dance calling have aroused wide comment from all parts of the country. In the February issue, we brought you the reactions of a well-known Eastern caller; here we give you a letter written by a Westerner whose study of square dancing is well known. Lee Owens, of Palo Alto, California, is author of "American Square Dances of the West and Southwest" and also (with Viola Ruth) of "Advanced Square Dance Figures of the West and Southwest". We find his views on this phrasing question most interesting, and hope that even more thought and discussion will be stimulated by them.

I'm interested and also amused at all the shooting anent phrasing — put a hound dog on the wrong scent and the whole pack will follow and finish barking at the wrong tree, which is exactly what you are doing. Tom Mullen almost got on the right trail (Nov., 1952, pp. 4-5), but he was slightly confused because of the false scent laid down at the start.

The word "phrase" has several different meanings and connotations, according to the kind of subject to which it is applied. Unfortunately, the current hassle in AMERICAN SQUARES pro and con phrasing of the square dance call is based upon the use of the phrase in music, not dancing. It would be just as wrong if the phrase as used in grammar, speech, diction, or phraseology were applied to the art of calling a square dance.

Webster's New Collegiate Dictionary defines a phrase as used in dancing to be "a series of movements comprising pattern". If we keep that definition of a dance phrase in mind and then incorporate this concept with a musical phrase or a series of musical phrases so that the two elements or factors produce a complete and harmonious whole, we will have the core of any and all dancing. A musical phrase is defined by Webster as "a short musical thought at least two, but typically four, measures in length, closing with a cadence".

Use DANCE Phrasing

You can't use musical phrasing in a square dance call, but you can, and should, use dance phrasing so timed and planned that it integrates with the phrasing of the music. Any introductory, finish, or trimming call, as well as any complete "change" (when one or more dancers lead a figure completely around the set, or when all dancers execute a complete figure together, as in "Texas Star") is a dance phrase by definition. The art of phrasing a call lies not in

making the words and action coincide with the musical phrase, cadence, tempo, rhythm, stress or accent, but in plotting and delivering a call so that it starts at the beginning of a musical phrase and finishes at the end of such a phrase-ending with a cadence.

Neither the action nor the call need start with the first down-beat of the music—more often than not the caller lets the first four or eight beats go by. However, the dance is going on even though you are just standing still tapping your foot or shifting your weight from one foot to another. When we feel music, we are dancing, and that is the only time we dance.

We dance in phrase if the caller lets us. We dance out of phrase if the caller gets off, just as we dance off the music in both rhythm and tempo if the caller gets off his music. The dancers move in rhythm with no thought of cadence, tempo, stress, or accent. The caller must observe the key, rhythm and tempo of the music as well as observing the requirements of the call being given as to stress, accent, and cadence. He must also observe the phrasing and the timing of the dance. His stress, accent, cadence and phrasing does not necessarily coincide with that of the music. If it did, it would be lousy! Transposing musical accent, stress, cadence and phrasing to the square dance call is what the tyro caller does.

Tom Mullen is quite right except for the fact that he should have qualified "phrasing" with "musical." DANCE PHRASING IS ALL IMPORTANT in a GOOD call — makes it full and satisfying. Remember the kick you get when the last movement of a figure or change ends right on the nose of "Shave and haircut, two-bits"? That's what I mean.

What do you mean "no one has written anything about phrasing in the square dance call?" Read my books. Every call is not only timed exactly, but every call is also phrased exactly.



RECORD REVIEWS

Old Timer Records. 10-inch plastic, 78 rpm.

Price \$.89

#8068 Calcasieu Jambalaya//Shift the Gears, with calls by Bill Castner.

Square dance with calls. Your record reviewer welcomes Bill Castner to the fold of recorded callers. We have always said that the average caller on records is rarely more than mediocre in ability. There are five great callers in the United States who are exceptions to this rule—Bill Castner is one of them. The mechanical rhythm and clean enunciation will make this recording a new standard for California callers to look up to. Here is one of the few callers in the United States who is doing an excellent job of phrasing properly and following the musical progression like a master. This record is a must for all students of good calling.

#8069 Texas Plains//Same, with calls by Cal Golden.

We like Cal Golden singing "Too Old to Cut the Mustard" on Old Timer 8066. We can't understand why a caller who can be as good as he was on 8066 did not quit while he was ahead. 8069 will be liked only by Cal's relatives. The supporting orchestra of piano and fiddle doesn't do anything for Cal.

Windsor records. 10-inch plastic, 78 rpm.

Price \$1.45

#7422 Down South (140)//Put On Your Old Grey Bonnet (128). With calls by Don Armstrong.

Here is a new voice on records, and Don's recording of these tunes should please his myriad friends. The dance done to the "Down South" music is a foreshortened version of "Around Just One" and is simple enough to become very popular. "Put On Your Old Grey Bonnet" is a real old timer which does not lose a bit by its modern treatment.

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This is the instrumental of Record 7422 beautifully played by the Sundowners Band.

M-G-M Album No. 185, four 10-inch records. 78 rpm, plastic

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Square Dance Jitterbug//Around the Outside

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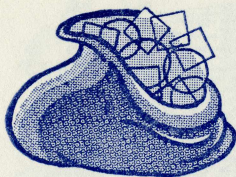
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In the last issue of AMERICAN SQUARES, we mentioned the value of the restful, simple gavottes, and stressed their usefulness as mixers in a well-balanced recreational program. Here is another of these favorite dances.

—Frank and Olga

BADGER GAVOTTE

Record: Folkraft # 1094 "Badger Gavotte".

Formation: Circle of couples, facing counterclockwise.

Starting Position: Inside hands joined; outside foot free.

FIGURE I

Measures

- 1 FOUR WALKING STEPS FORWARD, starting with outside foot. Then partners face and join both hands.
- 2 FOUR SLIDING STEPS, starting with outside foot, progressing to Man's left. Finish with weight on Man's Left and Woman's Right foot. Then couples face clockwise.
- 3-4 REPEAT Measures 1-2 CLOCKWISE.

FIGURE II

(Ballroom dance position)

- 5-8 EIGHT TWO-STEPS, rotating clockwise with partner, progressing counterclockwise.

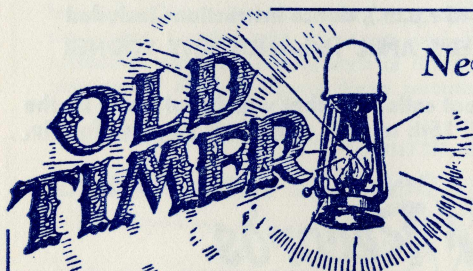
— AS MIXER —

FIGURE I

- 1-4 SAME AS ABOVE.

FIGURE II

- 5-6 FOUR TWO-STEPS rotating clockwise with partner, progressing counterclockwise.
- 7-8 FOUR TWO-STEPS turning away from partner with one outward turn. Woman progresses forward to new partner. Man moves back to new partner. Repeat entire dance with new partner.



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COUNTRY COUSIN DOUBLE STAR

**First and third with a left hand whirl
Go into the center and back to the world.**

(1 & 3 gents take partner's left hand in their left hand and swing them over to the left side.)

**Star by the right in the center of the ring
While the lonesome couples double elbow swing.**

(Left and then right elbow swing)

Turn once and a quarter in the center of the set

And double star with the folks you met.

(Left hand star with the lead gent's original corner)

Star by the right in the center of the set

The sides divide you aren't through yet.

(Sides do a left elbow swing and divide—ladies going CCW and gents CW ¼ round—meet new partner with a right elbow)

It's once and a quarter and keep it buzzin'

Double star with your country cousin.

(Left hand star in lead couples original opposite position—#2 lady and #4 gent with #1 couple in #3 position—#4 lady and #2 gent with #3 couple in #1 position)

Same old four to the center of the square

(Star by the right)

The outside gents leave your lady fair.

(Left elbow swing before dividing. Meet new partner ¼ around ring with a right elbow each time)

Double star in the middle of the night.

(#1 couple in #2 position—#3 couple in #4 position)

Back to the center and star by the right

(1¼ round)

The sides divide and away you go,

Double star and don't be slow.

(Couples #1 and #3 in original positions)

The sides divide just one time more

(Couples #2 and #4 meet at home)

And you ring up four in the middle of the floor.

It's half sashay and around you go—

Right and left through and you Do-si-do,

Partner left and opposite right

Back to your honey girl once again

(Everybody left hand swing)

Left hand swing and sides cut in

With a corner right and partner left

That looks alright!

Now promenade 'til broad daylight.

(Repeat for side couples, then head couples and side couples)

—As called by Red Huggins,
Roswell, New Mexico

GENTS TURN BACK

(Introduced 1952 by "Cowboy" Kinser,
Marfa, Texas)

Two and four promenade the outside ring

One and three go right and left through

All four ladies grand chain with a

Right hand star in the center of the set

Left hand out to the opposite gent

Once around

One and three lead out to the right

Circle four once around

Break at the heads and form two lines

Forward eight and fall back eight

Ladies half sashay to the left

Forward eight and pass on through

Turn to the left go single file

Lady in the lead Indian style

Gents turn back on the outside track

Skip the one you were with

Catch the next by the right hand halfway

Back by the left and all the way around

Corner right and DO SI DO

Partner left . . . promenade corner

FRENCH FOUR—contra

1-3-5 etc. active

Balance your partner cross right over

Go behind below one couple

Balance again and cross right over

Up the outside back to place

Swing your partner in the center

Down the center

Other way back and cast off

Right and left with the couple above

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"WALKIN' MARIE"

(Introduced by Brocky and Clem Brockelman,
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Music: Longhorn Record 101-B

Position: Open, inside arms joined in sweet-heart fashion (man offers his arm to the lady), footing counterpart. Instructions indicating man's part. All walking steps are done in a stroll fashion.

Measure **FIGURE 1**

- 1- 4** In line of direction walk left, right, left, right.
5- 6 Partners facing holding both hands step left, swing right across left, swing right back to place.
7-10 In reverse line of direction, inside hands joined. Swing left across right walk left, right, left, right.
11-12 Swing left across right, swing left back to place, swing right across left, swing right back to place.

FIGURE 2

- 13-16** Three waltz steps with man leading with left, right, left—right, left, right—
left, right, left—lady does a right face twirl while man marks time with a right, left, right.

FIGURE 3

- Partners facing, arms extended from sides parallel with shoulders. Hands joined, man's palms up and lady's palms down.
17-20 Step left, close right, step left, swing right across left, swing right back to place, close left, step right, swing left across right.

FIGURE 4

- 21-24** Four waltz steps with man leading with left, right, left—right, left, right—
left right, left—right, left, right. Repeat Dance.

Dance can be done five times with eight additional walking steps (sweetheart fashion), a twirl and curtsy.

DO-SI-DO

Tune: Any 6/8 tune

- first couple out to the right and
(1- 4) Circle four, a half way go
(5- 8) Ladies cross over for a do-si-do
(9-12) Two gents dance — —
(13-16) — — — —
(17-20) Gents cross over, all four dance
(21-24) — — — —
(25-28) Opposite lady right hand round
(29-32) Partner by the left as she comes down
(33-36) A full turn — —
(37-40) Circle four half way round
(40-44) Right and left, on to the next, etc.

After the circle half a round the two ladies cross over to opposite place, take the gents hands facing out. Without travelling the two gents do a shuffle or clog in place, then still holding the opposite lady's right hand cross over and take partner's left so that ladies now face in and gents face out. All four do the clog step, then the gents who still hold the opposite's right hand, turn opposites then partners. Circle four half way round, do a right and left through, the visiting couple going directly to the next couple.

—As called by William A. (Billy) Foster,
Delaware, Ohio

LISTEN TO THE MOCKING BIRD

(Tune: the same)

- First gent promenade down the inside
Round the outside, round the outside
Swing your partner on the inside
While the other couples circle six hands round
Now do si do your corners with your corners do si do
And with your own partners do the same
Take your corner girl and promenade the world
While the mocking bird is singing all the day
When you get back home you exchange her for your own
Swing your little honey all around
Take your pretty maid and all promenade
While the mocking bird is singing all the day

—"Deke" Fowler, New Haven, Conn.

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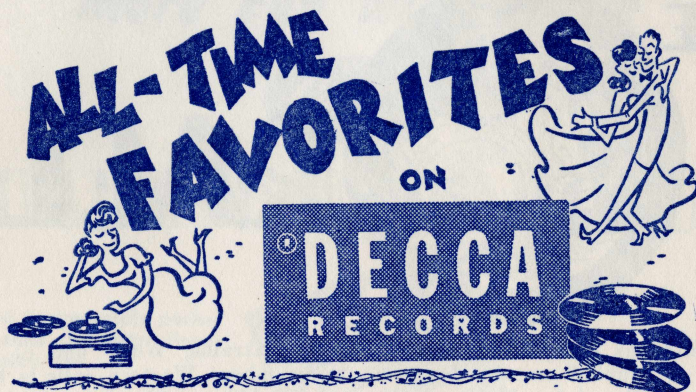
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THE



RACLE

My husband has been trying to find a recording of "Jubilo" suitable for use with a patter call and has had no luck. Mrs. Ed Gilmore suggests that you will know whether one exists, if anyone does. We do not really know the name of the number, but it is the old civil War song.—Mrs. R. J. Black, Elkhart, Ind.

The number you are trying to get is "Kingdom Coming", which has the subtitle, "The Year of Jubilo". The music was written by Henry C. Work and was a pre-Civil War hymn which, by use, has become a wonderful square dance tune. At present it is not on records, but Folkraft is issuing it very soon.

(a) On p.19 of your book you suggest designing a dance to run thru 24 four-

line quatrains. While one of the nice things about Western calls is that they are "fluid", would you suggest that all calls be planned in advance? Would you suggest that all calls be held to 24 four-line quatrains? (b) If it takes sixteen beats from the start of an "allemande left" until partners meet on opposite sides in the grand right and left, would eight beats be correct for the promenade home? (c) If couple dancing requires a certain number of steps, etc., to work with the music, then why would not square dancing need a certain number of steps to execute a figure properly, regardless of whether it is East or West?—Hal Biggers, Houston, Texas.

(a) This particular exercise had a definite limit (24 quatrains) only so the student would not run on and on in composition, and this particular length was chosen because it makes an ideal 3-minute dance, suitable for a 10" record at tempo of 128. Almost never is a Western or an Eastern dance exactly this length; most are one to three minutes longer. I do not suggest calls be planned to exactly 24 quatrains unless you are going to record—in which case I suggest you plan every word. (b) Ordinarily yes; however if twirls, swings, boxings of gnats, or anything else entered into it 8 beats is not enough. Note that it takes 16 beats to promenade once around; therefore 8 to go halfway. (c) Yes, yes, yes! Of course! East—West—North—South—makes no difference: to dance properly to music you need only know something about dancing.

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Creek—The Gal I Left Behind Me—
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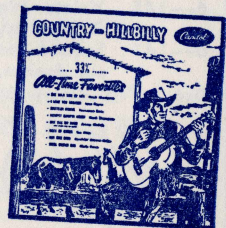
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American Patrol "Haymaker's Jig"—
Contra
45 rpm CASF-4025 ● 78 rpm CAS-4025

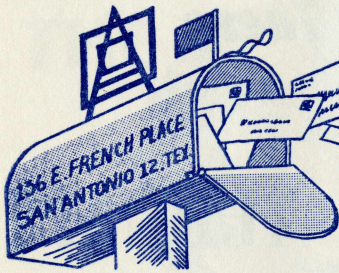


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LETTERS FROM OUR READER'S

Dear Rickey:

It was with some gratification that I read your Roving Editor's comments on calling in the February issue of American Squares, for I had composed a letter to you some months back, voicing almost the same thoughts. However, lacking the authority and professional stature of "Ye Ed," I withheld it, rather than risk accomplishing nothing more than annoying some callers.

There is one point I would like to add to those which you enumerated, relative to the quality of sound reproduction by the callers' P.A. equipment. It would benefit a number of callers to examine their P.A. system very critically. They work behind the mike, and are often oblivious of what goes on,

sonically speaking, in front of it. On occasion, the sounds put into the system are garbled very badly by the poor fidelity characteristics of the amplifier or speakers. I can tell you from my own experience that the question "What did he say?" is futile. Any answer one might get comes too late, and the constant repetition of the question is the mark of an unenjoyable dancing session.

There are instances in which poor audibility is due to room acoustics, and while this might suggest that nothing can be done about it by the caller, this is not entirely true. Quite good results can be gotten by the use of a multiplicity of speakers, each serving a small area directly. This eliminates the undesirable effects experienced when trying to boom the sound through the whole space from the stage, with the attendant reverberations and uneven sound levels in the room. If the room is large enough to require speakers on both sides, it will most likely be advisable not to place any directly opposed to one another; that is, they should be staggered.

In closing, I would like to make a plea to the dancers too: Give a thought to the discourtesies involved in what I call "Set Scuttling"—flitting from a partly made-up set to some other one being made up also.

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by all callers in the light of your thesis.—Roland Gunther (Just a dancer, but an avid one), Princeton Jct., N. J.

Dear Rickey:

During the war—when I was in the Canadian Navy—I went to a public “Square Dance” in Halifax. I was very disappointed—for this reason—only the natives of the area knew what the caller was SAYING. It was as though one was listening to a short wave radio program from some foreign country. The words were clipped short and enunciation was so poor and the (“Gasp”) intake of air by the caller over the P/A system was more audible than the executive call. Of course—the natives were accustomed to the caller and knew what was coming, word for word. At least that is what I assumed. Well, when I got back home and started calling again, I resolved to be clear—no matter what else suffered—and I have had some measure of success.—Ed Gray, Winnipeg, Man.

● When callers get on the floor and dance, it often reminds them how important things like clarity can be. Editor.

Dear Rickey:

Last summer when you asked how I liked the new American Squares I held back a bit because the changes were still too new for me to judge whether I liked them particularly or not. Now I am sure that I like the new and much improved magazine. You have had some interesting articles and I particularly enjoy your editorials. Keep them coming. I am often brought into the phrase-calling controversy or, maybe better said, discussion. Once in a while I discover a convert who is great fun. I still believe in it although I do not always do it myself in my calling.—Erma Wier, Oregon State College, Corvallis, Oregon

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Dear Rickey:

I enjoy American Squares cover and contents. I am appreciative of being enlightened on questions without asking,—February American Squares articles of the McCutchan's and the Roving Editor. THANKS FOLKS.

To Joe Gudonis' letter in February issue. Joe, how about taking the call along to Kay-Bell Record Shop on S. 60th St. in Philly. Joe Bell will let you sing-call and assist you in picking the record to use. I know, I've visited there, sang calls to records in the shop and latched onto some honeys (three hours).

January American Squares is worth its weight in gold with that Record Catalog. I can't say more of this or that as the magazine is very well balanced with exciting information, thanks to you, Rickey—Al Hughes, Altoona, Pa.

● A lot of callers in the Philadelphia area tell us that Joe Bell is mighty helpful to square dances.—Editor.

READ

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COMING EVENTS

CAST THEIR SHADOWS AHEAD

- Apr. 10-11. Kent, Ohio. SD Festival, Kent State Univ. Rickey Holden & Frank Kaltman, callers.
- Apr. 11. Tampa, Fla. 1st statewide Florida S&FD Fest., State Fair Grounds Stadium, co-spon. by Fla. S&FDC&TA & Tampa Rec. Dept.
- Apr. 11. Baton Rouge, La. South La. SD Council Spring Fest., Harding Fld.
- Apr. 11. Albert Lea, Minn. SE Reg. Fest.
- Apr. 11. Ardmore, Okla. Southern Okla. Dist. Fest., Civic Aud., 2 p.m. to 8 p.m.
- Apr. 11. Enid, Okla. Northwest Okla. Dist. Festival, Amer. Leg. Hall.
- Apr. 11. Austin, Texas. Mid-Tex SD Assn. Membership Jamboree.
- Apr. 11. Northfield, Vt. Vt. Country Dance Fest.
- Apr. 12. Saginaw, Mich. Rickey Holden, caller.
- Apr. 13. Harrisburg, Pa. Callers Jamboree, Lemoyne Skating Rink, 8:30 p.m.
- Apr. 14. Toronto. SD Festival, Mutual St. Arena, 8:30 p.m.
- Apr. 16. New York City. FD House, 108 W. 16th, 7 p.m. Rickey Holden, caller.
- Apr. 16-18. Berea, Ky. Mountain Folk Festival, Berea College.
- Apr. 17-18. Columbus, Ohio. Ohio State Folk Fest., Men's Gym. O.S.U.
- Apr. 18. Winnipeg, Man. Manitoba F&SD Fed. Jamb., co-spons. by Winnipeg Jr. C. of C.
- Apr. 18. White Plains, N. Y. Westchester SDA 5th Ann. Spring Fest., County Ctr. Aud., 8-12, Rickey Holden, caller.
- Apr. 18. St. Louis. 5th Ann. Sd. Jamb. of Grtr. St. Louis F&SD Fed., Winter Garden, Al Brundage, Caller.
- Apr. 18. Lima, Ohio. 6th Ann. Ohio-W. Va. YMCA SD Fest. YMCA all day.
- Apr. 18. Weiser, Idaho. Ann. Fest., Hi. School Gym.
- Apr. 18. Provo, Utah. Statewide Fest. val.
- Apr. 24-25. Rochester, N. Y. Western NY SD Jamboree, YWCA.
- Apr. 24-25. Worcester, Mass. 9th Ann. N.E.F.F.
- Apr. 24-25. Texarkana, U.S.A. Four States SDA 2nd Ann. Spring Fest.
- Apr. 25. Topeka, Kan. Kansas Callers' Assn. State Fest., Mun. Aud.
- Apr. 25. Oklahoma City. Central Okla. Dist. Jamb., Mun. Aud.
- Apr. 25. Houston, Texas. Couple Dance Fest., Mason Pk. Rec. Bg., 2-5, 8-11.
- Apr. 27. Elizabeth, N. J. NJ Callers & Teachers Assn Spring Fest. Elks Aud. 2:30 to 11.
- May 1-2. Corpus Christi, Tex. 3rd Ann. Buccaneer Days SD Fest.
- May 2. Butte, Mont. SD Fest.
- May 2. Anadarko, Okla. South Central Okla. Dist. Fest.
- May 2-3. Arden, Del. Spring Folk Festival, Gild Hall.
- May 7-9. Washington, D.C. Wash. Folk Fest., co-spons. by Wash. FD Group & D.C. Rec. Dept. Cardozo Ctr., 13th & Clifton NW.
- May 9. Ponca City, Okla. North Central Okla. Dist. Fest.
- May 9. Raymondville, Texas. Valley SD Assn. Dance, City Park Slab.
- May 10. Wilmington, Del. S&FD Leaders of Delaware Valley Spring Jamboree. Tower Hill School, 3 to 10 p.m.
- May 16. McAlester, Okla. Southeast Okla. Dist. Fest.
- May 16. Bethesda, Md. NCASDLA Outdoor Jamb. (Rain date May 23).
- May 16. Philadelphia, Pa. Central City YWCA, afternoon Workshop, night dance.
- May 23. Little Rock, Ark. 2nd Ann. Spring Fest., 8-12, Robinson Aud.
- May 24. Arden, Del. Gild Hall, Rickey Holden, caller. 3 to 7 p.m.
- May 29-31. Fresno, Calif. State Fest.

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The staff of the Book and Record Shop is looking forward to meeting many of you at AMERICAN SQUARES MAGAZINE sponsored summer camps this summer.