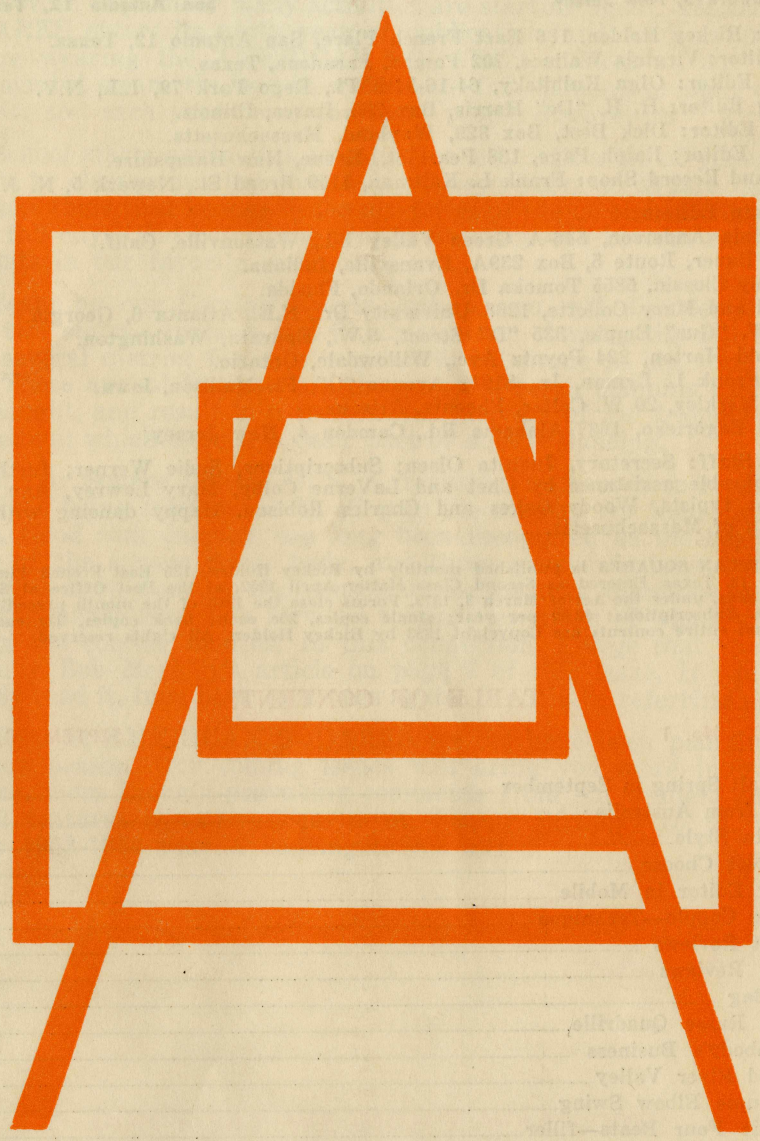


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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. IX—No. 1

SEPTEMBER, 1953

TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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SPRING IN SEPTEMBER

Although spring is commonly thought of as the season of new beginning and new growth, there is much to be said for autumn as a time of resurgence and renewed vitality.

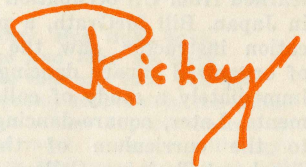
Now in September many activities are starting again. AMERICAN SQUARES enters its ninth year of publication, and for our birthday we are wearing the AMERICAN SQUARES emblem on our cover. This symbol means the best in square and folk dancing to many of our friends, and each year more and more people discover it.

School starts again this month. Not only will a lot of youngsters return to classrooms, but hundreds of newcomers to square dancing will take their first lessons in the mysteries of the do si do during these early fall days, and before the year is out they will be confirmed participants in our favorite recreation.

Scanning our Coming Events section, you will discover that at least two states—Indiana and Oklahoma—are starting the fall season with several district festivals which will culminate in big state festivals. These annual festivals are the result of much planning and careful thought, and result in a tremendous increase of the friendly spirit of goodwill which is such a basic part of square dancing.

In our Square Dance—U. S. A. feature, you have been reading of the plans being made by clubs all over the country for their fall activities. Good club dancing has long been recognized as the heart and lungs of the square dance body, and those groups fortunate enough to have a hard-working and conscientious board of directors or planning committee may look forward to many evenings of wonderful fun during the coming months. In this connection, I urge that you read carefully Bob Merkle's article on page 7 of this issue. If you have already read it, turn back to it once again. It could be referring to you!

Here at AMERICAN SQUARES we too have been planning for the new season. Our coming issues will bring you more interesting articles, more thought-provoking comments from our readers and enlarged features in every department. Happy Birthday to us, and a happy 1953-1954 year of dancing to you all!



DON'T SAY WE DIDN'T WARN YOU

Here at AMERICAN SQUARES we are a happy, care-free crew. We never worry about the butcher, the baker and the candle-stick maker. But we do have the printer, the postman, the engraver and a few other little friends who seem to have their hands out a lot, and we like to keep on good terms with them. Therefore, effective the first of October our subscription rates go up to \$2.50 per year. Subscribe now and save.

LETTER FROM AUSTRALIA

Our Australian correspondent, Bill Patey, is a 29-year-old crime reporter for The Argus newspaper in Melbourne. His interest in square dancing was first aroused by the fiddle music which seemed a part of it, since he plays the piano and is fond of old American and British folk tunes. It was quite some time before he stopped listening and started moving but, once begun, he's been going strong ever since. He is the caller for several clubs in and around Melbourne, and places special emphasis on phrased calls and full harmony in his band. Although most Melbourne callers use only one musician, Bill uses three, and was the first in his part of the country to include a banjo.

By Bill Patey

A wave of square dance popularity spreading through Australia from the southeastern state of Victoria has already transformed the nation's recreational life.

More than 100,000 Australians are now attending regular square dances, and ballroom dancing has suffered a terrific blow. Most radio stations are featuring either "live" or recorded square dance programmes, clothing manufacturers are churning out gay skirts, blouses, shirts, scarves, belts, and a flood of "How to Do It" books have appeared in the bookstalls.

The Pioneers

Nobody seems to know just when square dancing first came to Australia. One of the first men to attempt introduction of the dance was Eddie Carroll, of New South Wales, who had learned it from an American boarding at his home during his boyhood. Eddie started calling at the age of 14. In his early twenties after the end of World War Two he tried unsuccessfully to develop square dancing, but nobody was interested.

In 1949 two Victorian girl teachers returned from Japan, and brought back several square dance routines they had learned from US occupation force troops in Japan. Bill McGrath, a physical education instructor, saw the possibilities of organized square dancing, and began immediately a study of calls and movements. Later, square-dancing was added to the curriculum of the Victorian Teachers' Training College.

Late in 1950, McGrath took an exhibition set to a charity barn dance being run by residents of Brighton, a Melbourne suburb. One of the dance organizers, a young journalist named Jim Vickers-Willis, became keenly interested, and decided to study calling. Brighton residents formed a club which comprised 40 members on its first night, and expanded to 75 members a few weeks

later. Round about this time another club had been operating in Toorak, leading fashionable suburb of Melbourne. Caller was Charles Leasing, a young Englishman who had studied square-dancing in America.

McGrath soon had about 20 trainees, and Vickers-Willis about 9, operating various small clubs around Melbourne.

Radio Does the Trick

It was touch-and-go in the square-dance world until late 1952, when a Melbourne commercial radio station decided to start a series of Saturday night night studio broadcasts. The broadcasts were an immediate success and the radio station soon found it necessary to transfer them to Earl's Court, a St. Kilda ball room with plenty of room for learners.

Within a fortnight, Earl's Court was swamped with dancers, and modern ballroom dancing there was virtually abandoned. Square-dancing was introduced six nights a week, and queues formed at the entrance every night. Leggett's ballroom, in a nearby suburb—claimed to be the biggest ballroom in Australia, switched to square-dancing, and Eddie Carroll came down from Sydney to call five nights a week.

Then came the deluge. All but a handful of Melbourne dance-halls switched to square-dancing, and several clubs sprang up in every suburb. New clubs were opened in all provincial centers, and a host of callers, many of them incompetent, memorized a few singing calls and set themselves up in business.

A roar of protest came from Victorian musicians, hundreds of whom were thrown out of work by square-dances which used recorded music. Picture theatres refused to advertise square-dancing on their screens, because they were losing patronage. A new, unprecedented demand for baby-sitters was created.

National Groups Form

Jim Vickers-Willis, in conjunction with Earl's Court management, formed the National Square Dance Club. Bill McGrath and his callers formed The Square Dancing Society of Australia. The Mickey Powell organization, a ballroom dancing group, formed a team of callers headed by Charles Leasing, and moved into the suburban and country field.

People of all ages began flocking to square dances two or three times a week. There were many attractions—no need to know ballroom dance steps—no need for stodgy uncomfortable dress—no need for any girl to miss a dance—no need for a husband to dance with his wife all night—these were some of the negative reasons. And on the positive side—the atmosphere of genuine friendliness and goodwill, the healthy exercise, the pleasure of hearing the old songs again—the challenge to keep up with the caller.

Much of the credit for "selling" square-dancing to the Australian public must go to veteran entrepreneur John Brennan, proprietor of Earl's Court ballroom—Australia's SD headquarters.

A Gamble at First

Brennan undertook a gamble when he opened his ballroom for the first public square dances in Melbourne. He was delighted when the crowds began to roll in, not only because of the financial aspect. He quickly realized that he was getting a completely new class of dancers into his ballroom. Grown-up families were coming along as complete sets, and there were none of the usual "wolf" types whose only subject was to "pick up" unescorted girls. Brennan also realised that his square dancers could enjoy themselves without any thought of drinking liquor during the evening. No longer was there any need for a team of "bouncers" to eject undesirables from the ballroom. Brennan often claims publicly that "square-dancing is cleaning up Melbourne," and he derives great moral satisfaction from this thought.

Rex Brennan, one of the entrepreneur's several talented sons, has rapidly established himself as Australia's leading teacher of square-dance beginners. He has taught most of the 30,000-odd dancers now attending Earl's Court, and has made frequent trips to leading provincial centers. No other caller in the Commonwealth has trained even half as many beginners.

Popular Figures

Only one square-dance involving a waltz movement is used here, and that is "The Square Waltz" which alternates a waltz movement with 4/4 time movements. We have no contra dances in Australia.

Most popular singing calls are: "Strip The Willow," "John Brown's Body," "Jessie Polka," "Oh Johnny," "Redwing," "Sioux City Sue," "Steel Guitar Rag."

Beginners are usually taught on their first night at a square dance: Bow, circle, corner swing, sashay, right and left grand, swing opposites, split the ring, ladies back to back, dosey-do—plus the singing calls "Head Two Gents Cross Over," "Sioux City Sue," "John Brown's Body."

One or two original variations of basic movements have been evolved in Australia. For example, the dosey-do is done as follows:

- (a) Partners face, pause, clap—to the unspoken counts of 1—2—3.
- (b) Gents left allemande partners, right allemande corners, go back to partners, and promenade home.

This form of dosey-do, with the "clap" is done when called out of a circle. When breaking up a star or some other flowing movement, the "clap" is omitted, and the movement commences with a left allemande to the partner.

Here is the Australian form of "Strip the Willow," sung in 6/8 tempo to the tune of the "Irish Washerwoman." (Comprising two 8-bar sections):

**Number one couple you bow and swing
Turn and face the outside ring
Side two couples fall right in
Form two lines on the side of the ring.**

**Face your partner, step right back,
Forward you go and take up slack
Now pull on the rein and back you go
And the lead young couple-strip the willow**

(Stripping the willow—couple at one of 2 lines of four meet in centre with right allemandes, work their way down rows with left allemandes).

**Your partner right with a one and a half
Left to the next with a great big laugh
Right to your own—the one that's shy
Left to the next with a light in her eye**

**Right hand swing your lady fair
Left to the lady over there
Back to your own with a great big laugh
And finish it off with a one and a half.**

Next couple right with a one and a half—etc.

STEPS IN STYLE

If you have questions about dancing fashion, send them to us and Babe will be glad to answer.

By Babe

There is a high and a low to everything, whether it be style, the quality of fabric, or the styling of actual dancing. Since square dancing has become a part of our social lives, we aim for the high in all three, but at the moment our concern is with smartly dressed dancers. Since our tastes are so varied, let's consider fabric—a subject which can provide a good discussion anywhere today, especially since synthetics are with us to stay.

Personally I am a cotton fan myself, since cotton gives me the feeling of **appropriateness**—it seems to go with square dancing. Also, cottons of today are varied and beautiful, as well as reasonable in cost. We have used almost every type of cotton including seersucker, denim, broadcloth, chintz, and organdy for our dresses. Naturally, the best quality should be purchased because of the wear and tear of much cleaning or laundering. The fabric selected is governed first by the extent of dressiness desired, next by the figure of the individual, and lastly by the season of the year.

Clothes For Beginners

For the beginner, we generally select inexpensive fabrics. In making clothes for the beginner, conservative approach to the full skirt should be taken. Not only is she new at square dancing but she is timid about "costumes," and she feels better if the garment may be worn in other places. Denims, small prints, and gingham do well for this, so that either simple blouses or shirts may be worn. Skirt fabrics are easier to select than dress fabrics, for the effect of patterns and colors on the planes of the face is astonishing. With the skirt so far from the face, there is more opportunity to enjoy a wider selection of color and patterns. By the way, we call both skirts and dresses planned for neophytes "workshop" styles. We never can forget either that in most of the workshops we have seen, most beginners wear loafers, sneakers, or any comfortable shoe. This we remember when selecting fabrics.

"Club" Clothes

Another grouping we think of as "club" apparel. When a square dancer has left the sheltering atmosphere of the

workshop, she usually becomes a club member and dances consistently with one or more groups. The desire to be an attractive looking square dancer has been inspired by the caller's wife or the caller's instructions. Now skirts are measured for swing, fabric for wear and launderability, since more variety is desired, they become budget conscious too.

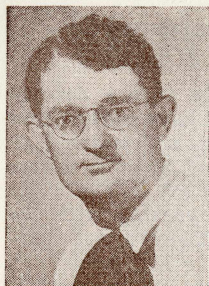
In this group we select our fabrics even more carefully. Our trim too has to be selected for durability, charm and variety. If we are using prints we give careful consideration to the length of the garment—(there is the ballerina school among us)—for some fabrics lend themselves to ankle length better than ballerina. We test the fabric for fastness of color against all those washings or cleanings. The petticoat comes into its own in this group too and, for some, pantaloons. Believe it or not, fabric for these intimates is as interesting as that for the outer garments because clever use of color can often make the costume.

"Jamboree" Clothes

We consider "jamboree" clothes to be the aristocrats of them all. Here are nubby silks, metal shot rayon mixtures, or even nylons which lend themselves beautifully to square dance clothes. If you are a dry cleaning fiend, then it doesn't make too much difference which fabrics you use for your dressy clothes. However, we have steered away from nylon because it has certain characteristics which don't appeal to us. That doesn't mean that we haven't seen some lovely ones though.

Many places feature HIS and HER shirts and I think the idea is attractive, although it has pitfalls. The lady may be pretty in the many lovely things available, and the men remain masculine in the more rugged materials. However, we surely suggest color combinations that pair well. We are all for progress in fabrics but don't make the men uncomfortable in dainty materials.

The happiest day in square dancing will be when all the men wear their shirts with pride and all the women dress for square dancing with the same care they would for a ball.



I Do Not Choose

Bob Merkley, our esteemed associate editor in Arizona, has a deep and constant recognition of the larger benefits to be derived from square dance activities. Long one of the leading spirits in the Southwest, Bob has helped to keep square dancing in the Phoenix area on a steady and progressive level.

His article "How Far Is Half-Way?" in the April 1953 issue of *AMERICAN SQUARES* dealt with some of the intangible gains possible in square dancing. Here he presents as food for thought the often-overlooked debit side of the ledger.

By Bob Merkley

You may be presumed to be an intelligent and enlightened soul (or you would not be reading this particular magazine). You know your way around at the square dances. You are what might be called a professional man in everyday life. In your work you are able to meet with people and do your share of the talking at the round table. You have good ideas for improving your work and thereby you improve your economic status. You might even pronounce status with a long a. In short, you are on the ball. You are in.

But for some time now you have been complaining to the little Missus (and to anybody else who will listen) that square dancing is falling off. Square dancing is falling off, you say, and you bathe your disappointment in the sweet memories of those days immediately after you finished your lessons. Remember how you became wedded to square dancing? On the honeymoon you went to five or six dances a week, not daring to miss one for fear it was a night torn from your very existence and could never be regained.

Now you wallow in nostalgia and cry aloud for the lost honeymoon, all the while knowing, deep down in your heart, that you should be in there helping your erstwhile bride with the kids and the dirty dishes.

You have had lots of fun out of square dancing. You have met some grand people whom you hope to keep within your circle of friends for the rest of your life. You may even have gained economically by peddling your wares to people you met at a square dance. So you owe something to square dancing.

Oh yes, you have paid your dough; but as surely as man cannot live by bread alone, square dancing cannot live on a straight diet of dough (including docey). You know that, yet you have felt wholly justified in telling the nominating committee you can't possibly accept the duties of an officer of the club. They came to you because you could be a good officer. They knew about your background, your contacts, your ability, perhaps even your subscription to *AMERICAN SQUARES*. You and they knew that it is important that a square dance club have strong, intelligent officers. Yet you and many others of your ability turned your club down and watched the offices fall by default into willing but less capable hands. YOU, sitting on YOUR little pinnacle of importance, actually convinced yourself you did not have time to serve the medium by which you had found so much satisfaction.

There are far too many square dancers who have not done a thing for square dancing. Too often we have heard those terribly true words that the best men and women for public offices will not take them because they have not the strength of their convictions. They hope that somehow the old wagon will keep rolling along because they have furnished their share of the grease for the axles. Then they whine when the bolts fall out and the wagon runs no more. Ironically, somebody scrapes up the unused grease and swabs it on the axles of a passing wagon.

And so you are left sitting by the roadside, your head buried in your hands. Because of the tears in your eyes, you even fail to climb aboard for another free ride.

The Roving Editor In Mobile

Mobile, Alabama—City of Five Flags and four avid square dance enthusiasts, who have worked hard to establish our kind of square dancing here. The four are Clarence and Lillian Lent, and Laurie and Thelma Winter. Because “jug” dances are still prevalent in this area, the first problem was to convince the public that modern square dancing accents dancing, not drinking. Radio Station WKRK and the Mobile Press Register have been most helpful and cooperative.

Two Clubs

There are two organized clubs at present—the Mobile Squares, an adult group that meets bi-monthly, and the Hillbilly H-Teens, a high school age group that meets weekly. The Seaman's Club of Mobile has permitted the adult group to use, free of charge, their air-conditioned lounge for their dances. The Hi-Teens meet at Spring Hill Recreation Center. Miss Blanche Maitre, Director of Recreation for the City of Mobile, believes thoroughly in square dancing as a recreational activity and has been most cooperative.

I admit that Mobile square dancing is my pet project and I have worked hard at it, teaching, calling, and training an exhibition square of teen-agers to arouse interest in groups like P.T.A. Especially interesting has been working with the teen-agers. They are attentive, well-mannered, they love to sing and dance, and are almost unbelievably swift in comprehension. Why they phrase their dancing to the music so much better than my comparable home town group has caused me considerable speculation. Also their taste in square dance music is discriminating. My theory is that they have been conditioned by hearing so much hoedown music on the radio stations down here.

Ed Durlacher and Don Armstrong have both helped the cause along. Ed has been through here several times to work with the schools' recreation program and Don has appeared in Pensacola. Some Mobile dancers drove to Tampa to take part in that Festival.

Azalea Festival

Folks here hope someday to have their own Azalea Festival to rival their famed Mardi Gras. You may not know this but Mobile originated the Mardi Gras, later copied by New Orleans. Mobile still has its Mardi Gras which the whole social south attends. It is not commercialized and not intended for the tourists.

With Phil DeSalvo and his group, who drove over from Fort Walton, Fla., and George Eddins and members of the Belles and Beaux Club from Pensacola as guests, the Mobile Squares had a fine group at their last dance. Clarence Lent emceed the program. Phil, George, Clarence, Laurie Winter, Orion Tabb and I handled the calling. As many of you well know, even air conditioning doesn't help much when you are square dancing but when you are in the mood to dance it takes more than heat and humidity to break the spell. That's the way it was at this dance,—three hours of dancing with just time out for a coke or a drink of water. When folks drive over a hundred miles to attend a square dance the least the callers can do is to keep the program moving and leave the choice with the dancers as to whether they want to dance or rest.

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VISITING COUPLE-- *Technique*

By Rickey Holden

The visiting couple, or two couple, square dance figures are the oldest, best known, and most basic of all. Over the years it is these figures which have been the most popular and have lasted for the longest time. Given any particular such Figure there are several methods for the couples to progress so as to execute the given Figure with one another:

Standard Progression

- Couple number one lead out to the right
[Execute the given Figure]
- On to the next — —
[Execute Figure]
- On to the last — —
[Execute Figure]
- Go back home . . .
[Execute some filler]
- Couple number two lead out to the right . . .
etc.

Couple 1 is active, the rest are inactive. Couple 1 moves over to couple 2 and executes the given Figure with them; then couple 1 moves on to ex-

ecute the Figure with couple 3, then with couple 4; then couple 1 returns "home". Then couple 2 becomes active and visits the others in turn, then couple 3, then couple 4. This is the standard progression, and the given Figure is executed twelve times. Ordinarily there is some sort of filler each time when a couple returns home after visiting the others.

Follow Up System

- Couple number one lead out to the right
[Execute the given Figure]
- On to the next — —
[Execute Figure]
- On to the last number two follow up
[Execute Figure]
- Couple one home, couple two to four
[Execute Figure]
- On to the last number three follow up . . .
etc.

As couple 1 moves on to couple 4, neither of the other two couples is occupied. Thus couple 2 may "follow up" and begin its journey around the square a
(Cont. on page 22)

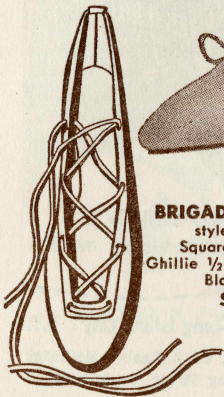


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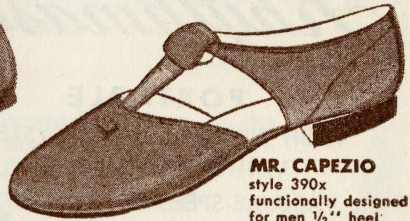
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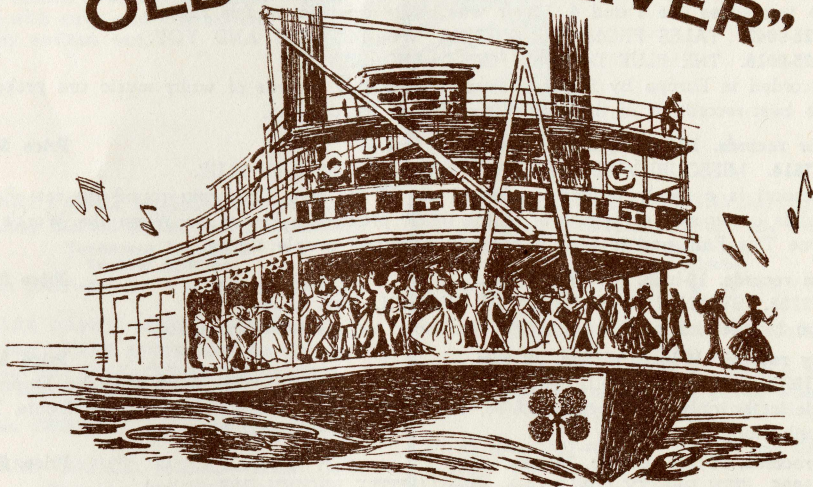
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RECORD REVIEWS

R.C.A. Victor records. 10-inch, shellac, 78 rpm. Price \$.89

#20-5316. PUT YOUR LITTLE FOOT THERE//BUMPS-A-DAISY.

Both sides of this record are beautifully played. Bumps-A-Daisy fits the old-time dance of that title, but you may be slightly upset by the Put Your Little Foot arrangement as the sequences are 4 and 4. Victor was badly advised on this Foot.

#25-0042. TALES FROM THE VIENNA WOODS//YOU AND YOU.

#25-0018. THE BLUE DANUBE//GOLD AND SILVER.

Recorded in Europe by fine orchestras. These two records of waltz music are probably the best recordings of these titles ever made for dancing.

Windsor records. 10-inch, plastic, 78 and 45 rpm. Price \$.90

#7614. MISSOURI WALTZ//A PRETTY GIRL DRESSED IN BLUE.

Missouri is a nicely played version of one of the new California round dances; Pretty Girl is a two-step arrangement of the music previously known as When the Work's All Done This Fall, and is also a recently designed couple dance.

Guyden records. 10-inch, plastic, 78 rpm. Price \$.89

#2208. SWANEE RIVER//CHASIN' WOMEN. With calls.

Mac MacKenrick of Kulpsville, Pa., calling a couple with his guitar.

Mercury records. 10-inch, plastic, 78 rpm. Price \$.89

#1078. PREAKNESS QUADRILLE (128)//SILENT COUPLE (128). With calls by Manny.

This is the only one of album A-38, the Margot Mayo series, that we could locate. It is worth studying.

Globe records. 10-inch, plastic, 78 rpm. Price, \$.89

#5003. TEN PRETTY GIRLS (Bohemian)//LITTLE BROWN JUG (Polka).

#5010. GRACIELLA (Polka)//HAPPY TIMES (Polka).

#5011. VALE GRILLO (Polka)//JUMPIN' AROUN' (Mazurka).

These Globe records are excellent instrumental recordings.

London records. 10-inch, vinyl, 33 rpm. Price, \$3.95

#LPB 195. BRIC-A-BRAK POLKA//IMPUDENCE (Scottische)//BOSTON TWO-STEP//LA RINKA//OLD FAITHFUL MARCH (Two step)//YANKEE GRIT MARCH (Two step)//CARELESS CUCKOOS (Barn dance)//MON BIJOU (My Jewel).

#LPB 217. SEE ME DANCE THE POLKA//ST. BERNARD WALTZ//MAXINA//GAY GORDONS//PRIDE OF ERIN//PROGRESSIVE BARN DANCE//O SOLE MIO//DASHING WHITE SERGEANT.

These are the long missing Harry Davidson recordings which we find it so difficult to get from England. We previously knew them on the Columbia DX. series. Here is your chance to buy the equivalent of the best of the numbers previously recorded, on one single LP.

Vega records, 10-inch plastic, 78 rpm. Price \$1.05

#400 Come on Along, Go Western (Instrumental)//Same, with Vocal

#401 My Heart's In Montana (Instrumental)//Same, with Vocal

#402 Saddle Leather (Instrumental)//Same with Vocal

#401 with instructions; others no instructions.

Vega records, 10-inch plastic, 78 rpm. Price .89

#453 Ever Ever True//Destiny Waltz

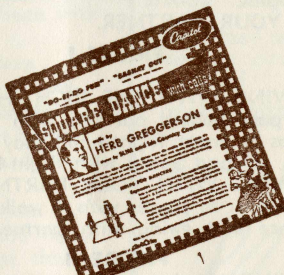
Welcome to a new recording company in the round dance field. These records embody a new idea in round dance recording. One side of the records is an instrumental and to the other side has been added a vocal so that you can enjoy the record as a listening record. This is a logical outcome of the present trend of composed dances. First we had dance composers setting new dances to already established popular hits. The new idea with this company is to write the new tune also, so that you have a new dance and a new tune.

More Fun with These



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Leather Britches
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SQUARE DANCE MUSIC—Without Calls
Featuring **CLIFFIE STONE** and His Orchestra
Shot Gun Boogie "Chase The Rabbit"
Washington And Lee Swing "Ladies
Three-Quarter Chain"
45 rpm CASF-4028 ● 78 rpm CAS-4028

SQUARE DANCE MUSIC—With Calls
Featuring **BOB OSGOOD**
Rip Tide "Jackson's Breakdown"
Forward Six Hash "Bully Of The Town"
45 rpm CASF-4027 ● 78 rpm CAS-4027

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Featuring **CLIFFIE STONE** and His Square
Dance Band
Special Instructions For Square Dancing—
Soldier's Joy—Sally Goodin—Cripple Creek—
The Gal I Left Behind Me—Bake Them
Hocakes Brown—Oh, Dem Golden
Slippers—Ragtime Annie
78 rpm CD-4009 ● 45 rpm CDF 4009
33 1/3 rpm H-4009



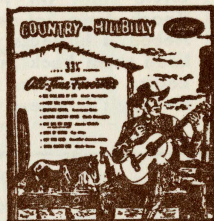
SQUARE DANCING MUSIC—With Calls
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Virginia Reel "Virginia Reel"
Make An Arch "Silver Bell"
45 rpm CASF-4028 ● 78 rpm CAS-4028

ROUND DANCE FAVORITES
Featuring **CLIFFIE STONE** and His Orchestra
The Old Three-Step
Texas Schottische
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SQUARE DANCE—With Calls
Featuring **RAY SMITH**
With Jack Barbour and his Rhythm Raiders
Four in Line And The Ladies Whirl
"Mississippi Sawyer" The Route
"Hornet's Nest"
45 rpm CASF-4035 ● 78 rpm CAS-4035

SQUARE DANCE—With Calls
Featuring **RAY SMITH**
With Jack Barbour and his Rhythm Raiders
The Ends Turn in "Buckcreek Gal"
Dallas Traveler "Buffalo Gals"
45 rpm CASF-4036 ● 78 rpm CAS-4036

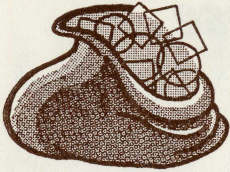
CONTRA & SQUARE DANCE MUSIC—Without Calls
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Virginia Reel "Virginia Reel"
American Patrol "Haymaker's Jig"—
Contra
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LA RUSSE QUADRILLE (England)

Record: Folkraft #1209

Formation: Square of 4 couples.

INTRODUCTION: HONOR YOUR PARTNER.

FIGURE I

Measures

- 1-8 BALANCE AND SWING WITH THE RIGHT-HAND LADY.
All four men pass behind partners with 4 walking steps to meet Right-hand lady (meas. 1-2), Balance (meas. 3) and Swing with Right-hand lady (meas. 4-8).
- 1-8 BALANCE AND SWING WITH YOUR PARTNER.
All four men return to places with 4 walking steps to balance and swing with partners.

FIGURE II

- 1-8 FIRST COUPLE SWING in place.
- 1-8 FIRST COUPLE PROMENADE.
First couple promenade around the inside of the set, greeting each couple in turn.

FIGURE III

- 1-4 FIRST AND OPPOSITE COUPLE CROSS OVER.
First couple, with inside hands joined, pass between and change places with opposite couple.
- 5-8 FIRST AND OPPOSITE COUPLE RETURN.
First couple separate and pass outside of opposite couple to places.
- 1-8 Repeat Figure III.

FIGURE IV

- 1-8 CIRCLE LEFT.
All join hands and circle to the left with 8 polka steps (hop, step, step, step).
 - 1-8 PROMENADE.
Couples promenade home with 8 polka or 16 walking steps. Repeat entire dance with Couple 2, 3, and 4, each leading in turn.
- Frank and Olga

NOBODY'S BUSINESS

Tune: the same

First gent step back and watch her smile
 Step right up and swing her awhile
 Nobody's business what I do
 Step right back and watch her grin
 Step right up and swing her again
 Nobody's business what I do
 Circle eight till you get straight
 Knock down Sal and pick up Kate
 Nobody's business what I do
 Lead them back in the Indian line
 Ladies in the lead and gents behind
 Nobody's business what I do

—Meriam Ligenfelter, Confluence, Pa.

RED RIVER VALLEY

First couple through the second and you balance

Gent 1 back to back with lady 2, lady 1 back to back with gent 2.

Go round to the center and you swing

Couple 1 pass right shoulders, gent 1 around behind gent 2 and into the center, lady 1 around behind lady 2 and into the center.

Right and left four down the valley

Right and left four back to place

On to the next, etc.

—as recalled by Roger Knox from the calling of Floyd Woodhull

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COUPLE ELBOW SWING

(Introduced 1947 by Bob Sumrall, Abilene, Texas)

One and three go forward and back
 Forward again and the ladies hook
 Like four-in-line you travel (clockwise)
 Once around to your left hand couple
 Gentlemen hook and the ladies drop
 Go once around then back to the center
 Ladies hook and the gentlemen drop
 Go all the way round go once and a half
 To the other side that you ain't been with
 yet

Gentlemen hook and the ladies drop
 Go once around and back to the center
 Ladies hook and the head two couples
 All the way round till the gents get home
 Once and a quarter then the gents drop off
 Ladies hook with the right elbow
 Everybody partner **DO SI DO** . . . etc.

NOTES: This is exactly like the figure "Two Gents Elbow Swing" except this is Siamese-style, by couples; and for most of this dance you never release your partner!

—Rickey

SKIP FOUR BEATS—filler

(Introduced by some Californian, we think)

Swing your corner once or twice
 Then a right hand to your own pretty wife
 For a grand right and left the ring
 Go hand over hand until you meet
 Then one and three (only) turn back
 Turn back and don't be slow
 Do a right and left the other way you know
 Now two and four (only) you turn back
 But keep on doing a right and left grand
 All four couples turn back
 Grand right and left around the ring . . .

NOTE: Two or three years ago this peculiar form of the interrupted grand right and left was being called a lot by Dr. Ralph Coombs, then of Santa Fe, N. M. Dr. Coombs, a stickler for good timing, had the call worked out so there were spots where nothing was said for four beats—hence the title.

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HOP-A-LONG CHAIN—filler

(Introduced 1951 by Charlie Kremenak, Sioux City, Ia.)

Allemande left and a Hop-a-Long chain
 Pass by one, turn back again
 (Pass partner without touching hands, allemande right with right hand lady)
Left hand round the corner gal
 (Your original partner)
Pass by one to a brand new pal
 (Pass original right hand lady)
With a right hand turn as you did before
 (Original opposite lady)
Left to your corner and back once more
Pass by one and turn right back
Left to your corner on the outside track
Pass one by, give next a whirl
Promenade her 'cause she's your girl

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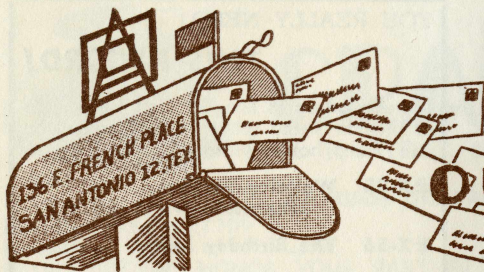
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LETTERS FROM OUR READERS

About Record Reviews

Gentlemen:

I have often wondered who writes the record reviews. I must say that the writer succeeds in selling records! Your reviews are very necessary, so don't stop this feature, please. May I offer a suggestion? I hope you'll include the name of the caller on called square dance records where possible, and the name of the orchestra or combo on dance records. Omissions of this type were found in the May and June issues.—Kenneth S. Warren, Oak Ridge, Tenn.

* * *

Visiting Callers

Dear Rickey:

The Twin City area. St. Paul-Minneapolis, can lay claim to being among the first if not the first to promote square dancing in a large way outside of the coastal areas . . . Promotion in this area was by participation, not exhibition. There was no organized effort on class instruction to prepare dancers to join clubs,—you just joined or formed a club and learned as you danced. This brought about slower advancement, less perfection, less polish, but I believe spread the dancing enjoyment over a longer period, since most of these folks still dance. The dancers all learn to follow the caller. Ray Smith, Cal Golden, Terry Golden, Joe Lewis, Al Brundage and you, Rickey, have all called in the Twin Cities. Our dancers enjoyed them all and had no trouble at all unless an unfamiliar term was used . . . There is one item the "traveling caller" cannot overlook and that is, without local callers, free or paid, there would be no traveling callers in the business.—John Wald, St. Paul, Minn.

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A Couple of Bouquets

Dear Sirs:

You would be interested to know that I airmailed my last order to the Book and Record Shop on the 13th, they shipped it on the 16th and it arrived here on the 23rd. Elapsed time, 10 days. I think that is very good service. Many thanks.—Ernest G. Stoess, Washtucna, Wash.

Gentlemen:

I find the prompt mail order service that your Book and Record Shop now offers the very best available and offer my compliments and best wishes. Keep up the fine work.—Hill Billy Ruby, South Fallsburg, N. Y.

More About New Dances

Dear Editor:

In re-reading my back issues of AMERICAN SQUARES, Don Armstrong's article in the October 1952 issue prompted me to write of my experience with a group which meets once a week. One night I brought along nine new square dance records with calls. They walked thru them, messed them up, made mistakes, started all over again and finally at the end of the evening felt the accomplishment of dancing nine new dances. They gave me a vote of thanks for bringing them and asked me to bring them back again.

You never hear any complaints when we try out new dances. We often repeat the new ones for a few weeks and then go on to others. This group is anxious to learn new ones and they sure do love to dance.—Mrs. May Uhl, Maple Shade, N. J.

WE READ IT IN . . .

FOOT 'N' FIDDLE (Texas). "Giving a class of 7-year-olds some early instruction in the Ten Commandments, [the teacher] had reached the fifth. 'Now, Rachel, what does it mean to honour your father and your mother,' she asked one of her charges. 'It means like in square-dancing,' she was told. 'You bow to them.'"—Ralph Tefferteller.

Our Footloose Friends

Dear Rickey:

Thanks for the list of names and addresses you sent me. It sure came in handy during my recent cross-country automobile trip. As far as I'm concerned, it was the most ideal vacation a dancer could wish for. I traveled nearly 9000 miles—most of it while driving during the daylight hours, but a good portion of it on the dance floors at night.

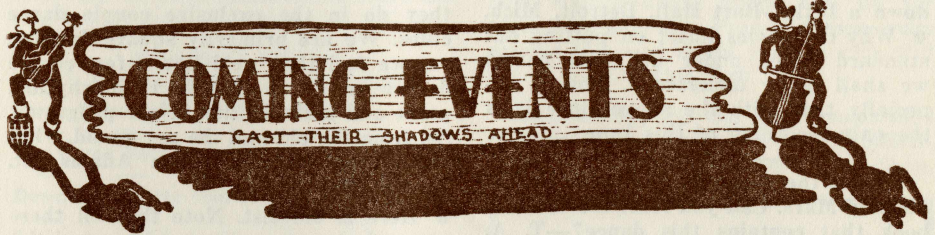
The final tally shows I attended 15 dances in 28 nights. These were located in 11 different cities in 9 states. I met hundreds of wonderful dancing folks including scores of enthusiastic leaders. If the type of people and the quality of the dancing I observed is a representative sample of the national square dance picture then have no fear—square dancing has a long and rosy future.

Through this letter I would like to

express my personal gratitude to each and every one of your readers who contributed to the enjoyment of my trip. To all you folks I met in West Virginia, Indiana, Missouri, Colorado, New Mexico, California, Wyoming, Minnesota and Wisconsin I say thanks a million for your gracious hospitality and dancing fun. True, there's no place like home, but the closest thing to "home" while traveling is the nearest square dance.—Ted Sannella, Revere, Mass.

WE READ IT IN . . .

NORTHERN JUNKET (New Hampshire). "One thing that our **NEW ENGLAND FESTIVAL** is proving: that folk and square dancing will mix on the same program. And by Folk Dancing I mean European traditional dances and not the latest effusion from the hillbilly hit parade."—Ralph Page.



Sep. 6. San Bernardino, Calif. All-night SD. Cal Golden, caller. 8:30 p.m.—6:00 a.m.

Sep. 6. Eastham, Mass. 2nd Ann. Lower Cape Fest.

Sep. 6. Mercedes, Tex. Valley SD Assn. Dance, Corral Dance Slab. 8:30.

Sep. 11. College Park, Md. NCASDLA Fall Jamb., New Armory, U. of Md.

Sep. 12. Cadiz, Ind. Dist. VI SD Fest., Comm. Ctr., 7:30.

Sep. 12. Worthington, Ind. Dist. VII SD Fest., Triangle, 7:30.

Sep. 12. Lubbock, Texas. Westerner's SDA dance.

Sep. 13. Oskosh, Wisc. 1st Ann. Wolf River Area Caller's Gp. SD, Eweco Pk., 2—5 p.m.

Sep. 18. Rome City, Ind. Dist. II SD Fest., Hilltop Pav., 7:30.

Sep. 18-20—Miami Beach, Fla. Final 1953 Round-up. Directed by Don Armstrong, spons. by YMCA. Caribbean Hotel.

Sep. 19. Connersville, Ind. Dist. VIII SD Fest., Roberts Pk Mem. Bldg. 7:30.

Sep. 19. Hammond, Ind. Dist. I SD Fest., Civic Ctr. 7:30.

Sep. 19. Mulberry, Ind. Dist. III SD Fest. Shady Acres, 7:30.

Sep. 19. Seymour, Ind. Dist. X SD Fest., Girls Gym, 7:30.

Sep. 19-20. Lake Carl Blackwell, Okla. Autumn Round-up for Fed. officers. Camp Redlands.

Sep. 25-26. Los Alamos, N. M. Northern New Mexico SD Fest.

Sep. 26. Indianapolis, Ind. State SD Fest., Mfg. Bldg., State Fair Grds. 2 p.m., 7 p.m.

Sep. 26. Midland, Tex. Permian Basin Ass'n dance. Midland Air Term. Hosted by local Midland clubs.

Oct. 2-4. Fontana Dam, N. C. SD Idea Exchange Clinic. Starts supper Fri. night, ends breakfast Sun. morn. Spons. by Rec. Dept., Fontana Village.

Oct. 3. Bismark, N. D. SD at Western Roundup Days, World War Mem. Bldg., 8:30-12.

Oct. 4. Ladentown, N. Y. SD Jamb. spons. by All-American SD Club. Platzl Brauhaus on Call Hollow Rd. 3-12 p.m.

Oct. 12. Lemoyne, Pa. 4th Ann. Jamb. spons. by Susquehanna Y's Mens Club. 5th St. Roller Rink. 8:30-12.

Oct. 17. Ardmore, Okla. So. Dist. Fest., Aud.

Oct. 24. Chicago, Ill. 4th Ann. Intl. Fest.

Oct. 24. Wichita, Kansas. So West Kansas 2nd Ann. SD Fest., City Aud., spons. by Westernaires Club.

THE



RACLE

In answer to Mrs. R. J. Black (April, 1953, p. 18) regarding Kingdom Coming or the Year of Jubilee, if you examine Windsor #7121-B you'll find that though the title reads Hometown Jubilee, the music is Kingdom Coming. It is a very nice recording and in a very pleasant key to sing to providing you slow it down a little—Burt Hall, Detroit, Mich.

● Why companies insist on putting out standard tunes under different names we shall never understand. This is especially true with the above since it is the only recording of this tune.

I want the dance by the name of Venus and Mars. Can you refer me to some book that contains this dance?—T. A. Shirley, Greenville, S. C.

● Look in the 1949 edition of Do-Si-Do by Sumrall (\$2.00) under the title, "Two Stars in the Night". This figure is the grand finale of an old West Texas exhibition figure known as the Cogwheel or Dutch Windmill, which also appears in the same book. Incidentally, we'd be most grateful if anyone can tell us what person developed the Venus and Mars arrangement and first used this title for it.

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Basic Round Dance List

Would you ask your Dance Editor to make a list of about a dozen of the couple dances which she considers to be the most worthwhile, enduring and satisfying? We are not rabid couple dancers, we do not have time to learn all of them nor to experiment with all of them as they do in the exclusive couple dance clubs. We are primarily square dancers, yet we feel that we'd like a few couple dances so as to include their rhythm, grace and individuality in our programs. So, from the old and the not-so-old, what would you pick?—Warren Adams, St. Joseph, Mo.

● Here is our list. Note that all these dances have one common characteristic: they are simple.

1. Cotton-Eyed Joe
2. Oklahoma Mixer
3. Put Your Little Foot
4. Patty Cake Polka
5. Gay Gordons
6. Waltz of the Bells
7. Ten Pretty Girls
8. Black Hawk Waltz
9. Susan's Gavotte
10. Progressive Two-Step

Do you know of any dance, couple or square, to the Swedish Rhapsody on Columbia #39944? The tune seems almost to fit some of the polka steps but so far I have been unable to accomplish putting a good dance to it. Can you help me?—William Dunkle, Jr., Woods Hole, Mass.

● The Swedish Rhapsody is a semi-symphonic recording based on Swedish folk tunes, many of which are used in Swedish folk dances. I doubt the advisability of setting dance steps to symphonic music; furthermore we already have many Swedish and Norwegian dances to excellent recordings.

I am interested in providing some variation in the square dance-round dance sequence for our dancing club and would like to work in some contra dances and possibly some Kentucky running sets. Could you advise me where to find descriptive material outlining the steps and sequences for some simple and intermediate contras and running sets? Also some suggestions for a few good records for each type of dance?—John Stringer, Richland, Wash.

● The two best elementary contra texts are *Contras Are Fun* by Brundage & Merchant (\$1.50) and *Swing Your Partners* by Maddocks (\$1.50). Good contra records are Folkraft #1213 and Folk Dancer #1065, 1071, 1072, 1073. A number of people like to start with *Haymakers Jig*, which appears in *Brundage & Merchant*, as the first contra for neophytes; however our research shows the following to be a much better introduction to this form of dance:

JOHNSON'S SPECIAL

1-3-5 etc. active, CROSS OVER

Down the outside of the set

Same way back to place

Down the center four-in-line

Same way back up the center

Ladies chain across and back

Same two couples circle left

Circle right the other way

Mountain Dancing

Regarding the running set or set running, while these names are probably the most popular for this form of the American folk dance, "mountain dancing" is a much more accurate title. The former term came from Cecil Sharp, the great English folklorist, who was the first person to put any of the figures down on paper (in 1915). He seemed to think the dancers ran in this dance, but you don't find them doing this anywhere except in Berea, Ky., where they learned it from Sharp's book.

Most good mountain dancers use a step they call the jig, buck and wing, clog or backstep—best thought of as a rather complicated series of tap steps. In fact many of the dancers never go dancing without taps on their shoes and

a shoemaker's last, tacks and hammer in the car in case the taps fall off. The great joy in this dance form lies in the step itself, for the individual figures are quite simple (probably annoyingly so to the California-type HIGH-LEVEL dancer.)

Mountain dancing is popular up and down the Appalachian ridge from West Virginia to Georgia, and even into Florida, and also in the Ozark area. In its best form as exemplified by the kids around Ashville, N. C., it is a great folk art; in its worst form, at the so-called "circle and jug" affairs, it almost always develops into a drunken brawl.

Best book on the subject is *Smokey Mountain Square Dances* by Hendrix (75c); other good collections are by Levin, Lunsford and Sharp, but these are not so readily available. Any hot-shot square dance music will do for mountain dancing. Proper tempo runs around 165 but I doubt your dancers will enjoy it quite this fast.

Incidentally, all the above-mentioned material is available through AMERICAN SQUARES Book and Record Shop.

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SQUARE DANCE --



Ray Banker Shaw, one of the best known callers of the Southern California area and one of the best loved by all who knew him, passed away suddenly on July 28, while calling a dance. His long and ardent devotion to square dance people and activities need not be detailed here. Always a friend of youngsters, he had been Vice Principal of the Venice (California) High School prior to his retirement some years ago. He was seventy years old at the time of his death, and is survived by a son, Donald, two grandchildren, his brother, Dr. Lloyd Shaw, and a second brother, Glenn Shaw.

Another first for the OX-BOW EIGHTS? Last month we recorded the exhibition given by this group in ELKHART, INDIANA, in connection with the Elkhart Symphony's Fifth Annual Pops. Concert. Now comes word that in August they were part of the Park Department's Fifth Annual Water Festival, and did an exhibition on a float in the middle of the High Dive Pool. The effect viewed by spectators across the water was impressive, and only casualties were a few damp feet . . . The MARIN Hoedowners of NORTHERN CALIFORNIA will start their fall season in September, dancing to the calls of Jim York . . . Recent recognition of square dancing in the daily press includes a long front-page article in the Weekender Section of the WASHINGTON, D. C., Times-Herald, written by John Hiatt, and an entire column of "Down Drafts" by B. M. Atkinson, appearing in the LOUISVILLE,

KY., Times, devoted to summer square dancing. This last reached our desk courtesy of G. C. Peters.

Romance lurks even in our circulation files! Notice of change of name and address for subscriber Mary Daley of WORCESTER, MASS., bearing the information that her wedding will be celebrated with a square and folk dance reception, since this was a square dance romance. She is now Mrs. Paul F. Moss of Worcester . . . Interesting addition to our square dance musical knowledge: Verne Milligan of KANSAS CITY, MO., informs us that at square dances near Shuyler, Neb., before the fiddler showed up, Verne's grandmother used to whistle the tunes . . . Clever gimmick which has been used each year at the OMAHA square dance festival is to have large tickets printed so the stub can have the proper size hole punched in and be ready to use as a name tag. This eliminates pinning on torn scraps of paper, gives a nice permanent record of the event and also helps everyone to get on first name terms much quicker.

READ

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Canadian News Notes

Compiled by Harold Harton, Toronto

Behind The Scenes

With the shortage of news mid-summer brings I am going to use a long awaited opportunity to pay tribute to someone "behind the scenes" who is making a very real contribution to square dancing in Canada, Dr. Doris W. Plewes.

Dr. Plewes is Assistant Director of Physical Fitness for the Department of National Health and Welfare in Ottawa. She is a Doctor of Education and anyone who has ever studied under her will tell you that she is an excellent teacher whose chief characteristic is thoroughness. This same attention to detail is carried over into her present important national responsibility.

Doris can tell you who to get in touch with in any Province regarding Square Dancing or any other phase of Physical Education or Recreation. She actually has her finger on the pulse of Folk Dancing in Canada. She has taught, judged and organized Square and Folk Dance Festivals and trained leaders for several years.

Her greatest contribution, however, is a stabilizing influence. In her contacts with groups from coast to coast she always radiates this philosophy;

- keep your standards high;
- respect the tastes of others;
- enjoy yourself—for physical and mental health.

There is a mighty message in these few words. Thank you, Dr. Doris Plewes!

The Richmond Hill Story

Everybody Square Dances in Richmond Hill! That's what they say—and it seems to be true. But let's get back to the beginning of the story.

In early March two years ago eight skeptical people from this charming community nine miles north of Toronto drove through rain and fog to Aurora to attend a Leadership Training Course in Folk and Square Dancing. They did this for four nights in a row. After it was all over they decided it was worth passing on to others. In other words, the "leadership" appeal was taken seriously. This course was conducted by the Community Programs Branch of the Ontario Department of Education.

A similar service has been given to well over a hundred towns and cities in this Province.

These eight invited about twenty friends to one of their homes and demonstrated what they had learned by teaching the new dances to them. There was an immediate demand for a Club and so the Richmond Hill Community Swing was born.

None of the original eight had ever square danced before, let alone call. In talking over the prospect it was decided that Ed and Ede Butlin would handle the instruction. A better choice could not have been made. Ede does the calling while Ed helps from the floor.

The group was limited to beginners and only as many as could be easily accommodated. Though planning meetings and help from the Department the leaders "kept one page ahead of the dancers".

Now there are two Senior clubs—the second formed from a waiting list. And the teen-agers have not been forgotten. They call themselves the Dudes and Dolls. Ede and Ed and their associates sparked this group too. A good supply of callers is available in all the Clubs.

They had their share of "growing pains", including people who want only advanced dances, closed sets or money raising projects. Holding to their original aims they avoided these pitfalls and earned for themselves the genuine compliment heard now on all sides:

"We have a real community spirit in Richmond Hill."

Note: This kind of development has been repeated in many centres in Ontario as a result of the Leadership Training efforts of the Department of Education.

WE READ IT IN . . .

MINNESOTA ROUNDUP "A caller in Oregon . . . suggests that clubs exchange callers at least once a month and let the visiting caller arrange his own program . . . present [new material etc.]. The caller can be paid his usual fee by his 'home' club . . . the club visited can send its caller in exchange, paying the usual fee."

VISITING COUPLE from page 9

little sooner, executing the Figure with couple 3 while couple 1 is with couple 4. When couple 1 returns home, couple 2 moves on to execute the Figure with couple 4. As couple 2 moves on to couple 1, couple 3 starts off to "follow up", . . . etc. This is the follow up progression and the figure is executed only ten times.

Two Couples Active

Head two couples lead to the right

[Execute the given Figure]

Same two couples meet in the center

[Execute Figure]

Same two couples lead to the left

[Execute Figure]

Go back home . . .

[Execute some filler]

Side two couples lead to the right . . . etc.

[Execute the given figure]

Head two couples lead to the right

or

Go back home . . .

[Execute some filler]

Head two couples lead to the left . . . etc.

The two head couples are active. Head couples move out to (1) the right, (2) the center and meet each other, and (3) the left—and each time execute the given Figure. If they meet in the center the Figure must be symmetrical (like The Basket, or Elbow Swing) instead of requiring an inactive couple (as does Take a Peek, or Bird In Cage).

Variations: The active head couples may vary the order and move first to left, then center, then right; or they may lead just to the right and then go back home to execute some filler, and then lead to the left . . . etc., as in the last call above. There are several possibilities.

Face Your Corner

Head two couples forward and back

Forward again and face your corner

[Execute the given Figure]

Everybody go back home . . . etc.

or, **Allemande left with your corner there . . . etc.**

Head couples go forward and back, then forward and each head person face corner. Each head gent consider the lady who is now on his right as his partner (even though she is his original opposite) and execute the given Figure. The simplest way to get everyone back home with partner is to call just that, as indicated above. Since everyone is facing his original corner person at the beginning of this, and therefore presumably also at the end, another simple yet very effective way to finish this is to call allemande left . . . etc.

VISITING COUPLE FIGURES

*Adam and Eve

Around, thru and swing

*Basket

Bird in cage

Chase rabbit, chase squirrel

Cowboy loop

Dip for oyster

*Elbow swing

Figure eight

*Four in line you travel

Four leaf clover

Lady round lady gent also

Lady round lady gent around gent

Lady round two gent cut thru

Lady walk around

Right hand pass

*Sashay by partners two

*Sashay partner halfway round

Swing at wall

Take a peek

Wave the ocean

*Symmetrical

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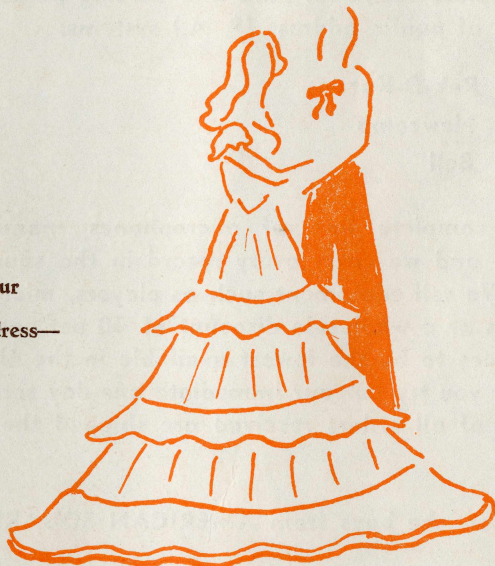
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