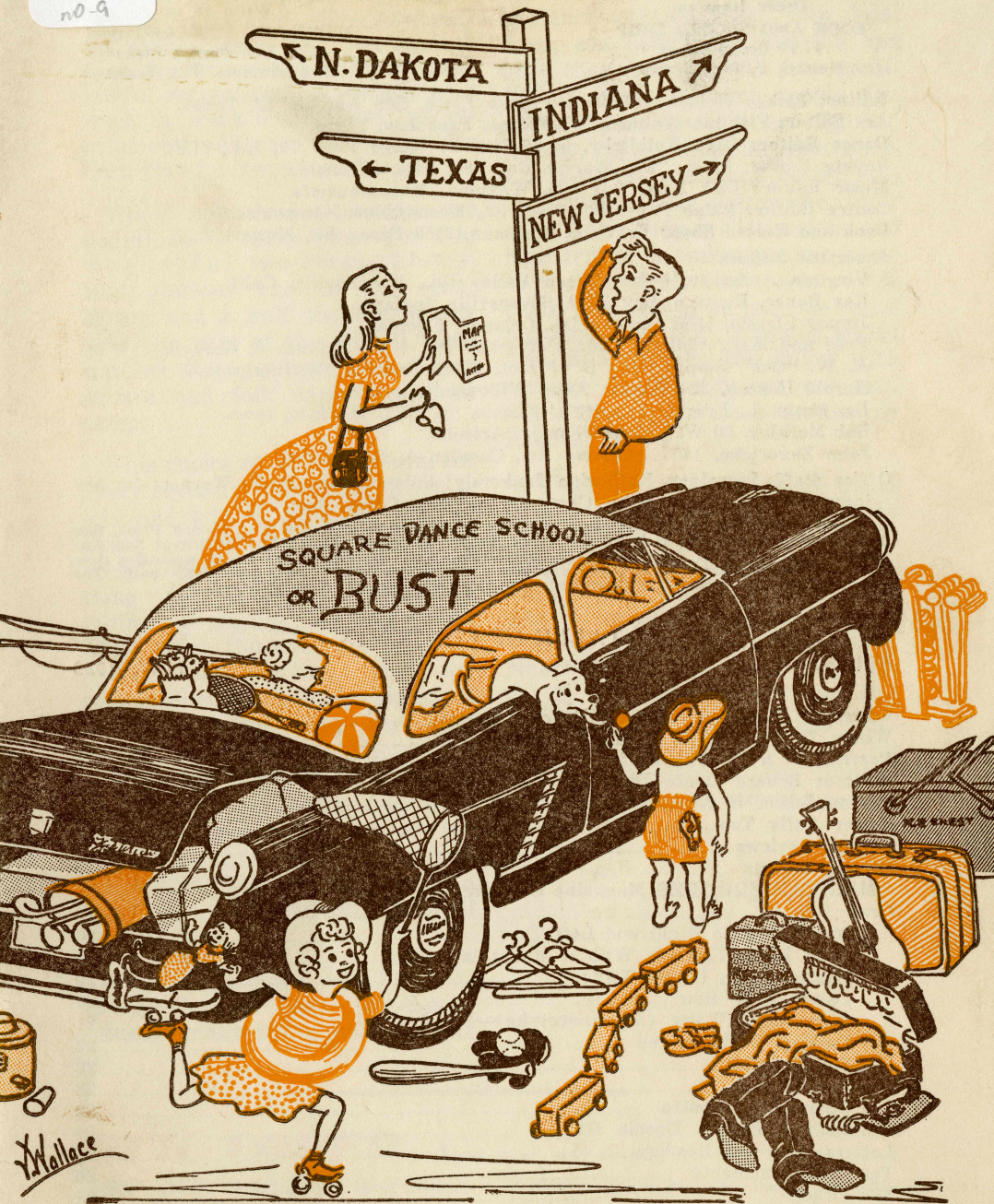


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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 9

MAY 1953

TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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NEWS AND SUBSCRIPTIONS
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Why Not a Square Dance Vacation?

In the sixteenth century Miguel De Cervantes said, "The bow cannot always stand bent, nor can human frailty subsist without some lawful recreation." Naturally as a week in, week out activity, we recommend square dancing as the best "lawful recreation".

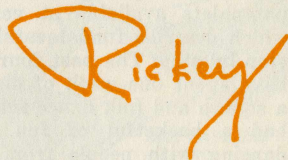
About now most Americans are beginning to settle plans for that wonderful two-weeks-with-pay, that glorious end to the other eleven and a half months of the year. As part of the annual vacation, we strongly urge a week at a square and folk dance school or camp.

This choice should be natural for every square dancer. In addition to lots and lots of dancing, most of these schools and camps offer other forms of recreation,—swimming, tennis, boating, horseback riding, gossiping, eating, etc. They offer the companionship of people who, because they are square dancers, are far more apt to be compatible than any other group of people I know. The schools and camps offer a chance to indulge in a known and loved form of recreation, and at the same time give each participant an opportunity to increase his knowledge and understanding of this hobby.

There is another valuable facet to the square dance summer schools: many times you will note

dancers who, with little or no experience outside their own local area, are convinced that the one way they know is the only possible program. As such people discover other possibilities—figures, dances, styles, organizations, operations—they are much better able to evaluate and appreciate their own. As you study distinctions and similarities in technique you come to realize surely that your way is really the best of all possible ways, but the other guy is pretty smart also. Surprisingly, the fellow with strange and foreign customs usually turns out to be a thoroughly likeable person!

There are many excellent weeks of this kind of vacation fun available. AMERICAN SQUARES Magazine is co-sponsoring four schools and camps this summer. Also a number of others are advertised in our pages this issue. Naturally, I hope that you will decide to attend one of these. But I cannot urge too strongly that every square dancer pack up his family and discover for himself how rewarding an experience this can be.



OUR COVER shows what may or may not be a typical square dance family starting on their vacation. Virginia Wallace, who seems to have drawn this from personal experience, says that Grandma is going along as babysitter, but it wouldn't surprise us if she managed to get into a square or two as well.

Where Is Our Round Dance Going?

By Vic Dorrough

A reader of Dr. Knapp's survey (AMERICAN SQUARES, March, 1953) would be at a loss as to just what could be done to increase interest in our love-ly couple dances. People howl about too many and too complicated dances coming out, yet they like the latest and usually the hardest ones to learn and to teach.

Need Variety

Of course our old dances are fun and always will be. But if we only danced "Sally Goodin", "Cage the Bird", "Cow-boy Loop", and never tried a new square dance, I'm afraid we would soon give up square dancing. The same is true of the couple dances. It is natural for people to like some musical arrangements better than others, and all will not like the same ones. By having a great variety to choose from, it's like going into a grocery, where you can choose the foods most appealing to your taste.

My personal opinion is that we do not teach enough basic fundamentals of round dancing. Most important of these are: (1) the true or standard waltz step; (2) how to make a complete turn in two measures of music; (3) the difference between step hold and step close; (4) how to progress in line of direction, keep the circle large and not end the dance in a mixed up mangle in the center of the floor.

Study More

Further, the average dancer does not study enough. There are many helpful books, monthly magazines and loose-leaf pamphlets available at very little cost which describe fundamentals and dances step by step. The past four summers we have spent one week of our vacation at a square and folk dance school. We have had a basketful of fun meeting and dancing with people from all parts of the nation. In addition, we have learned new dances and how to dance them with greater pleasure.

My conclusion: encourage your group to get a few good books, subscribe to at least two good magazines, and start making plans now to attend a summer school. It will be the best vacation they have ever spent, and bring them new and greater enjoyment of their dancing.

By Arthur Katona

Dr. Roger S. Knapp in his thought-provoking article, "An Open Letter to Couple Dancers," in American Squares for March 1953, graciously invited comments. Here is mine.

The time is ripe for a "Whither 'Western' Round Dance?" similar to the "Whither 'Western' Square Dance?" that appeared in Recreation for November 1950. Let us face it. Let us speak plainly if we are to save our great American folk dance tradition.

The shoddiest kind of ballroom fabrications are swamping our fine old tradition and are gobbled up by "hotshots", whose main ambition, it seems, is to race through the latest dance concoctions. These hotshots, who labor, literally, under the delusion that they are folk dancers, in reality are frenzied faddists and the dancing they do is not folk but a hectic succession of gaudy novelties. Unfortunately, this minority tends to dominate the folk dance world and exerts a harmful influence far out of proportion to its number. I have seen at close range a clique of such hotshots wreck a dance club. Others have reported the same experience. But worse, callers and instructors, eager to cash in on the current crazes, are jumping on a bandwagon set in motion by dance promoters.

A Simple Cure

Not only are the new dances shoddy, with all their superficial glitter, they foster shoddy social attitudes. They induce egoism, exhibitionism, exclusiveness, and sheer selfishness. With their increasing complexity they attract the glamor boys and girls of the folk dance world. And so a vicious circle of intricacy and snobbery is set up, each feeding upon the other. The appalling death rate of dance clubs in certain western areas is a natural consequence of this diseased situation. The cure is simple, too simple for the sophisticates of the round dance smart set: a revival of the sociability and simplicity once inherent in our American folk dance.

When the dance becomes tricky, complicated, and showy, as is the case with the rash of new round dances, the dancer becomes overconcerned with his individual activity and accomplishment. The dance is now a self-centered preoccupation, not a joyous release. There is no

social ecstasy, only a private gratification. The shared joy of the folk dance does not come about; rather, an egoistic display takes place. The deadly seriousness with which dancers take the latest intricacies would be amusing were it not for its depressing effect on sociability.

The Present Trend

The list of favorite round dances as reported in a survey of those who use the loose-leaf "Collection of Couple Dances" is indicative of the present trend. Only three may be called traditional. The rest apparently are recent concoctions. (I am not acquainted with one, Jambalaya.) Most of the recent concoctions are little more than tricks and stunts — jagged sequences of twists, slides, whirls, and fancy steps. They do not flow; they gyrate. The Doll Dance, for instance, is neither folk nor round, but a stiff-kneed vaudeville act.

It is interesting to note that most of the people in the survey who say that too many new and complicated dances are being put out "list the newest and most complicated dances as their favorites". They want to have their cake and eat it too,—like the square dance caller

who spent a discussion session preaching simplicity and then proceeded to teach twister figures usable only for exhibition sets. As a matter of dismal fact, callers and instructors bemoan in doleful words the present antisocial trends and in actual practice aid and abet these very trends.

Let's Halt

Amidst the discouraging welter of commercialism that threatens to engulf our folk dance, it is heartening to hear that Pappy Shaw is going to emphasize our beautiful old traditional dances at his summer schools and to read such reports as these that came to Dr. Knapp: "South Dakota: Too many. Fewer dances learned well is better. Stick to old Folk Dances. We are discouraging our dancers with too many. Michigan: Too many. Too many stoops, squats, claps, stamps and twirls for men. Oklahoma: Honestly don't you think all the known leaders should organize and call a halt?"

Oklahoma said it. Let's call a halt to this frenzied shoddiness in round and square dancing. Let's get off the rat-race track and go on the old folksy trail of good fellowship and fun.

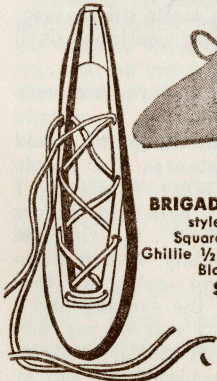


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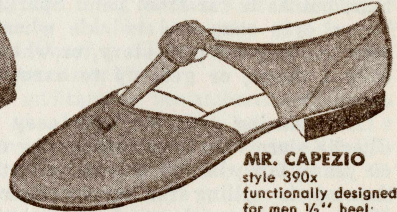
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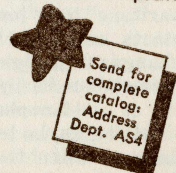


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Portrait Of a Veteran Caller

By John Sabin

Chances are that no matter how long your favorite square dance caller has been calling, he's a mere Johnny-come-lately when compared to Charlie Garner of O'Fallon, Mo. Your favorite still has a long way to go to catch up with the 80-year-old O'Fallon man who began calling 64 years ago and is still going strong.

Charlie says he began calling in his father's house when he was 16 years old, but he doesn't remember the occasion. When asked when he stopped calling, he said: "Stopped? Why, I called last week for the town picnic." The month before he called at another party and he expects to be asked again and again to perform.

Still Dances!

He still can dance—well enough that he won a prize for waltzing two years ago at O'Fallon, and a prize for square dancing the year before that at Wentzville, Mo. The other day he was trying to explain the steps of a "jig dance" to a group of friends. In the midst of his explanation, he exclaimed: "I can do it easier than I can talk about it." Getting up from his chair he executed a complicated pattern of shuffles and jigs that would have delighted the heart of many a man half his age.

Charlie Garner, who almost certainly holds the all-time record for length of calling, is about five feet, seven inches tall and spare of frame. He weighs from 135 to 140 pounds and has a thin, longish face. His prominent nose heightens the illusion of a long face. He has thin white hair, but he is far from bald. Sparkling brown eyes snap and twinkle when he gets to the point of a story, or when he calls a dance, or gets up to execute a dance step.

The dancing part is very easy for Charlie since he's been dancing for over 60 years, but what he enjoys more than dancing is calling for square dancers. When he talks with you he has a voice range that might be described as "high baritone" or "low tenor." But when he starts calling, the range of his voice changes to a high, sweet clear tenor with tremendous carrying power.

Microphones?—Phooey!

Of course, he learned to call for square dancers when there were no such "gold-fangled" gadgets as microphones and he

had to be able to make himself heard above the various noises in the dance hall. Several years ago he was invited by a local radio station to demonstrate his calling technique. But after one quick call he was pulled away from the microphone. Radio engineers were afraid he would blow up a dozen tubes with his power.

They finally hit upon the scheme of having him stand some six feet from the microphone, with his back to the instrument, and "call" in his normal voice. That's the only way they could get his calling to sound normal over the radio without blasting tubes into oblivion.

"Cake" Parties

He harks back to the "old days" with much pleasure and says square dancing now is much too fast. When he was in his prime he would lead a square through its routine while calling the figures, and often he was asked to call for other squares. In years gone by, square dances were held at the homes of neighbors. Often they would take place at "cake" parties. They got their name from the fact that each visiting family brought a cake while the woman of the house provided the coffee.

With not much room in a private home, it often was the practice for one square to dance at a time, then leave the floor while another took over. In order to avoid misunderstanding, a book was kept and in it the names of the male guests were written as they arrived. When it came time for dancing the first four names were read out, and the four men together with their partners formed the first square. The next four men with their ladies made up the second square, and this was continued until the party broke up.

"Did parties in those days last very long?" we asked.

"That all depend on the party," said Garner, "and the distances the people had to travel back home. However, I remember one dance I called for across the [Mississippi] river in Calhoun County, [Ill.] that really was a hum-dinger. We really got going at that party. We started in the evening and I remember that when I was on my way home, after dancing and calling all night, the sun was one hour high."

Veteran Calls

He is very proud of the fact that he was a quick learner. He picked up new calls from visiting caller or from men who called for other squares. He said: "If I heard a call once, I would remember it and be able to call it that night, next week, next month, or five years later."

One of the dances he used to call was the following:

First four forward and back
Same four forward and back again
Right and left through and forward again
Right and left back and forward home.
Two ladies change and change 'em back
A half promenade and sashee four
Sashee back and docey lady
Gents come around and swing by the right
Swing by the left, and then by the right
And now by the left and home you go.
Swing on the corner
Right hand to your partner
Grand right and left.

The only two phrases which appear to need clarification are "docey lady" and "swing on the corner." The first one, "docey lady" and the four swings which complete the maneuver are done in the following manner: The ladies move forward toward their corners and do a right elbow swing. As the ladies move forward they are almost back to back. Coming out of the elbow swing, the gent picks up his partner for a left elbow swing, then a right elbow swing with the corner lady and a left elbow swing with the partner and on to home position. In Charlie's day, the command "swing on the corner" had nothing to do with swinging a girl, but meant the same thing as the present day "allemande left".

Most of his calls did not contain what might be called "command calls" telling the dancers what to do. After the figure was started most of the calling consisted of meaningless patter which went to the rhythm of the music and helped carry along the tempo of the dance.

One of his favorite phrases is:

Knife 'n' a fork a-stickin' in the bacon
Knife fell out, the fork a-still shakin.

After the command of "Swing on the corner, Right hand to your partner, Grand right and left," he might continue in the following manner:

Watch your partner, she'll watch you,
When she comes around, double up two
Swing 'em once, swing 'em twice,
Swing 'em around, ain't that nice.
Come along Jim John, walk along Joe
Right to your partner, around you go.
Swing promenade, a little promenade,
Round the room, round the hall,
Swing promenade, swing you all.

The "swing promenade" might not be familiar to modern square dancers, many of whom use the so-called "waist swing" by taking the partner around the waist and going around with her in a tight circle. In Charlie's day, if a man tried a waist swing, the girl would walk off the floor.

The "swing promenade" meant just that. The couple would hold hands extended, facing each other, and move counter-clockwise around the square, almost like a modern "sashay" around the ring.

Deplores Clannishness

He deplores the attitude of some present day dancers who are rather clannish and refuse "to split up" at dance. Years ago, he said, people mixed a lot when dancing. Men and women would change partners during the course of the evening so that more people would be able to enjoy the dancing. However, a girl would never dance with a man until properly introduced to him.

To illustrate this point, Charlie told of one incident at a square dance held during a cake party. A farmer from the deep backwoods came to the party and wanted to dance with Charlie's sister when he spotted her at the home. Knowing that an introduction was the first step, but being unaware of the proper phrasing for his request, the farmer asked Charlie: "Will you make me used to your sister?"

In addition to remembering and telling anecdotes like that he can write them, too. The local paper in O'Fallon has accepted and published three of his stories and he says many readers of the publication have urged him to write more stories for the paper because they enjoyed the ones they had read.

The paper reminded him of a notice which appeared not long ago about a square dance to be held the following month, and he invited us to come to the dance because he, 80-year-old Charlie Garner, was to be one of the featured callers during the evening.

Summer Square Dance Directory

The staff of AMERICAN SQUARES cannot emphasize too strongly the value of combining a vacation with the joys of dancing. The directory of summer dance schools and camps given below should enable every reader to select a convenient time and place, and plan a vacation which will be enriching not only in dancing knowledge, but in new friends and a broader outlook than ever before.

- May 17-23—Recreation Leaders Laboratories, Wausau, Wisconsin
Write Wisc. Rec. Leaders Lab. Ass'n., Rm. 314 Agric. Hall U. of Wisconsin, Madison 6, Wisc.
- May 23-29—Recreation Workshop, Lake of the Ozarks, Missouri.
Write Robert L. Black, Box 207, Jefferson City, Mo.
- May 29-June 5—Folk Dance Camp, Oglebay Park, Wheeling, West Virginia
Write Mrs. Elizabeth S. Faris, Oglebay Institute, Wheeling, W. Va.
- May 30-June 6—Folk Dance Workshop, Tempe, Arizona
Write Anne Pittman, Dept. of P.E., U. of Arizona, Tempe, Ariz.
- June 8-13—Square Dance Dude Ranch, Medina, Texas
Write Rickey Holden, 136 E. French Pl., San Antonio 12, Tex., or AMERICAN SQUARES Magazine
- June 14-19—Maine Folk Dance Camp, Bridgeton, Maine.
Write Michael Herman, 108 W. 16th St., New York City.
- June 15-20—Tri-State Square Dance School, Evansville, Indiana
Write Ray Bauer, Rt. 5, Box 239-A, Evansville, Ind. or AMERICAN SQUARES Magazine
- June 15-20—Lloyd Shaw's Summer Classes, Colorado Springs, Colorado
Write Dr. Lloyd Shaw, Box 203, Colorado Springs, Colo.
- June 21-24—Maine Folk Dance Camp, Bridgeton, Maine.
Write Michael Herman.
- June 21-27—Folk Festivals, Association Camp, Colorado
Write Walter Ruesch, Association Camp, Colo.
- June 22-26—Ranch Dance School, Ruidoso, New Mexico
Write Herb Greggerson, Box 268, Ruidoso, N. M.
- June 26-29—Pinewoods Camp, Long Pond, Plymouth, Massachusetts
Write Country Dance Society, 14 Ashburton Pl., Boston, Mass.
- June 27-July 2—United Squares Vacation Institute, Elkhart Lake, Wisconsin. Write Al Brundage, Country Barn, Stepney, Conn.
- June 28-July 4—Teela-Wooket Dance Camp, Roxbury, Vermont.
Write Don Begineau, Queens College, Flushing 67, N. Y.
- June 29-July 4—Sets In Order Institute, Asilomar, California
Write Sets In Order, 462 N. Robertson, Los Angeles 48, Calif.
- July 12-18—Square Dance Vacation Camp, Golden, Colorado
Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 14-19—Summer Vacation School, Springfield College, Connecticut
Write Al Brundage.
- July 19-25—Square Dance Vacation Camp, Golden, Colorado
Write Paul J. Kermiet
- July 19-Aug. 1—Folk Festivals, Association Camp, Colorado
Write Walter Ruesch
- July 20-24—Ranch Dance School, Ruidoso, New Mexico
Write Herb Greggerson
- July 20-25—Dixie Folk & Square Dance Institute, Emory University, Georgia
Write the Collettes, 1268 University Dr., N.E., Atlanta 6, Ga.
- July 20-26—Idyllwild Folk Dance Workshop & Festival, Idyllwild, California
Write Idyllwild Arts Foundation, Idyllwild, (Riverside Co.) Calif.
- July 26-Aug. 1—Square Dance Vacation Camp, Golden, Colorado
Write Paul J. Kermiet
- July 27-Aug. 1—Woodward Barn Country Square Dance Camp, Lake Metigoshe, North Dakota
Write Lynn Woodward, Rt. 4, Minneapolis 20, Minn. or AMERICAN SQUARES Magazine
- July 27-Aug. 1—Folk Dance Camp, Stockton, California
Write Folk Dance Camp, College of the Pacific, Stockton, Calif.
- June 29-Aug. 7—Graduate Camp Summer Session, Sloatsburg, New York.
Write Prof. C. A. Boucher, N. Y. U., 100 Univ. Sq. E., New York 3, N. Y.
- Aug. 2-8—Recreation Leaders Laboratories, Chippewa Falls, Wisconsin
Write Wisc. Rec. Leaders' Lab.
- Aug. 3-8—Annual Callers' Class, Tulsa, Oklahoma. Write Mary Jo Bradford, 1516 S. Gary, Tulsa 4.

The Roving Editor In New York

Following the swallows back home after my long stay in San Antonio, I stopped briefly in Kilgore, Texas. 'Bout the only thing you'll find up there is "Red" Warrick. I was told. Well I found Red and a flock of good square dancers and that's all you need plus a little good music. Interesting,—these North Texans like to swing. It is to Red we owe our thanks for helping popularize the Jessie Polka and for composing the call Jessie Polka Square. Red has a new singing call which he introduced at the Houston Festival, to the tune of "Don't Let the Stars Get In Your Eyes".

NEW YORK CITY: Michael Herman's Folk Dance House is a must for dancers visiting New York City. Here you will find something doing every night except Monday. Square and Contra dancing on Thursday, the other nights, international folk dancing. I spent a very interesting evening with Michael and Mary Ann Herman and Ralph Page, who calls there on the second Thursday of each month. After dancing so many Texas and California originated dances, I was curious to see my reaction to New England style dancing and was agreeably surprised. Good music and graceful figure dancing are excellent replacements of fast tempos and gymnastics.

Housed in an old Brownstone Front over in Newark, New Jersey is another interesting place, — the AMERICAN SQUARES Book and Record Shop. Here Frank and Helen Kaltman and their staff strive heroically to keep up with the international demand for folk dance music and material. It is an education in itself to spend an afternoon browsing through just a small part of their available material.

After you have learned to square dance quite well, learned a little something about calling, folk dancing and kindred subjects, and are feeling a little proud of your knowledge, then you meet folks like Frank Kaltman, Olga Kulbitsky, Michael Herman, and Ralph Page, who make you realize you have only scratched the surface. For instance, few round dancers know the Alexandrovka, a beautiful waltz with its own accompanying music. Yet three currently popular waltzes use as their main figure one of the four parts of this dance. Anybody want to rush into print with a new Waltz? There is still one part practically unused. And Olga has many more such items up her sleeve for students of AMERICAN SQUARES co-sponsored camps.

Aug 2-9—Lincoln Memorial University, Harrogate, Tennessee.

Write Charley Thomas, 121 Delaware St., Woodbury, N. J.

Aug. 2-9—Northwest Square Dance Camp, Lake Coeur d' Alene, Idaho.

Write J. T. McGinty, 235—19th Ave., Kirkland, Wash.

Aug. 3-8—Folk Dance Camp, Stockton, California

Write Folk Dance Camp

Aug. 7-14—Square Dance Show Boat.

Write Pat Norris, 102 E. 5th Ave., Newberg, Ore.

Aug. 9-16—Northwest Square Dance Camp, Lake Coeur d' Alene, Idaho.

Write J. T. McGinty.

Aug. 10-15—Vacationland Institute, Flathead Lake, Montana.

Write Chuck Frach, 852 Fourth Ave., W. N., Kalispell, Mont.

Aug. 17-21—Ranch Dance School, Ruidoso, New Mexico

Write Herb Greggeron

Aug. 17-22—Lloyd Shaw's Summer Classes, Colorado Springs, Colorado

Write Dr. Lloyd Shaw

Aug. 22-30—Camp Idhuhapi, Loretto, Minnesota.

Write Charley Thomas.

Aug. 29-Sept. 7—Stokes-Forest Square Dance School, Branchville, New Jersey

Write Frank Kaltman, 1159 Broad St., Newark 5, N. J. or AMERICAN SQUARES Magazine

Aug. 30-Sept. 4—Sets In Order Institute, Asilomar, California

Write Sets in Order

Aug. 30-Sept. 5—Folkways School, Durham, New Hampshire.

Write Univ. of N. H. Ext. Service, Durham, N. H.

Aug. 31-Sept. 7—New England Square & Folk Dance Camp, Becket, Massachusetts

Write John Kessler, Y.M.C.A., 316 Huntington Ave., Boston 15, Mass.

Sept. 2-7—Teela-Wooket Dance Camp, Roxbury, Vermont.

Write Don Begineau.

PATTER CALLS TOO . . .

By Don Armstrong

In the March issue of AMERICAN SQUARES was a short article entitled "Let's Look at Singing Calls". Here's another—with a few opinions on non-singing calls (some say patter calls) and their use—or mis-use.

General Value

I feel that the most valuable asset of the patter-call is a general freedom from musical restriction. I do not mean that such calling ignores music, because all calling is done to music. But the musical structure of patter-calls allows the caller more freedom for his choreographical interpretations. Most patter calling is done to hoedown type music written around 8 or 16 measure units, whereas, in comparison, most singing calling is done to music written around 16 or 32 measure units consisting of more widely varied musical structure.

Caller Value

1. The intelligent patter-caller can work around the full-phrase, the half-phrase, and the sub-phrase (quarter-phrase), of hoedown music providing that he does so with sound choreographical planning.

2. Patter calls permit the caller easy, simple variation without extensive musical restriction. It also lets the caller alter his choreographical timing to adapt any particular dance (even a singing call from another area) to the standards and customs of any specific locality. This is far more difficult to do in singing calls.

3. Patter calls provide the non-singing caller with his way of directing the dances, and provide the singing caller with means of easy variation. (If necessary, the patter caller could get along without singing calls, but the singing caller should not try to get along without patter calls.) Square dancers seem to like both singing and patter calls, so, both should be included in a balanced program when possible.

Dancer Value

1. Patter calls provide the dancer with another dancing variation.

2. As pleasure is derived from a well-done singing call, so it is fun to hear a well executed patter call. A good patter

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Continued on page 27

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The current popularity of the old English ballroom dances stems directly from the publication of an instruction book by one of the great English dancing masters, Sydney Thompson. One of the other factors that made this series of dances go over so well was the unusually fine recording done in England. The only catch was that the records were breakable and cost in the neighborhood of \$2.00 each. All of you lovers of this style of dancing will be delighted with this new LP record. It has on it the music for eight dances. These are:

Over the Top — Waltz — Boston Two Step — Doris Waltz — Barn Dance — Veleta — Eva Three Step — Scottische. Each dance is adequately described and at \$3.00 for the package, it is a wonderful buy. This series, if continued at the same high quality, will completely obsolete the English Columbia DX series and their imitators, the Danceland records.

Capitol record #72804. 10-inch plastic, 78 rpm.

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The "Josephine" side played by Les Paul is unquestionably the most sensational "Josephine". It has an adequate introduction and is beautifully danceable. Far superior to the Victor "Josephine".

Four Star record #1622. 10-inch plastic, 78 rpm.

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Titles: Sitzmark Samba (a novelty dance)

About four years ago some dude ranch orchestra in the Southwest added a gimmick to that old children's dance "Looby Loo" and brought it out under a new name and title called "Doing the Hokey-Pokey". To folklorists this was in atrocious bad taste, but it caught the public fancy and became quite popular. At the time we thought it was badly done and that it would die early and permanently. Enough of history. The same company now publishes a recording of an old play party game called "Musical Chairs". Instead of merely walking around the chairs, you "samba" around. If you do not know how to samba "trucking" will do quite well. The stress is on fun. The instructions are clear and your Reviewer feels that this is an excellent recording and should be very popular. Lots of fun. But Reviewers are always wrong, at least 80 per cent of the time. We therefore make no predictions. We heartily condemn the old recording "Doing the Hokey-Pokey", but with the same breath we endorse "The Sitzmark Samba"—a great party record. The second side is a waltz with vocal choruses.

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25146	Doll Dance	F. Carle
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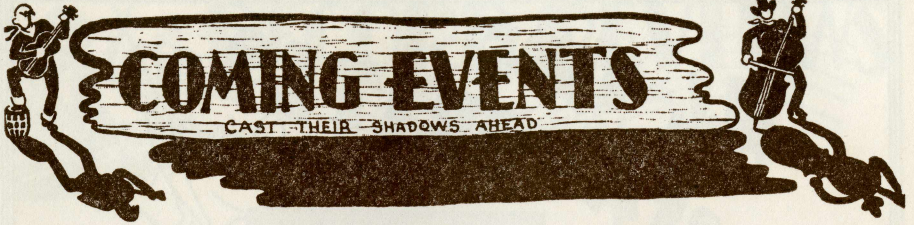
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 May 16—Bethesda, Md. NCASDLA Outdoor Jamb. (Rain date May 23).
 May 16—Portland, Me. S & FD Festival, YMCA.
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 May 16—Philadelphia, Pa. Central City YWCA, Workshop, night dance.
 May 22-23—Keene, N.H. 8th Ann. New Hampshire Folk Fest. Spaulding Gym, Keene Teachers Coll.
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 May 23—Omaha, Neb. 4th Ann. SD Fest., Ak-Sar-Ben Coliseum, 8:30 p.m.
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 May 30-31—Virginia, Minn. 2nd Ann. State Convention, Jr. Coll. Gym. Al Brundage, caller.
 May 30—Beaumont, Tex. 3rd Ann. Spring Fest.
 May 30—Corpus Christi, Tex. S. Tex. Assn. Dance.
 June 14—Altoona, Pa. SD Round-up, Bland Pk., Rt. 220, 2-11 p.m.
 June 20—Philadelphia, 5th Ann Cruise, Chestnut St. Wharf, 5 p.m. Charley Wilson, caller.

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TEXAS

SQUARE DANCE DUDE RANCH, Medina, Texas

June 8 thru 13

This is the third annual session of fun and fellowship in the beautiful hill country of Texas. Here you have your choice of private cabin or bunkhouse, plus all the luxuries of one of the finest dude ranches in this part of the country. In addition to the dancing all day (and all night too!), you can swim in the private pool, play shuffleboard and tennis, ride horseback, etc., etc. For two years Mr. and Mrs. Steve Ward of New Jersey have flown to Texas in order to spend this week with us. They loved it and you will too.

Faculty: Rickey Holden and Frank Kaltman. For rates and further information write Rickey Holden, 136 East French Place, San Antonio 12, Texas.

INDIANA

TRI-STATE SQUARE DANCE SCHOOL, Evansville, Ind.

June 15 thru 20

The second year of a wonderful week of square and round dancing in the scenic setting of Bauer's Grove, which has been the home of square dancing in the Tri-State area for more than half a century. Breakfast and lunch are being served everyone this year and many of last year's students are planning to return.

Faculty: Ray Bauer, Olga Kulbitsky, Frank Kaltman and Rickey Holden. For further information write Ray Bauer, Route 5, Box 239A, Evansville, Indiana.

NORTH DAKOTA

**WOODWARD BARN COUNTRY SQUARE DANCE CAMP, Lake Metigoshe,
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Faculty: Lynn Woodward, Frank Kaltman, Olga Kulbitsky and Rickey Holden. For further information write to Lynn Woodward, Route 4, Minneapolis 20, Minnesota.

AND SOMETHING NEW THIS YEAR!

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This promises to be the most outstanding square and round dance session offered anywhere in the East. Utilizing the full facilities of the New Jersey State Conservation Camp at Stokes Forest, everything necessary for a perfect vacation is right at hand. COLLEGE CREDIT IS AVAILABLE FOR THIS COURSE! The faculty will include such outstanding leaders as Vyts Beliajus, authority on international folk dancing; Harold Harton, Director of Community Programmes Branch, Ontario Dept. of Education; also Rickey Holden, Frank Kaltman, Olga Kulbitsky and others. This course is co-sponsored by the New Jersey State Dept. of Education.

THE FACULTY



RAY BAUER is the third generation of square leaders in southern Indiana, and calls regularly for groups in the Tri-State area. He is owner of Bauer's Grove and has been very active in both the Evansville and Indiana State Callers Associations.

Currently on the board of the latter, Ray is in charge of the Indiana school.

□ A □

OLGA KULBITSKY is one of the most outstanding authorities in this country on dance techniques as applied to folk dancing, and is famous for her studies of motion analysis. Faculty member of Hunter College for several years. Has attended or taught at every major square dance school in the country. Claims never to have written a dance; says she doesn't know all the old ones yet. Olga will be at the Indiana, North Dakota and New Jersey schools.

□ A □



LYNN WOODWARD is owner of the Woodward Barn. His calling and programming have kept it filled with square dancers six nights a week for nine years, has been respected and loved by two generations of dancers. Lynn is in charge of the North

Dakota school.

□ A □

HAROLD HARTON is consultant in recreation and director of community program services for the Province of Ontario. In this capacity he travels to every corner of Ontario to work with people. He brings you Canada's best.

VIII—221



RICKEY HOLDEN, Editor of **AMERICAN SQUARES**, the Magazine of American Folk Dancing, is one of the most traveled square dance people in America today. Rickey has called professionally from coast to coast and in well over half the states. His concept of calling and the relationship of music has made it possible for hundreds to learn to call well. Rickey is in charge of the Texas school and will also be in Indiana, North Dakota and New Jersey.

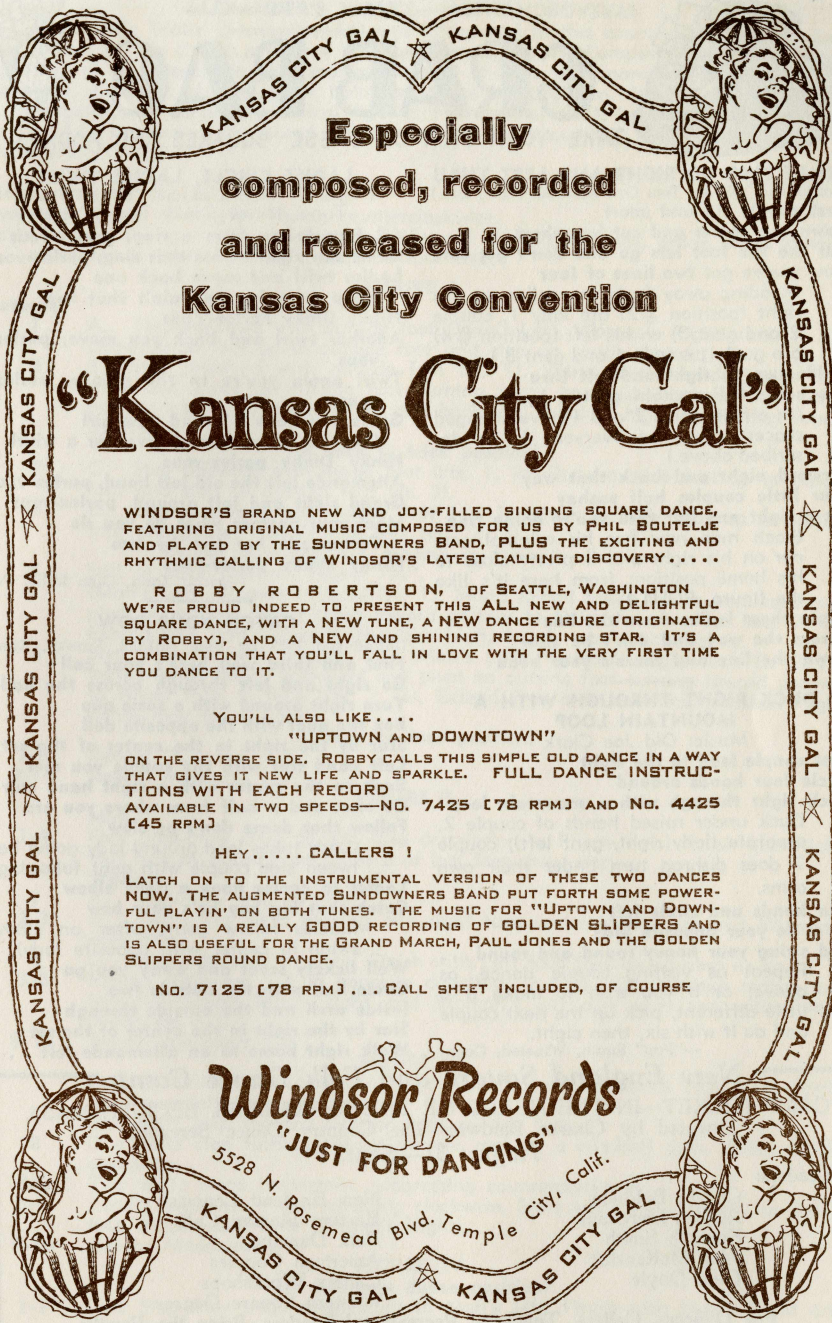
□ A □

VYTS BELIAJUS is accepted everywhere as an outstanding folk dance authority in this country. His four books have won him international acclaim and his name is a household word to folk dancers. It was he who first introduced many of the dances now accepted as "standards". Vyts will be at the New Jersey school.

□ A □

FRANK KALTMAN was the first to help spark the present boom in square dancing by providing suitable modern recorded music for group work with Folkraft Records. He spent years of research in folklore, traditional music and dance and is now Music and Dance Director for Folkraft. He is an outstanding co-ordinator of material and program for dance schools. Together and separately Frank and Rickey have been responsible for program material for fifteen Summer Schools and over 100 Institutes. Frank is in charge of the New Jersey school, and will also be in Texas, Indiana and North Dakota.





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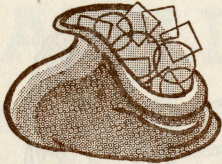
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GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

INSIDE TWO GO RIGHT AND LEFT THRU
(Introduced 1952 by Tom Orr, Klamath Falls, Ore.)

First couple rip and snort

Down the center and cut 'em short

But the the foot lets go and don't get sore
Now you've got two lines of four

(Reading away from the caller, on his right (position #2) are lady 1, couple 2 and gent 3; on his left (position #4) are gent 1, couple 4 and gent 3.)

Inside two go right and left thru

The same ladies chain go two by two

(In effect, gents 2 and 4 have changed places; otherwise everyone is as described above.)

Forward eight and back that way

Four little couples half sashay

It's a right and left thru you're doing fine

(Each man now has his original corner on his right and is pretty close to his home position; from here it's like the figure, ROUT.)

Chain those ladies down the line

Across the way and don't be slow

Down the line and there's your beau

DUCK RIGHT THROUGH WITH A MOUNTAIN LOOP

Music: Old Joe Clark

First couple lead to the right

Circle four hands around

Duck right through with a mountain loop

Duck under raised hands of couple 2, separate (lady right, gent left); couple 2 does dishrag turn under their own arms.

Join hands and circle left

Do si do your opposite lady

And swing your honey round and round . . .

Repeat as visiting couple dance, as above; or if you wish to make it a little different, pick up the next couple and do it with six, then eight.

—"Pop" Smith, Winsted, Conn.

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LADIES CIRCLE, LADIES TWIRL

("Singing" version of the TEXAN WHIRL)

Tune: Hinky Dinky Parlez-Vous

All four ladies form a ring, parlez-vous
Gents star right across that ring, parlez-vous
Ladies twirl and move back one

Keep on going and ain't that fun

Hinky Dinky Parlez-Vous

Another twirl and back you move, parlez-vous

Twirl again you're in the groove, parlez-vous

Gents you have a brand new girl

Give her a swing and give her a whirl

Hinky Dinky parlez-vous

Allemande left the old left hand, parlez-vous

Grand right and left around, parlez-vous

Meet your partner what do you do

Promenade her two by two

Hinky Dinky parlez-vous

—Jacob Zang, Glen Mills, Pa.

CATCH YOUR BOW

(Introduced 1952 by Pete Hubbel, Eureka, Kan.)

First and third well here's your call

Go right and left through across the hall

Turn right around with a susie que

Box the gnat with the opposite doll

Star by the right in the center of the set

Left hand star with the couple you met

Back to the center with a right hand star

Go once and a half from where you are

Follow that dame don't be slow

(Lady takes lead around lady going between side couple with gent following)

Ladies to center hook a right elbow

Catch that big boy he's your bow

(Ladies follow gents after an elbow swing in center with opposite lady)

Well lickety scoot and away you go

Circle half with the outside two

Inside arch and the outside through

Star by the right in the center of the set

Walk right home to an allemande left . . .

ALEXANDER'S WALTZ—(ALEXANDROVSKA)

Alexander's Waltz (Alexandrovska) was introduced to this country by Vyts Beliajus. It is typical of the classic period of ballroom dancing in the European courts. This one, a product of the French dancing masters, is said to have been named in honor of Czar Alexander. Like all of the better ballroom dance compositions, it owes its popularity to the repetition of simple, symmetrical figures. The original music has a dreamy, romantic quality. Any supplementary record should have the same qualities, e.g., Decca #23799 "Anniversary Song".

—Frank and Olga

Record: Folkraft #1107.

Formation: Circle of couples, facing counterclockwise.

Start: Partners facing, both arms extended sideward at shoulder level, inside hands joined, other hands touching lightly. Outside foot free.

FIGURE I

Measure

- 1 A. Step sideward with outside foot (Man's Left, Woman's Right) (cts. 1, 2). Draw inside foot up to outside foot and step on inside foot (ct. 3).
 - 2 B. Step sideward with outside foot (ct. 1). Swing joined inside hands forward and pivot on outside foot turning away to finish back to back with partner (cts. 2, 3). Extend free arm backward shoulder high, hands may touch lightly.
- (In back to back position)**
- 3 C. Step sideward with inside foot (cts. 1, 2). Draw outside foot up to inside foot and step on outside foot (ct. 3).
 - 4 D. Step sideward with inside foot (ct. 1). Draw outside foot up to inside foot and pause, outside foot free (cts. 2, 3).
- Repeat Measures 1-4 moving in opposite direction
- 5 Still in back position, repeat "A".
(Man's Left, Woman's Right) (ct. 1). Swing joined inside hands backward and pivot on outside foot turning toward partner to finish face to face (cts. 2, 3). Extend free arm sideward, shoulder high, hands may touch lightly.
 - 6 Step sideward with outside foot (Man's Left, Woman's Right) (ct. 1). Swing joined inside hands backward and pivot on outside foot turning toward partner to finish face to face (cts. 2, 3). Extend free arm sideward, shoulder high, hands may touch lightly.

(In face to face position)

- 7-8 Repeat "C" and "D".
- 9-16 Repeat Measures 1-8.

FIGURE II

Man

- 1-4 Four Step-draw steps to left. (See description in Figure I A.) Finish with Right foot free by pausing on count 3 of last Step-draw step.

Woman

- 1 A. Step-draw step to right.
- 2-3 B. Two waltz steps making one right turn under Man's left and Woman's right arm.
- 4 C. Step-draw step to right. Finish with Left foot free by pausing on count 3.
- 5-8 Repeat Measures 1-4 in opposite direction. In part "B", Woman makes one left turn under Man's right and Woman's left arm with two waltz steps (Measures 6-7).
- 9-16 Repeat Measures 1-8.

FIGURE III

Couples facing counterclockwise, in skater's position, hands crossed in front, right over left. Outside foot free.

- 1 One waltz step forward starting with outside foot.
- 2 One waltz step turning toward partner making a one-half turn. Finish facing clockwise.
- 3-4 Two waltz steps backwards, progressing counterclockwise.
- 5-8 Repeat Measures 1-4 progressing clockwise. Start waltz step forward on inside foot (Man's Left and Woman's Right).
- 9-16 Repeat Measures 1-8.

FIGURE IV

(In ballroom dance position)

- 1-2 Two Step-draw steps progressing to Man's left. Finish with Man's Right and Woman's Left foot free by pausing on count 3 of second Step-draw step.
- 3-4 Two Step-draw steps progressing to Man's right. Finish with Man's Left and Woman's Right foot free.
- 5-8 Four waltz steps making two turns, progressing counterclockwise.
- 9-16 Repeat Measures 1-8.

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THE DARLING WALTZ

(Introduced 1953 by Arthur Erwin, Detroit, Mich.)

Record: Lloyd Shaw #4-132 "Waltz With Me Darling"

Formation: Varsouvianna facing LOD.

Starting Position: Both on L during Part A, counterpoint remainder.

Measures **Part A**

1-4 STEP SWING, REVERSE SWING, BACK, SIDE, FRONT, DRAW. Step fwd on L, swing R fwd. While swinging R make 1/2 R face turn to face RLOD. Step backward in LOD with R, step to side with L, lady's back to gent, both facing away from center, cross over with R in front, then step to side with L and draw R to L.

5-8 STEP SWING, REVERSE SWING, BACK, SIDE, LADY TURN DRAW. Start with R, gent repeat 1-4. Lady repeat 1 and 2, then step backward L in RLOD, step side with R, turn R face on R to face partner on third count of meas. 7. On first count of meas. 8, lady take long step L short R and L ending on L in semi-closed position.

Part B

9-12 STEP SWING, WALTZ 2-3, STEP SWING, HOOK TURN. Facing LOD step fwd on outside foot, swing inside foot fwd. Leading with inside foot waltz fwd in semi-closed position one meas. Repeat step swing with gent crossing R over L, make 1/4 face turn, lady circles gent in 3 steps.

13-16 BALANCE FWD, WALTZ 2-3, WALTZ 2-3, WALTZ 2-3. In closed position gent balance fwd to center on L, advance LOD in 3 turning waltz steps, end facing LOD in closed dance position.

Part C

17-20 STEP TOUCH, WALK TURN STEP, LADY PIVOT, FACE PARTNER. Meas. 17 step touch in LOD. Meas. 18 step fwd R and L, pivot to banjo position, gent step backward R away from center. Lady counterpart. Gent step backward, hold 3 counts, lady turn in 3 steps to face center in semi-closed position. Walk 2 steps toward center, on third step face LOD in closed dance position.

21-24 STEP TOUCH, WALK TURN STEP, LADY PIVOT, FACE PARTNER. Repeat 17-20, ending semi-closed position.

Part D

25-28 DIP 2-3, LADY TWIRL, STEP SWING UNWIND 2-3. Dip backward out outside feet, gent mark time as lady makes full R face twirl under joined hands. Both step fwd on outside foot, swing inside foot, lady makes L face unwinding twirl, gent marks time.

29-32 DIP 2-3, STEP TOUCH LADY TWIRL AND STEP HOLD. Dip backward on outside foot, step fwd on inside, touch, twirl lady 1 1/2 R face to varsouvianna.

Ending

After repeating dance 3 times and through again to meas. 14, gent balance back on R, twirl lady R face under his left arm to bow.

SUGAR DADDY

(As danced in Monroe County, Pa.)

Tune: Spanish Cavaliero

First lady out to the gent on the right
Swing him around and around

When you get through you know what to do
Go home and swing your own Sugar Daddy
—Mike Heller, East Stroudsburg, Pa.

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Down the outside, and back

— — — —
— — — —

Down the center

— — — —
— — — —

Same way back and cast off

Reel your partner right elbow
Reel by the left with the one below
Reel by the right with the one you love
Reel by the left with the one above
Balance and swing your own in the center

— — — —
— — — —

NOTES: Do not reel more than 4 beats (2 bars) with each lady or you won't have time to complete the dance. If dancers are pretty sharp you may start with 1-3-5 etc. active; or, you may start with every third and have every other couple become active as they reach the head.

PEEL OFF

(Introduced 1952 by Jimmy Felts,
Big Spring, Texas)

Allemande left and a right to your girl
A wagon wheel spin and watch 'em whirl
Gents star left and don't be afraid
All turn around in a star promenade
Couple one peel off and make a wheel

Couple 1 start to form right hand star or wheel with the ladies in; couples 4, 3 and 2 follow similarly.

The more you dance the better you feel
Two turns round I'll tell you when
The first ol' couple peels off again

Back into original left hand star; couples 4, 3 and 2 follow similarly.
Keep star promenade position on both stars.

Back your ears and go hog wild
Four little ladies with a pretty smile
Turn back to your opposite a right hand round

All the way around go once and a half
Ladies star left in the center of town
Partners all with the right hand round
Allemande left . . . etc.

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Frank and Olga.

YANKEE DOODLE GALLOP

A reintroduction of Glide Polka and Gallop, popular dances of the early 19th century.
Record: Folkraft #1080. "Yankee Doodle".

Starting Position: Couples in Ballroom dance position.
Man's Left and Woman's Right foot free.

I

Measures

- 1-2** HEEL-TOE AND ONE POLKA OR TWO-STEP TO MAN'S LEFT.
Place Heel (M's Left and W's Right) to side (1 and)
Touch Toe (M's Left and W's Right) next to other foot (2 and).
One Polka or Two-Step starting with M's Left and W's Right foot.
- 3-4** HEEL-TOE AND ONE POLKA OR TWO-STEP TO MAN'S RIGHT.
- 5** TWO GALLOP OR SLIDING STEPS FORWARD WITH OUTSIDE FOOT LEADING.
- 6** STEP AND STAMP
Step forward on outside foot (1 and)
Stamp and step on inside foot (2 and).
- 7-8** REPEAT MEASURES 5-6.

II

- 1-4** SAME AS MEASURES 1-4 ABOVE.
- 5-6** FOUR SLIDING STEPS SIDEWARDS TO MAN'S LEFT.
Pivot on M's Left and W's Right foot on last count of fourth sliding step making one-half turn clockwise. Finish with M's Right and W's Left foot free.
- 7-8** FOUR SLIDING STEPS SIDEWARDS TO MAN'S RIGHT.
Pivot on M's Right and W's Left foot on last count of fourth sliding step completing turn clockwise. Finish with M's Left and W's Right foot free.

III

- 1-4** SAME AS MEASURES 1-4 ABOVE.
- 5-6** FOUR WALKING STEPS, WOMAN TURNING UNDER MAN'S LEFT ARM.
Woman makes two right turns under M's Left and W's right arm with four walking steps as man walks forward.
- 7** TWO GALLOP OR SLIDING STEPS FORWARD WITH OUTSIDE FOOT LEADING.
- 8** STEP AND STAMP.
Step forward on outside foot (1 and)
Stamp and step on inside foot (2 and).

Repeat above figures without following any set order. Measures 5-8 may be done in free style, dancers creating their own slide or gallop patterns.

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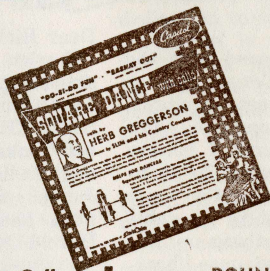
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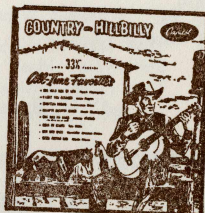
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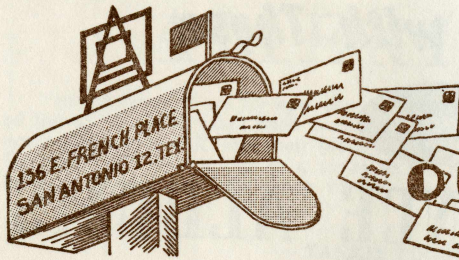


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LETTERS FROM OUR READERS

Gentlemen:

I am generally well pleased with the contents of each issue. Couple dances leave me cold, mixers interest me slightly more, as I am mainly concerned with squares and callers' problems. I believe that Rickey's idea of indexing the valuable features of the magazine for years back is a tremendous boost to its value when one has to look something up. He must have some ancestors who are librarians! And I thought the March cover was very clever. Had you considered that you could make the issues more valuable by punching the edge in standard 3-ring notebook size for easy reference and filing?—Frederick C. Open, Green Bay, Wis.

● We must admit that your editor's ancestry has been questioned before, and not always so kindly! In answer to your last suggestion, see the description of the new binder AMERICAN SQUARES is now offering, which should solve the problem of easy filing and reference.—Editor.

Dear Rickey:

Your effort for smoother calling and dancing by phrasing has had noticeable effect in this area. Keep it up. An illustration:—I have noticed stumbling over the effort to call and dance "Split Your Sides" after opposites swing, then stand four in line. There has been a vacancy in both call and movement. Try this.

Forward again 'n' opposites swing
Then face the outside of the ring
Split your sides 'n' balance there
Then move outside the corner pair.

—C. H. Brownlee, Austin, Texas

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Dear Rickey:

I wish to compliment you on the fine articles published in the December and January issues of AMERICAN SQUARES, namely the one in December "Take It Easy—You'll Last Longer" and "Politics—and the New Year" in the January issue. The articles on phrasing have been equally interesting . . . —Harold Neitzel, Cleveland, Ohio.

Dear B & R:

. . . . In case I have not mentioned it before, let me say now, I think American Squares is tops. I would hate to have to do without it. It gives me far more than I would ever think to ask for. Thanks for it.—Mrs. Opal Gabler, Marion, Ohio

Eureka, Kansas, has a population of 4,500 people, five successful square dance clubs, one folk dance club, and Pete Hubbell's Ten Commandments to guide them. And it's a wonderful town for fine dancing!

1. Lend carefully thine ear to the caller that he may bestow upon thee the message ye are so badly in need of.
2. Be ye not a judge of others lest ye also be judged.
3. Thou shalt walk in all dances without murmuring and disputations as long as thy neighbor is in doubt.
4. Whatsoever thy hand and feet findeth to do, do it with grace and poise.
5. He that is slow to anger will assemble victory and encouragement with his brethren.
6. Bear ye one another's mistakes that pleasure may be bestowed upon the entire set and happiness will come to all.
7. Create in thyself a clean habit and thou will be able to renew the spirit of fun that will be within thee.
8. Go ye all and travel to strange sets that ye may gladden the hearts of others.
9. Let us be done with fault finding and leave off self seeking.
10. Teach thyself to put into action thy better impulses to the callers' command and fun shall be with thee in every square.

PATTER . . . from page 10

caller with tonal variations, subtle phrasing adaptations, well timed directions and rhythmic improvisation and interpretation is a pleasure to dance to and to listen to as well. As in any form of calling, the individual application can provide pleasure for the dancer.

3. Naturally the dancer benefits too from patter calls which have been modified to conform to local dancing habits.

Pitfalls of Patter Calls

1. Phrasing, timing, etc., are not predetermined for the caller by musical structure in non-singing calls. Therefore, an inexperienced caller can easily find himself in error. Patter calls require more diligent study, application and practice on the caller's part than do the easily memorized and sung singing calls. This is a distinct disadvantage for the occasional caller, teacher, or recreational leader whose square dance calling is merely incidental to other duties.

2. For some reason inexperienced callers seem to get off-beat more easily with hoedown music, perhaps due to more insignificant melody. These same persons many times do reasonably well with singing calls.

3. Patter itself is often over-done, hiding the directive call among a lot of extra words. Good patter is fine, but not where directive calling is sacrificed.

4. Patter, as such, can also become monotonous, especially if the same wording is repeated too often.

5. Sometimes patter calls seem to lead to excessive call variation. Such variation or hashing can, and many times is, overdone. (After all the objective is fun—it isn't an ability contest.)

6. Patter calls need more caller concentration on voice tone control than singing calls. The tonal variation within the chord itself can be pleasant to the ear, but this does take practice or considerable natural ability and experience. (One of the finest coverages of this subject I have heard was prepared by Rev. Don Mills of Seattle, Washington. I usually refer students to Rickey Holden's "The Square Dance Caller", Sect. 8., Pages 27 and 28, for further enlightenment.)

7. In conducting clinics for callers, I have noticed a tendency in patter calling towards clipping the word by exaggerated staccato enunciation.

8. Some callers use little or no judgment in selecting suitable music for calls because "any hoedown will do". If

a dance figure or routine is worth calling, it is worth good music. Tempo, meter, and character will affect dancer-reaction, and too few callers plans plan the patter-call accompaniment well.

Summary

In any form of calling "over-cooking spoils the roast". The guide should be moderation, with intelligent planning, dedication to result, and recognition that the dance is the object with the call merely the means of giving direction. So, whether pattered, chanted, sung, or prompted, the object is to direct and thereby please the dancer.

I have deliberately given considerable space in these two articles to the inexperienced caller. The experienced caller merely reads, compares opinions, and accepts or rejects ideas, but the newcomer, occasional caller, classroom teacher, or playground director is looking for help. Perhaps this has answered a few questions, or at least started the wheels turning. To use singing calls or patter calls is not the question. Help in how to use both is the main idea.

Who's taking care of the children while you're at camp?

Regular YMCA staff members will run a regular camping program for children six and over at the American Squares School at Camp Iduhapi, Loretto, Minn., August 23rd to 30th.

Want college credit for your folk dance studies?

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THE



RACLE

Kindly tell me: 1. What are American squares? 2. What is considered a round dance? 3. What are contras,—J. J. Farrey, Miami Beach, Fla.

● 1. Strictly speaking, an American square is a dance for four couples arranged in the form of a hollow square. The looser definition, however, uses this word to mean all dances native to this country after the coming of the white man,—in other words, all American folk dances except those of the Indians.

2. A round dance is ordinarily a dance for individual couples who move round the room while executing it. This is one of the forms of the American folk dance (and is done at "square dances").

3. Contras are also one of the several forms of the American folk dance. They are formed with each gent opposite his partner and all the gents in one line (on the right as faced by the caller), with the ladies on the other side. The idea is to have certain couples active and progressing up to the head (near the caller); the other couples are inactive and progress toward the foot (away from the caller). Contras are the oldest form of the modern American folk dance and were done in England as far back as 1600. The best known American example is "The Virginia Reel".

Where To Find Music

In order to make myself better acquainted with the music used for square dancing I have purchased half a dozen books and pamphlets which have been a great help. All the books contain such favorite tunes as Soldiers Joy, Buffalo Gals, etc. However tunes such as Tom and Jerry, Bill Cheatem, Uncle George, Raccoon's Trail, Shear the Lamb and many others do not seem readily available. Are these indigenous to the West and Southwest? Or are they passed on by tradition? Where can this music be obtained so that it can be played here in the East?—John A. Bauer, Merchantville, N. J.

● This requires an answer in separate parts. General Answer: If you are interested in the music of square dancing, a small investment in books will cover the entire field. These books of music, which cost a lot more to produce than call books, sell for a lot less. Following collections, all large-size (9x12") folio pages, sell for 75 cents each and contain most of the traditional square dance tunes. The books are all equally good; while many of the tunes are duplicated in many of the books, the investment is so small that we advise interested people to buy the entire collection.

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Harding's Jigs and Reels (Marks, 1905)

Harding's Jigs and Reels (Paull-Pioneer, 1891)

Harding's Jigs and Reels (Richmond Robbins, 1929)

All American Square Dance by Al Muller (Paull-Pioneer, 1926)

Jigs and Reels (Ditson, 1907)

Square Dance Tunes (Jarman, 1944)

Old-Time Fiddle Tunes (Jarman, 1938)

Old Familiar Dances, by Geo. Gott (Ditson, 1918)

A magnificent collection of hoedowns is contained in "Traditional Music of America" by Ira W. Ford (E. P. Dutton, 1940). Most unfortunately this book is out of print, a fact which has caused untold numbers of folklorists and music lovers to cuss out the Dutton Co. However, you should be able to get it at any good library and then copy out the tunes that you like.

Specific answer: Tom and Jerry is on page 45 of the first book listed above. Bill Cheatem and Shear the Lamb (from which Take Me Back to Tulsa was derived) are on records but not in print so far as we know. Unless your Uncle George is another name for Uncle Joe, or Miss McLeod's Reel (first book above, page 29) we cannot identify the tune by this name; Raccoon's Trail we cannot identify.

Further general answer: We get many letters asking whether we can find this or that tune in print and shall always do our best to answer correctly. The trouble is so often that the tune asked for may not be printed under the name given in the letter. We are working on an index to all fiddle tunes in all books: probable date of completion is sometime in 1978. Until then, our Book and Record Shop will be happy to send out the above collection of books to you on approval, and of course you have return privileges for anything you do not wish to keep.

Can you recommend a good record of "Good Night Ladies"?—Lawrence Petrosky, Wessington Springs, S. Dak.

• This is another we hope our readers can help us with, as the Book and Record Shop would also like to know the answer.

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A NEW FEATURE!



Canadian News Notes

Compiled by Harold Harton, Toronto

The birdies sang and the rafters rang; 'Til the rooster crowed and everybody knowed—that we'd had a good time at the Fifth Annual Square Dance Festival on April 14th in Toronto. From as far as 100 miles away dancers came to join with the rest of the 1400 people for three hours of dance-packed program.

Five years of experience has ironed out most of the wrinkles. Plenty of floor space, excellent acoustics and the best orchestra available makes a perfect evening—and it was. The Toronto and District Square Dance Association who was responsible for the arrangements should take the bow.

This Association has two Branches with a membership totalling 125—all of them Callers and Instructors. The Branches hold Workshops four or five times each year at which they exchange information and improve leadership techniques. Every effort is made to preserve the fine old dances which are our heritage and to examine the worth of the new dances which appear.

The program for this Festival was prepared from a ballot sent to all members. On this they indicated the dances which were the favorites of their Clubs. It was heart-warming to note that there was an even distribution of old and new dances and a good selection of Singing Calls.

To Les Clarke, President of the Association, and George Patten who was Chairman of Finance go our heartiest

congratulations! Kindly reference was made on the Programs to the help which was given by the Community Programs Branch of the Ontario Department of Education in the early days of these Festivals . . .

Hamilton Square Dance groups held their Spring Festival on March 27th. About 650 people attended in the lovely auditorium of Memorial School. The program was very well organized and included a demonstration of Scottish Country Dances during the intermission. A feature of the evening was the presentation by civic dignitaries of gold rings bearing the crest of the City of Hamilton to all members of the Dorothy Tresham Squarettes. This set won the competition at the Royal Winter Fair last November. The cup which they won was paraded around the hall for all to see and the Squarettes danced Venus and Mars which had brought them top honors . . .

Birthdays! Birthdays! Birthdays! So many Square Dance groups in this area have had Birthday Parties in the last few weeks that we hesitate to start mentioning them lest we leave some out.

On April 18th, Richmond Hill, who have thrived under the leadership of Ede and Ed Butlin held their Second party. The story of the growth of square dancing and what it has done for this community is worth a special item. We plan to do it soon . . .

On April 24th, the Scarboro Square Dancers wound up their activities for this season in the Collegiate . . . The Oak Ridges Old Tyme Dance Club held its closing party on Thursday, April 30th. Carson and Marg Whelan lead this group.

S-U-S not S-O-S!!

Send Us Stories! In this first page of Canadian Square Dance News we had to depend upon activities in Central Canada for copy. We are making every effort to contact dancers across the country but your group may be missed. Let us know what you are doing so that others may know. S-U-S! Send Us Stories!

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SQUARE DANCE --



There is perhaps nothing which so well illustrates the spirit of square dancing all over the country as the welcome given fellow dancers who appear in a strange area because of military service. Louis Van Eenenaam of Houston, Texas, has recently been learning about Eastern style square dancing while stationed at Camp Kilmer, with special appreciation going to Cliff Bullard, Rose Zimmerman, Dick Kraus and Ralph Tieferteller of New York, Ruth and Clarence Metcalf of Sharon, Mass., Eve and Tex Ward of Arlington, N. J., Slim Sterling of Westchester, and Ruth and Mac McKenrick of Kulpville, Pa. . . . Along similar lines, Ernie Anderson writes us of dancing he did around the country while on leave from the Navy and wonders aloud if Doc Hollycross and the Lancers in St. Louis realize how much a sailor just off the seas appreciates not only dancing and hospitality, but a charming and personable partner as well.

The Norfolk Council of N. E. Nebraska Square Dance Clubs welcome as new members the Creighton Capers (president, John Van Brocklin), The Buckles and Bows of Osmond (president, John C. Thompson), The Three C's of Clearwater (president Mrs. Kenneth Anderson) and the Circle E of Elgin (president Vincent Jackum) . . . The Permain Basin, (Texas) Square Dance Association has elected new officers: president Bob Hester of Crane; vice-president H. C. Dunkin Jr. of Ft. Stockton, and Sec-treas. Mrs. F. E. Sauze of Midland . . . Lloyd Frazee of Bassett, Iowa, sometimes puts his dancers through a "handi-

cap square", in which each dancer is given something to carry while dancing, usually connected with their hobby. One such square contained a couple dressed for traveling and loaded with magazines, suitcases and bundles; second couple ready for a picnic with basket, blanket, thermos jug etc.; third couple prepared to go hunting and fourth couple ready for a fishing expedition. Try it some time and see how well you can allemande left while keeping a fishing pole out of everyone's eyes.

Piute Pete has returned to the rigors of New York weather after spending three weeks calling square dances in the Virgin Islands . . . Anne Pittman, who will be directing the Dance Workshop for Arizona State College, wants to be sure that everyone knows just exactly where Tempe is, and says it is nine miles east of Phoenix. For more details on her Workshop, see the summer camp directory in this issue.

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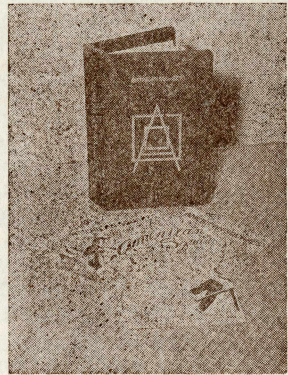
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