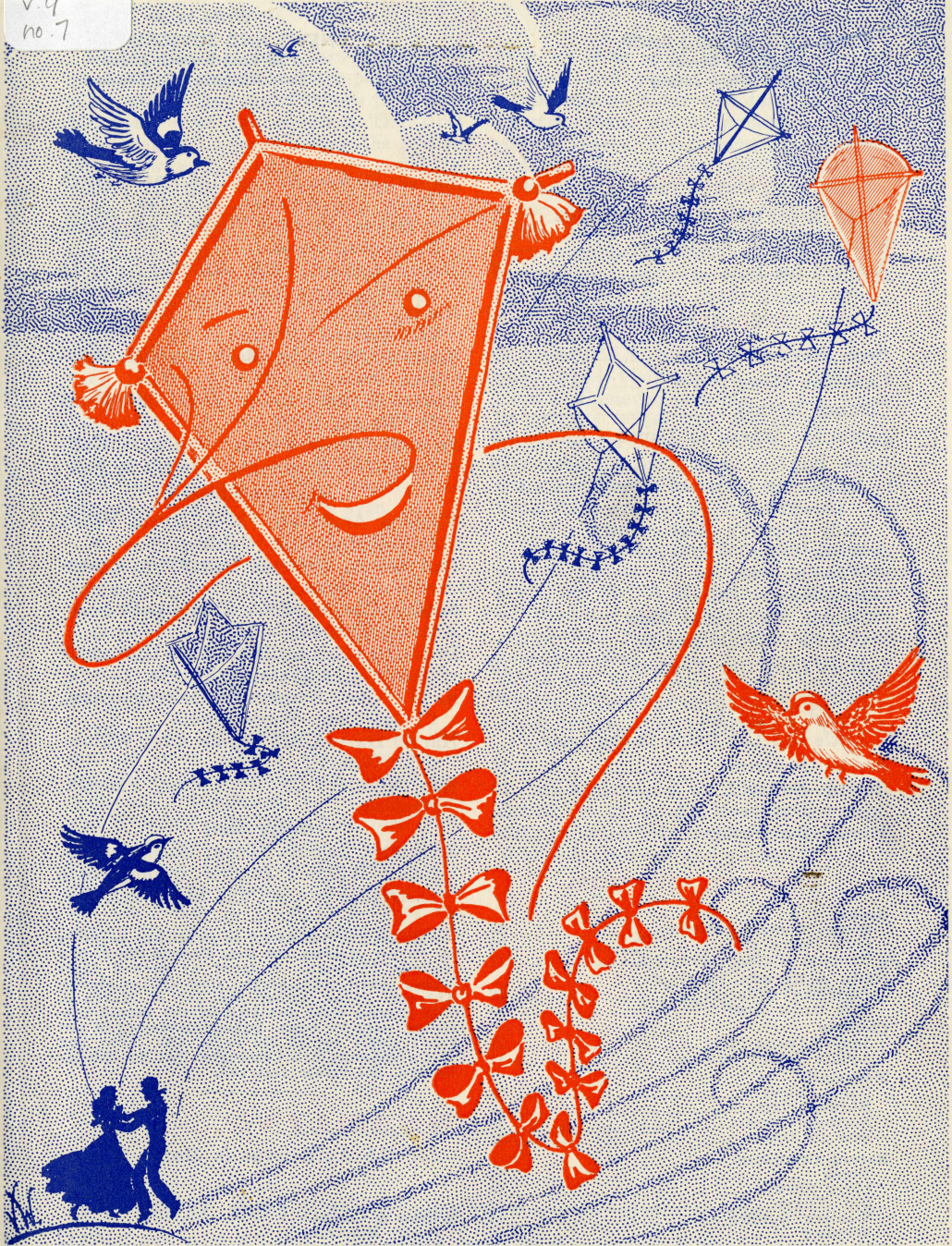


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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. IX—No. 7

MARCH, 1954

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AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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136 East French Place
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Volume 9

MARCH 1954

Number 7

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DEADLINE...

for the April issue is March 10th!

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Where to Dance

During the last ten years there have been various ambitious attempts to compile complete listings of where to square dance all over the country. The first such, by Rod LaFarge during the middle forties, was as complete as could be wished for the New York metropolitan area, and amazingly accurate for certain other sections. Apparently Rod saw the futility of attempting a "complete" U.S. directory of dances and decided to give it up, about 1950, as I recall.

Each year since 1951 a rather ludicrous attempt at completeness, with the very impressive title of **Folk Dance Guide**, is issued out of New York City. Ludicrous is a kind word for this one: it lists only one dance in Los Angeles, one in the whole state of Texas, and only twenty-three (about twenty per cent complete) for its own area.

A publication (mimeographed and frequently rather blurred) on the California-Arizona border indulges in a post card reply system, trying to list every square dance in the whole United States. This has resulted in fairly good coverage of its own area, but is pitifully inadequate farther away.

The most complete and reliable listings of area affairs are those which appear in the various local magazines, continually mentioned in our "Periodicals Received" feature. You may now read complete calendars for a great many areas, and there are two magazines—one in northern and one in southern California—devoted to nothing but listing the regular open square dances in their areas.

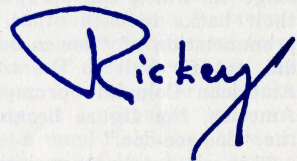
Most ambitious attempt and probably best idea to date comes from a group in St. Louis. Instead of listing actual dances they list people to contact, and

have as their goal the compilation of address and phone number of every square dance caller and teacher in the country. Plans are to publish a revised edition yearly. The present square dance picture changes so rapidly that the edition may be out of date eight months ahead of its revision; however, the St. Louis group is very enthusiastic and quite capable. If you have not yet contacted them, write to National Dancers Service Inc., Box 4244, Tower Grove Station, St. Louis 16, for your copy.

AMERICAN SQUARES has always encouraged visiting new and different dances whenever possible. If you know in advance where you are going to be, write us for contact names. We have subscribers in every state and city where there is square dancing, and many of these folks are our personal friends.

Very specific directions for locating square dances in strange towns are given in the AMERICAN SQUARES editorial for June 1952, and the same suggestions hold good today. But however you find them, do drop in on a dance now and then as you travel. Our Roving Editor has found that such visits make tremendous difference in the life of a wanderer.

Square dancers, we find, are a wonderful lot of people and always enjoy visitors, especially those from far away. Why not find out for yourself?



ON OUR COVER Virginia Wallace captures all the gaiety and higher-than-a-kite feeling which sober people find suddenly in spring and square dancing.

Grass Roots and Fancy Cuttings

NOTE: Previous articles of this series have appeared in AMERICAN SQUARES for July, August, October, 1953 and January 1954. The final installment will appear soon.

By Lee Owens
THE DOS-A-DOS

When it comes to controversy, no figure of the American Square Dance rates higher than that of the dos-a-dos. This controversy is not confined, as in other figures and movements, to the manner of its execution, but extends to the pronunciation and to the spelling of the term. There is also a controversy in some quarters as to when and how various pronunciations and spellings of the term "dos-a-dos" should be employed.

All of these controversies have arisen during the past fifteen years or so and are not only unnecessary complications of the square dance, but are detrimental to the activity instead of being helpful. Just another case of confusing the basic with variations thereof which always results in confusion. Let's set the Time Machine back a few centuries to the grassroots and then work up through the fancy cuttings to the present and find out "how come?", "what for?", and "why?".

Back in the Seventeenth Century, a frequently used quadrille figure was one in which the designated dancers passed each other by the right shoulder until in exchanged positions, then moved sideward to the right for two steps, after which they retired to their original positions and facings, passing each other by the left shoulder. All of this required eight beats of music. Because of the back-to-back movement, the figure was given the name of "dos-a-dos" meaning "back-to-back" after the name of a popular style of double chair, sofa, or carriage in which the occupants sat with their backs to each other. The French pronunciation of "doe-za-doe," however, did not fit well to the tongue of the American Colonial "prompter," and in America, the figure became known as the "doe-see-doe."

This colloquial pronunciation still holds in America today, except for the callers and leaders who have altered it to "dose-ah-dose" in the erroneous belief that in this manner the dancers would be able to distinguish between the original back-to-back, or so-called "Eastern" Dos-a-dos and the hand-grasp, or "Western" variations of the figure. This was all entirely unnecessary because any call for the

original Dos-a-dos requires that explicit directions be given, in the call, as to who dances the figure with whom. It may be danced between any two dancers in the set, and between any number of pairs of dancers in the set, from two to four. This is not true of any variation of the parent figure, whether it is a Western or Southern Highlands version. All of these are danced only between Partners and Corners; therefore, no explanatory call or directions are necessary.

The proper pronunciation, in America, for the Dos-a-dos is "doe-see-doe," regardless of the version used, or the way it may be spelled in any printed directions. This spelling may be "do-si-do" (used throughout this article), "docey-doe," or "docee-doe." They all sound the same, and there is no rule as to which is proper. They all are correct: pay your money and take your choice.

So much for the grassroots figure. Let's look at some of the fancy cuttings, which are all highly distinctive of, and peculiar to, the American Square Dance, and are all characterized by the use of a hand-grasp or "hold" foreign to the parent figure.

The Southern Highland or Mountaineer Do-Si-Do

This variation is the great-grandfather of the modern Western Do-si-do, and was evolved in the Blue Ridge, Cumberland, Great Smoky, and Southern Appalachian Mountains from the original Dos-a-dos, or Do-si-do figure—no one knows how long ago—by the pioneer settlers of that region. This variation differed from all others in two respects: (1) There was no uniformity as to whether the figure was started with Partner or Corner; therefore, it was customary to designate the first lady danced with in the figure by calling "Docey Partner" or "Docey Corner" as the case might be. Note that the term of "Do-si-do" was shortened to "Docey." (2) Joined hands were held high overhead instead of the waist-level hold found in the Western versions.

The figure goes like this: the gentlemen join left hands with Partners, raise the joined hands high overhead, and the ladies are now passed in front of the gentlemen and then behind them to home

place, keeping the joined hands high throughout. The gentleman stands still as the lady encircles him counterclockwise in six beats of music. The same movement is now repeatedly by joining right hands with Corners, the ladies this time encircling the gentlemen clockwise in six beats. The figure is usually finished off by Partners taking a crossed-arm Skating Position hold and swinging once around counterclockwise in four counts, sixteen beats of music for the entire figure.

If more than these two changes were desired, the caller would say "Double the dose," in which case, four changes were made. If the caller wished a longer figure, he called "All night long," and the figure continued until terminated by a direction from the caller to do so. Many old time Western callers still follow this old practice of varying the length of the Do-si-do by calling "Double the dose," or "All night long."

Not only did many of these Southern Appalachian mountain people migrate to the West, but the emigrants from the East passed through the Southern Highlands on their way West. The Mountaineer Do-si-do went with them, was incorporated into the Western Square Dance and, after a couple of minor changes, became the Western Do-si-do of today.

The first change was quite natural: the joined hands were lowered to an easier and more comfortable waist level while retaining the pattern of the ladies encircling the gentlemen, who stood in place and pivoted to face first one lady and then another as hands were changed. The second change came about through the influence of the musical phrase minded dancers from the East and New England,—the timing of the Do-si-do with only two changes did not always phrase out with the music in every dance. Neither did "doubling the dose" or dancing "all night long" improve the situation, so some inventive mind worked out a pattern that, by adding or omitting a preliminary circle before the Do-si-do, would phrase out with the music regardless of the main figure of the dance. This was the first real Western Do-si-do, and because many old-time "Pioneer" square dance groups of the West and Southwest still use this version, this writer has named it the "Pioneer" Do-si-do.

The "Pioneer" Do-Si-Do

This grandfather of the present day

Western Do-si-do goes like this: from any formation, and with any number of couples involved, gentlemen join right hands with their Corners, at waist level, and then "draw" the ladies across in front of them; pass the ladies behind them while pivoting clockwise in place to face their Partners, completing this first change in six beats of music. The movement is now repeated by taking left hands with Partners, at waist level, gentlemen draw the ladies in front of them; pass the ladies behind them while pivoting counterclockwise to face their Corners with whom the movement is again repeated for the third change. The figure is finished by a Left-hand Swing with Partners in six beats of music, the entire figure just described requiring twenty-four beats to execute. If a thirty-two count figure is desired, a circle for eight beats is called before the Do-si-do is danced. This figure is often extended by calling "double the dose," and by calling "all night long," as in the Mountaineer Do-si-do.

While this old-timer is seldom called or danced today, it is a valuable addition to the caller's repertoire, and is one which can be used without preliminary instruction. Simply call "Break to your Corner with a Right-hand 'round, and Do-si-do with your feet on the ground," and they'll go right into it like old-timers. There are many single-couple lead-out dances in which this is the only form of the Do-si-do which will allow the dance to phrase out with the music. "Chase the Rabbit" and "Lady 'Round the Lady, Gent Solo" are two of many such calls.

The Basic Western Do-Si-Do

All variations of the Western Do-si-do are simply the addition of another figure or movement before the Basic Do-si-do described below, which is the figure you always wind up with. Some variations employ a finish movement different from the "wheel-around" described here (as does the Pioneer Do-si-do) for the sake of timing only. It is thought by some that the wheel-around finish is a modern invention; however, it has been danced in many figures for over two hundred years in America. It is modern only as part of the Western Do-si-do, and its incorporation and adoption in the Basic Western Do-si-do made possible the proper timing of the figure so that it would phrase out with the music. Here is the Western Do-si-do of today:

From any formation, and with any

number of couples involved: Partners join left hands at waist level. The gentlemen draw the ladies across in front of them, pass the ladies behind them while pivoting counterclockwise to face Corners. Release left hands with Partners, join right hands with Corners and repeat the movement just described, with the gentlemen pivoting clockwise to face their Partners as their Corner Ladies are passed behind them. Both of these changes require six beats of music each, twelve beats for the two changes just described. Partners now join left hands at waist level, the gentlemen place their right hands at the ladies' backs and wheel them once around counterclockwise in four counts to complete the figure which requires a total of sixteen counts.

"What about the "Do-pas-o?" You just had it! "Do-pas-o" is just another term which means a "Basic Western Do-si-do" and was invented on the spur of the moment by Lloyd Shaw to cover an error made by him when he previously described a variation of the Western Do-si-do as being "the" Do-si-do instead of "a" Do-si-do. The term of "Do-pas-o" is used mostly by square dancers in areas and localities where some variation of the Western Do-si-do is customarily danced to the call of "Do-si-do" to indicate that the Basic Do-si-do figure is desired instead of the usual local variation danced to that call. It cannot be denied that if Shaw had given the name "Do-pas-o" to the variation he offered, leaving the old call of "Do-si-do" as is, much controversy and misunderstanding between callers and between dancers would have been avoided. However, that is all water under the bridge. A "Do-si-do" is a "Do-pas-o," and a "Do-pas-o" is a "Do-si-do,"—which is the important point to be made clear and understood.

Right and Left Through and Do-Si-Do (Middle East Version)

This old variation of the Basic Western Do-si-do comes from the Middle West, found its way across the Rockies to Colorado where it developed into another variation which was popularized by Lloyd Shaw, of Colorado. This Middle West variation is danced as follows:

From a formation of two couples facing each other, circle halfway clockwise. Couples now dance a Right and Left Through to exchanged positions and, without turning around, dance a Basic Western Do-si-do: Partner by the left

hand, Corner by the right hand, left hand to Partner, and couples wheel counterclockwise. The entire figure requires twenty-four beats of music—four beats for the half-circle, four beats for the Right and Left Through, twelve beats for the two do-si-do changes, and four beats for the wheel-around.

This is another seldom used variation of the Western Do-si-do which may be called without previous instruction to the floor provided the call gives the necessary directions, such as: "Circle four halfway round, Right and Left Through across the town, Do-si-do with your feet on the ground."

The Colorado Springs Do-Si-Do

This variation of the Basic Western Do-si-do is without a doubt the most popular and widely used of all the various variations. It was first presented to the public by Lloyd Shaw who found it being danced by a group of "old-timers" in the Colorado Springs area, and is danced as follows:

From a formation of two couples facing, circle four clockwise once around. The two gentlemen now send their Partners to the center of the formation where the two ladies pass each other by the left shoulder and then loop back to their Partners. A Basic Western Do-si-do is now danced, finishing with a wheel-around. The entire figure requires twenty-eight beats of music to execute—eight beats for the circle-four, four beats for the ladies to loop around each other in the center, and sixteen beats for the Basic Western Do-si-do figure—that is the timing requirements for the figure if it is danced strictly in time to the music, without speeding up any movements.

Any caller or dancer will instinctively reduce any twenty-eight count figure to twenty-four counts, and that is exactly what happens in this figure, with the reduced timing compensated for by speeding up the do-si-do changes from a normal timing of six counts each to an abnormal timing of four counts for each change. This happens when the call is for a circle four once around; however, if the instructions are given to circle four just halfway around, and then pass the ladies through the center while the gentlemen continue to circle the other half solo, with the ladies passing directly across the center of the formation instead of looping back, the proper timing

(Continued on page 22)

SQUARE DANCE POLITICS

By Arthur Katona

The question is often raised, why should such a healthy activity as square dancing be infected with the virus of politics? And by politics is meant the backbiting, jealousy, intrigue, wrangling, manipulating, and wirepulling that are one of the banes of the square dance movement today, as anyone acquainted with the organizations, leaders, and programs well knows.

The answer is not hard to find once the significant social implications of the question are looked into. Certainly the answer is not, as some say, that politics is a characteristic of all groups and their activities. One has but to note the tremendous difference between, say, the festive labor of a barn raising and the cutthroat maneuvering of a poker game. Nor does the explanation lie, as others insist, in the supposedly universal perversity of human nature. Let us consider for a moment the enormous range of variation between a Hitler and a Ghandi.

The answer is brief and fundamental, though its detailed ramifications could call for a lot of elaboration. The square dance has moved from the fellowship circle into the market place. More accurately, promoters have laid violent hands upon the square dance and have shoved it into the show window and on the sales counter. Square dancing has been made big-time, with all that this implies in a commercial day and age—advertising, publicity, ballyhoo, display, novelty, sensation, super organization, exclusiveness, top money, and frenzied competition, the whole business geared in Hollywood extravaganza style to the colossal show, the smash hit, and the main chance.

Folk Values Lost

The square dance today, apart from its folk survivals, tends to reflect, belatedly, certain social changes that took place when an agricultural economy was displaced by an industrial economy and a rural way of life was superseded by an urban. In the process the old rural or folk values were lost or undermined. Rural life by its very nature made for such folk values as good neighborliness, friendliness, and hospitality. These were characteristic, for example, of pioneer farms, of the plantations of the old

South, and of western ranches. That a mode of life makes for related psychological traits is a truism among sociologists.*

To be sure, friction and feuding were not absent from rural life, but more typical was good neighborliness. There are persons still living who well remember a community in which doors were kept unlocked, travelers were made welcome, and neighbors lent a generous helping hand in times of need.

The square dance, then, is being changed from a simple, neighborly recreation activity to what might be called a pecuniary, competitive, exhibitionistic, innovational, exclusionist amusement complex. It once was carried on solely for the fun and sociability in it—not, as seems to be the case today in many quarters, for the money and prestige in it, for the glamor, display, and show in it, for the novelty, innovation, and sensation in it, for the superiority, exclusiveness, and triumph in it. Where callers were once jovial neighbors helping along in the good fun—"good Joes" to each other and the dancers—now they are jealous "stars", arch rivals, and how they do tear each other to shreds in derogatory gossip sessions. Not long ago fond proponents of the square dance glowingly spoke of the social democracy to be wrought by it. Alas, the square dance has been used to bring about just the opposite.

I am not here painting a blanket picture. I am simply outlining trends that threaten to destroy the square dance movement as a people's recreation form.

Old Spirit Survives

My wife and I have sought and have always found the good-neighbor spirit in the square dance of the plain folks of the countryside—the farmers of Wisconsin's dairyland, the farmers and miners of the southern Ohio hills, the farmers and villagers of Michigan, the ranchers of Colorado. And in the cities, the old-time dancers.

*See an excellent exposition of this under the heading, "Rural Cultures and Hospitality," by Ogburn and Nimkoff in their *Sociology*, second edition, 1950, pages 239-240.

(Continued on page 26)

A WORD FOR IT

By Charlotte Underwood

In old Salem it was "witch". In Spain of the Inquisition it was "heretic". In Rome it was "christian", in Nazi Germany, "Jew". Each of these words has a precise and definite meaning; each of them, through distortion and abuse, became for a time a virtuous epithet, a reputable peg upon which to hang such disreputable motives as jealousy, personal animosity or greed. In the end the word itself assumed a power more vicious than that of any witch or heretic, because there was no defense against it.

Today, in many square dancing communities, the word is "clique": a convenient French term which, in literal translation, means "set" or "party". but which English dictionaries further define as "used generally in a bad sense . . . having a petty spirit." Accepting, then, the amplified definition of a clique as a small group characterized by a petty, selfish attitude, let's examine this poisonous little word for what it really means in square dancing.

Its greatest power for damage lies in its piousness, the synthetic virtue it attributes to its user. "See that set over there? Always dancing together—think they're so good. Well, naturally they look like better dancers than you and me, all the practice they get. I'm just as good a dancer, really, but I wouldn't be so cliquy. Oh, no, I wouldn't dance with them, even if they asked me. They're the experts . . ." And so on. But have you ever stopped to notice how often, at an open dance, that set divides with a less competent one, in order to share its experience? Or how cheerfully its members step out to give place to the left-out couples along the wall, or how they welcome newcomers? Cliquishness, it seems to me, lies not in number nor in circumstance but in spirit, and the jealous resentment that flings the epithet unjustly is more spiritually degrading than any instinct to achieve proficiency and harmony through dancing together.

Not that I defend cliques: I only ask how often do they genuinely occur?

Motive Is The Answer

First, there is the question of intent. Leaving the specific arena of square dancing for a moment, let me show you four women, members of your bridge

club, seated around a card table. You are not closely acquainted with them, nor can you hear their conversation. Judging only, then, from the superficial evidence of your eyes: Did these four get together for the purpose of playing bridge? . . . of enjoying a friendly afternoon, with bridge as a secondary consideration? . . . of gossiping about you? . . . of practicing in order to beat you and your friends at the next tournament? . . . of working out the latest bid-and-response system so that they can pass it along to the rest of the club? The first two possibilities are innocent, the fourth human and understandable, the fifth genuinely constructive. It is only the element of pettiness and malice inherent in the third that might justify the label "clique", and it is only by determining their motive that one can judge.

The same distinction applies in square dancing. The qualities that attract people to one another in the everyday world will draw them together on a dance floor, and so long as the motive is not discreditable and does not operate to the exclusion or discomfort of others, the word clique as we use it does not apply. And here's another thing: how often have you heard the term applied to inexperienced dancers, even though they may cling together like oysters, dance after dance? Nobody thinks to call them a clique until they distinguish themselves in some way; which seems to argue that there are two motives to be considered: the one that earns the epithet and the one that prompts its use.

Here we have two callers, let's say, one of whom likes and promotes the more elaborate pattern changes of the "Western" dance, the other insists that square dancing begins and ends with what went on in great grandmother's kitchen after the husking bee. Each has his following but—since they are operating in the same area—one is likely to find himself losing disciples to the other. This hurts in two places: his ego and his pocket, and he has a choice of remedies for these twin pains. He can take the time and trouble to acquire a command of the other style, and so enrich his own repertoire; he can sit down and cry over the "ruin of the square dance picture"; or he can start a vocal campaign against "Caller X and his little clique who are

destroying the square dance for everybody." Each remedy calls for some personal sacrifice. By using the first, he must tacitly admit that he doesn't know everything. The second involves putting up with a reduced standard of living. By having recourse to the third he sacrifices nothing but his own integrity, an invisible loss that can actually be sublimated into a visible and virtuous contribution to the "whole square dance picture." He is helping suppress that vicious monster, the clique.

Spurious Standards

No, I am not defending cliques. I am saying, though, that the anti-clique fetish, the "square dancers are all one big happy family" theory, when carried to fetish lengths, is just as damaging, because it imposes a spurious standard of values on normal social relationships. By asserting that all square dancers get along equally well with all other square dancers it seeks to negate all human reactions from downright antipathy to warmest friendship, and replace them with mere proximity. And since human reactions are not all that easily suppressed, it gives incredible potency to

any jealous little word that may be coined for those who will not or cannot conform to the "dote on thy neighbor" standard.

Words, once invested with that kind of power, have a habit of becoming very lethal weapons, particularly in the mouths of the envious, the insecure, the social misfit; and these types are as prevalent in square dancing as in any other human congregation. The priority rules of stone-throwing are among the few matters upon which nobody has yet laid down the law, except to say that it should be indulged in only by the faultless. We have seen careers and reputations blasted, homes invaded, friendships laid waste by the irresponsible use of words.

So in our dancing witch-hunt, let's stop and ask—honestly—what we mean when we shout or whisper "Clique!" If, in the absolute privacy of conscience, we can substitute something else—"They disagree with me . . ." "They dance so smoothly together . . ." "They're cutting into my business . . ." or even "I don't think they appreciate me . . ."—then let's not invoke the ugly virtuous excuse that can snowball to such destructive proportions.



Mar. 2.—Harrisburg, Pa. Susquehanna Y's Men's Club Jamboree, 8-12.
 Mar. 2.—Kulpsville, Pa. Rickey Holden.
 Mar. 3-4.—Bethesda, Md. Rickey Holden.
 Mar. 5-6.—Pittsburgh. Thistle Hall, Carnegie Tech, 4-6, 8:30-12. Rickey Holden.
 Mar. 6.—Mobile, Ala. Azalea Trail Festival SD, YWCA Youth Ctr, 3-5, 8-12.
 Mar. 6.—Syracuse, N. Y. 6th Ann. Folk Fest.
 Mar. 7-8.—Ft. Wayne, Ind. Rickey Holden.
 Mar. 9.—Detroit, Mich. Rickey Holden.
 Mar. 10.—Dearborn, Mich. Rickey Holden.
 Mar. 11.—New York. FD House, Ralph Page.
 Mar. 11.—Nee-pawa, Man. Western Section, FD Fed. of Manitoba. Rickey Holden.
 Mar. 12-13.—Chicago. FD Institute, St. Paul's Gym, 50th & Dorchester, Dave Rosenberg.
 Mar. 12-13.—Winnipeg. Eastern Section, FD Fed. of Manitoba Roundup. Rickey Holden.
 Mar. 13.—Beaumont, Texas. Area Council Fest.
 Mar. 15.—Miles City, Mont. Rickey Holden.
 Mar. 17.—Edmonton, Alta. Rickey Holden.
 Mar. 18.—Vancouver, B.C. Rickey Holden.
 Mar. 19.—Asbury Park, N.J. Lions Club Swing-or-ree, Convention Hall, 8-1.
 Mar. 19.—Bremerton, Wash. Rickey Holden.
 Mar. 20.—Austin, Texas. Mid-Tex Spring Jamb.
 Mar. 20.—Vancouver, B.C. B. C. Callers' Ass'n. Jamboree. Rickey Holden.
 Mar. 22.—Klamath Falls, Ore. Rickey Holden.
 Mar. 27.—McCamey, Texas. Permian Basin
 Mar. 30.—Taylorville, Ill. Jr. Hi Gym. Joe Lewis.

Apr. 2-3.—Houston, 6th Ann. Fest. Coliseum.
 Apr. 2-4.—Yuma, Ariz. 4th Ann. Festival.
 Apr. 3.—Okla. City. Cnt'l Dist. Jamb., Aud.

THE BIG WEEKEND

Apr. 7.—Ardmore, Okla. Spring Fest.
 Apr. 7.—Texarkana, U.S.A. Convention Welcome Dance, Spring Lake Pk. (For other dances on the way to Dallas, write Howard Thornton, 2936 Bella Vista Dr., Midwest City, Okla.)
 Apr. 7-10.—St. Louis, 20th Ann. National Festival, Kiel Auditorium.
 Apr. 8-10.—Dallas, 3rd Ann. Nat'l Convention.
 Apr. 9-10.—Medford, Mass. 10th Ann. New England Folk Festival, Tufts College Gym.
 Apr. 9-10.—Columbus, Ohio. 7th Ann. Folk Fest.
 Apr. 11.—New York. Callers' Ass'n Spring Fest.
 Apr. 17.—Ponca City, Okla. No. Cnt'l Dist Fest.
 Apr. 18-23.—New York. 58th Ann. Conv. Amer. Assoc. for Health P. E. & Rec. Hotel Statler. Special Dance Programs Tues. eve. & Wed. aft.
 Apr. 19.—Harrisburg, Pa. Sertoma Club SD, 8:30.

EQUALLY BIG WEEKEND

Apr. 23-24.—Las Vegas, N. M. 7th Ann. State Fest.
 Apr. 23.—New York. Folk Fest, 225 W. 24th St.
 Apr. 23-24.—Kent, Ohio. 3rd Ann. KSU Folk Fest.
 Apr. 23-24.—Texarkana, U.S.A. 4-States SD Ass'n Ann. Spring Fest., Spring Lake Park.

Thread the Needle

By Nancy DeMarco

Let's Make a Blouse and Deruffled Pantalettes

This month we shall work on a reversible blouse and pantalettes with detachable ruffles. There are many types of blouses which can be worn with the ensemble currently being described in *AMERICAN SQUARES*, and one most attractive style is the high necked three quarter length full sleeved blouse. Lace at the neck and sleeve edge adds a charming note. The blouse here described is a simple peasant blouse with short sleeves, becoming to all women. Simplicity patterns makes two that I have used with great success. Pattern numbers are 4065 and 4292.

Flat Fell Seams

Again I suggest using white broadcloth for the blouse. After cutting blouse pattern, flat fell all seams and eliminate darts if pattern calls for darts. Next cut bias facing of contrasting fabric. Using the same fabric as your skirt will make a striking combination. Have facing from one to three or four inches in width whichever you prefer. Stitch facing to neck and sleeve edge, turn to other side, pin facing flat and stitch to blouse.

Two Neckline Styles

There are two methods used to finish neck and sleeve edge before inserting elastic. One is to machine stitch one half inch from neck and sleeve edge; the other is after stitching one half inch from edges, stitch one half inch from first stitching. After elastic has been inserted, this second method gives a ruffy effect at edge. Take your choice. Make a narrow hem at bottom of blouse and your blouse is complete. This blouse can be worn all white on one side, or reversed to show the facing matching the skirt and bodice.

Pantalettes

In the October issue of *AMERICAN SQUARES*, I suggested using a standard pajama pattern, preferably a size larger. I also suggest the use of a man's pajama pattern in the small or medium size, as this allows for the extra needed fullness.

If you are the possessor of pantalettes, how many times have you wished the ruffles were of a different color? Here's your answer to that feminine problem. You can now have one or two pairs of pantalettes and, with changes of ruffles

to match or contrast, you can achieve the effect of possessing many. There are five methods of detaching the ruffles.

Snap or Button

After pantalettes have been seamed and waist completed, either by inserting elastic or making pleats and attaching to waistband, cut length about two inches below knee. Leaving a two inch opening on inner seam, gather edge of pant leg to fit one half inch wide band. This band should be one to one half inches longer than leg measurement below knee. Next, gather ruffle, using three gathering stitches, or purchase gathered ruffle. Attach ruffle to a one half inch band, same length as band on pant leg, then turn to wrong side and stitch flat. This allows gathers to show on right side of ruffle. You can now sew snaps one and one half inch apart or sew on purchased tape with snaps attached, using a zipper foot to ease sewing.

To button on ruffles, finish pant leg in same manner, using a one inch band on both pantalette and ruffle. On ruffle do not turn band down to wrong side, as buttons or buttonholes are placed on the band.

Three Methods To Lace

If you prefer to lace the ruffles on, take your choice of three methods. The bottom edge of pant leg is not gathered but left the full width.

(1). Finish pant leg with a one inch hem, and using a ruffle that is not gathered, finish it also with a one inch hem. Now place button holes one half inch apart on both pantalettes and ruffle. Lace ribbon through buttonholes on both pantalette and ruffle, draw to desired fullness and tie ribbon in bow.

(2). Finish pant leg and ruffle in same manner as method number one. Place metal eyelets one half inch apart, insert ribbon and draw.

(3). Finish pant leg and ruffle with a quarter inch hem. Stitch eyelet beading on both pant leg and ruffle. Insert ribbon through beading on both pantalette and ruffle and draw.

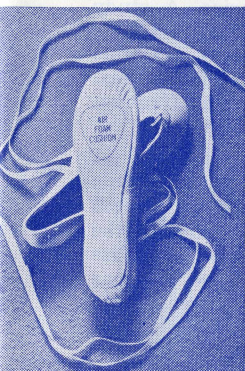
Coming soon—instructions for a sixteen yard wide nylon petticoat.

Note: If you have had difficulty purchasing the Advance bodice pattern published in last month's issue, due to cancellation, try Simplicity Pattern Number 3695.



BALLERINA SLIPPERS

like gloves for your dancing feet!



Style 16512

Any style, Black or White.

\$5.50
per pair

two pairs of same size and style for \$10.00.

Prices include delivery in U.S.A. Foreign, 50c additional. Californians, please add sales tax.

You can dance 'til three-o'clock in the morning on these light-as-a-feather Ballerinas. After experiencing the real comfort of these slippers, Square Dance gals agree (even those who normally dislike heel-less shoes) that they never wear any other type for dancing. They complete your costume and are so good looking too!

STYLE 16577—The Ballerina, standard model; has sole of soft retan leather; soft uppers; eyeletted, with matching ribbon lacing; no heel but has built in soft rubber heel pad. Most sizes in stock for immediate shipment. Black or white. Shoes may be exchanged for correct fit, provided they are returned, unworn, within five days with 35 cents for remailing.

STYLE 16571—same shoe in white satin; can be home-tinted to match your costume. Available on special order only,* allow three weeks. \$1 fee on exchanges of this style.

STYLE 16512—for the experienced dancer who likes to twirl. Supple **pleated toe** and upper of full-grain colt leather; soft sueded elk sole ends in airfoam cushion under ball of foot for that "dancing on air" feeling; barefoot lining; eyeletted, with ribbons. Black or white. On special order only,* allow three weeks. \$1 fee on exchanges of this style.

*Your size in these shoes will be the same as you take in 16577, which is always recommended for your first pair.

If you don't know your ballerina size, send outline of stockinged foot with weight on it, and state street shoe size.



Style 16577 and 16571



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The Roving Editor in Ohio and Georgia

By De Harris

Akron, Ohio

Crossed trails with Ed Gilmore, here calling a dance for that hustling Revere Boosters Club. The accent was on square dancing nicely spiced with un-complicated mixers, contras and couple dances. Careful material selection and good presentation added up to an enjoyable evening of dancing. I am beginning to think perhaps there is more to being a square dance caller than just leather lungs and a huge frustration left over from having flunked baton whirling!

North Olmsted, Ohio

Joe and Ginger Hritz were my hosts for a pleasant evening with the Square Rounders Club. This is the oldest club in the Cleveland Area, I am told. Harold Neitzel and Damian Rhoney call the square dances. Carl and Eleanor Fessler teach the round dances. The club meets second and fourth Fridays at Coe Memorial Hall.

Atlanta, Georgia

One of my favorite towns. Pleased to note the excellent headway square dancing has made here in the past few years. There are now about thirty clubs in the area that meet regularly. Leading callers in the area are Rex Hunnicutt, Jimmy Strickland, Paul Pate, Jack Morris and Adrian Norton. Currently there have been a series of dances with all proceeds going to the Polio Fund. I thing it is mighty fine the way these fellows have given their time and lent their equipment to this worthy cause. Camellias to the square dancers too for their whole-hearted support.

One name conspicuously absent from the above list is Fred Collette's. Eminently qualified, yes, but I don't think of Fred as a caller. I prefer to think of Fred and Mary Collette as Folk Dancing Masters. Their repertoire is incomparable. I spent several weeks in Atlanta this time so was able to attend

THE MIDWEST DANCER

A Magazine of Round and Square Dancing
314 Cumberland Parkway
Des Plaines, Illinois

Published monthly except July and August
SUBSCRIPTION \$2.00 per year
Advertising rates upon request

several of their institutes, also to dance with the Dixie Grand Circle Club.

In my opinion, to attend the Collettes' weekly Institute just to dance and not study is to waste your own time and theirs also. Among my unforgettable memories: Don Smith and Collie Collins sitting on the floor in the middle of "Pine Panel Alley" in the home of Collie and Al Collins doing the Hawaiian Canoe Dance as introduced to this country by Vyts Beliajus.

Bob Pattilo's Record Center continues to grow. Bob realized long ago that the few records, comparatively, that callers and couple dancers buy would hardly support a store, so he has made his store a single source for recorded material for schools and libraries. A study of their needs and requirements plus a good working knowledge of available material enables Bob to render a real service to those educators who frequent his emporium.

Square dancing is a very popular recreation program in the Atlanta schools where qualified Enrichment Teachers teach and call for the dancing. At the Georgia Training School for Girls Miss Maureen Dickerson, the Director, has introduced square and folk dancing into the program in an effort to alleviate the dreariness of institutional life. Petite "Lib" Williams, one of Atlanta's Enrichment Teachers, teaches and calls for the group. Reports Lib, "The girls say they will not 'run' (attempt to escape) from their classes and so far none of them have," which certainly speaks well for this type of institutional recreation.

THE FIRST OF ITS KIND!

AVAILABLE MAR. 15

NATIONAL DIRECTORY SQUARE AND FOLK DANCE CALLERS, TEACHERS, LEADERS

with foreword by Dr. Lloyd "Pappy" Shaw
Names and addresses of some 3,000 callers and leaders in all 48 states. A boon to dancers who want to take in a dance while traveling. Helps callers answer questions about leaders in other areas.

\$1.50, plus 10c postage & handling

(Missourians add 2% sales tax)

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NATIONAL DANCERS SERVICE, INC.

Box 4244, Tower Grove Station,
St. Louis 16, Missouri

NEW!

a round dance mixer

that will soon top the "hit parade". It's gay, bouncy, simple - and altogether delightful. Special music composed by PHIL BOUTELJE, thrillingly played by THE SUNDOWNERS BAND - and ROBBY ROBERTSON sings the lyrics that help cue the dance. The steps were worked out by DOC and WINNIE ALUMBAUGH with the sole idea of a FUN dance. It's titled

"show off your lady"

. and on the back side is a really swell recording of **"five foot two"**

beautifully played by THE SUNDOWNERS at the best dancing tempo and with plenty of "lift" to make this easy little mixer dance more enjoyable than ever.

No. 7619 (78 r.p.m.) and No. 4619 (45 r.p.m.)
Full dance instructions for both dances included

NEW

a singing square dance

called by BRUCE JOHNSON, with music by the full SUNDOWNERS BAND. On one side is a dilly of a dance whomped up by BOB HALL to the catchy tune of

"y'all come"

. and on the flip side is a cute patter call titled **"honky hoedown"**

No. 7431 (78 r.p.m.) and No. 4431 (45 r.p.m.)
Full dance instructions, of course

CALLERS - can get the instrumental versions of "Y'ALL COME" and "HONKEY HOEDOWN" just by steppin' up and askin' for No. 7131. Call sheet included.

Windsor Records
"JUST FOR DANCING"

2808 S. Baldwin Ave.

Arcadia, Calif. AT 6-7542



RECORD REVIEWS

The following three hoedown records, while listed as having been played by Schroeder's Playboys, show a quality of musicianship far beyond previous recordings by the same orchestra. Perhaps some irate citizens lynched the old fiddler: this new one is great. We suspect he learned his art in the Kentucky-Tennessee area, for he sounds as good as some of the great mountain fiddlers still running around in Renfro Valley.

Western Jubilee records. 10-inch,

plastic, 78 rpm. Price, \$1.05

#606. Black Mountain Rag (126) 3:30// Sally Put a Bug On Me (128) 3:35. Instrumental.

Probably the best recording of both tunes to hit the market so far. Well-played and excellent tone; balance could have been improved slightly. Some callers might be upset by the unusually strong after beat. "Sally Put a Bug On Me" is an Arizona name for the traditional "Stonewall Jackson's Hornpipe."

#607. Tom and Jerry (128) 3:33//Texas Ballroom (128) 3:30. Instrumental.

Here again—"Texas Ballroom" is a new-fangled name for the old standard "Missouri Quickstep." The guitarist is unusually competent on both these sides, but in his exuberance manages to overpower the fiddler who, when he peeps through, is very good.

#608. Devil's Dream (128) 3:30//I'll Be Sixteen Next Sunday (128) 3:30. Instrumental.

Starting with the above, all reviews of instrumental hoedown records will carry, in addition to their tempo (in parenthesis), a notation of playing time. We find most of the major labels have completely ignored the demands and necessities of the square dance caller in making their records entirely too short. Professor Karsner of the University of Kentucky has just issued the pronouncement that he will be damned if he will buy any more records for his own use that are too short. We go along with this and wherever we have influence, will work for longer recordings.

#583. Sun County Stomp (128)// Ends Turn In (128). **With calls by Bill Yates.**

Welcome a new name to the super-caller's fraternity! Bill Yates is unique in that his phrasing is perfect, his diction is ideal and his voice quality is a delight to listen to. We feel that he is in a class with Bill Casner and Rickey Holden as a perfect technician.

Sets in Order records. 10-inch, plastic,

78 rpm. Price, \$1.05

#1031. Somebody Stole My Gal//You Call Everybody Darling. **With calls by Arnie Kronenberger.**

#1033. Sheik of Araby//One More Duck. **With calls by Arnie Kronenberger.**

Arnie Kronenberger has developed into one of the outstanding callers on the West Coast. His style is particularly good because he avoids the ostentatious affectations so prevalent in his area. The idiotic termination accents affected by so many of the new West Coast callers are pleasingly missing from these calls. Arnie's musical values indicate either a sensitivity or a good musical background. He is really good enough to be rated with the top Eastern callers.

Old Timer records. 3-Record Album,

10-inch plastic, 78 rpm. Price, \$3.95

#101. Square Dance Lessons. **Recorded instructions by Paul C. Dodgett.**

In a loud, clear voice Mr. Dodgett explains carefully "honor your partner," "promenade," "grand right and left" and other square dance fundamentals. This is a masterful presentation of the obvious.

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720 - HOMECOMING WALTZ
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Square Dances called by Lloyd Shaw
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Selections Include: Star by the Right: (1) The Girl I Left Behind Me (2) Soldier's Joy • Split Ring Hash: (1) Arkansas Traveler (2) Devil's Dream • Docey Doe Hoedown: (1) Tennessee Wagoner (2) Durang's Hornpipe • Practice Side 1: (1) Pig Town Hoedown (2) Lamplighter (Without Calls) • Practice Side 2: (1) Nellie Bly (2) Four and Twenty • Practice Side 3: (1) White Cockade (2) Four White Horses (Without Calls) • Practice Side 4: (1) Honest John (2) Chichester • Practice Side 5: (1) I Wonder (2) Romping Molly (Without Calls)

DU 720 \$5.75

SQUARE DANCES

Al MacLeod's Dance Band
With Ed Durlacher, Caller

Selections Include: She'll be Comin' Round The Mountain When She Comes • Billy Boy • The Grapevine Twist • Dip And Dive • Mademoiselle From Armentieres (Hinkey-Dinkey Parlez Vous) • Cowboy's Dream

DU 734 \$3.75 • DL 5073 \$3.00

SQUARE DANCES

(Without Calls)

GUY LOMBARDO

and His Royal Canadians

Selections Include: Old Joe Clark Square Dance; Turkey In The Straw • Old Joe Clark • Fiddler's Dream • Little Brown Jug Square Dance: She'll Be Comin' 'Round The Mountain • Hand Me Down My Walkin' Cane • Little Brown Jug • Ida Red Square Dance: Fire In The Mountain • Ida Red • The Bear Went Over The Mountain • Virginia Reel Square Dance: Virginia Reel • Pop Goes The Weasel • Goodbye My Lover, Goodbye • Arkansas Traveler Square Dance: Buffalo Gals • Old Dan Tucker • Skip To My Lou • Sourwood Mountain Square Dance: Sourwood Mountain • The Girl I Left Behind Me • Devil's Dream • Chicken Reel Square Dance: Fischer's Hornpipe • Nellie Bly • Chicken Reel

A-784 \$4.15 • DL 5277 \$3.00

QUADRILLES

With Calls by Manny

AMERICAN SQUARE DANCE GROUP
MARGOT MAYO, leader

The Loncers Quadrille—Figs. 1 to 5 • Polo Quadrille—Figs. 1 to 5 • Plain Quadrille—Figs. 1 to 3

DL 5104 \$3.00

SQUARE DANCES No. 1

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: Lady Be Good (Oh, Lady Be Good) • Pick Up Your Corner (Buffalo Gals)

DU 932 \$1.00 • 1-225 95c

SQUARE DANCES No. 2

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: OLD FASHIONED DANCE—I Want a Girl (Just Like The Girl That Married Dear Old Dad) • Between Those Ladies

DU 933 \$1.00 • 1-226 95c

QUADRILLES

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: GRAND SQUARE QUADRILLE—Bye Bye Baby • PIONEER QUADRILLE—Swanee River

DU 934 \$1.00 • 1-227 95c

CONTRA DANCES

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: Hay-Maker's Jig (Fisher's Hornpipe) • Canadian Breakdown (The Girl I Left Behind Me)

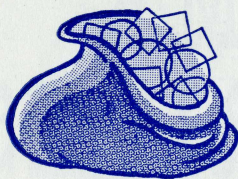
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TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

ALLEMANDE LEFT TO COTTON-EYED JOE

(Canadian)

In 1952, Harold Harton was exposed to the Bexar County (Texas) favorite, "Cotton Eyed Joe with a Do Si Do." Upon returning to Toronto, the idea struck him that in his area Cotton-Eyed Joe with an allemande left would be more digestible, and so evolved the following dance which has become a great favorite.

—Frank and Olga.

Record: Folkraft #1124 "Cotton-Eyed Joe"

Formation: Single circle of partners facing the center.

**Allemande left and here we go,
Pass Rights and Lefts to Cotton-Eyed Joe.
Take 'em in your arms and don't be slow,
Dance to the middle with a Heel and Toe.**

Measures

- 1- 8** ALLEMANDE LEFT THEN RIGHT AND LEFT TO NEXT. Left hand turn with corner then pass partner by the right, next one by the left then take the next person in ballroom dance position both facing center.
- 9-10** HEEL-TOE AND ONE TWO-STEP TOWARD CENTER OF CIRCLE, starting with Man's Left and Woman's Right foot.
- 11-12** HEEL-TOE AND ONE TWO-STEP AWAY FROM CENTER OF CIRCLE, starting with Man's Right and Woman's Left foot.
- 13-16** REPEAT 9-12.

SERENADE

A lovely lyrical arrangement of canter, grape-vine, and waltz steps, by Art Erwin of Detroit. Set to the music of Drigo's beloved "Serenade."

Backed by —

Goodnight Medley

More old tunes, to make you want to "Say good-night 'til it be tomorrow."

#X-57 and X-58.....\$1.05

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Lloyd Shaw

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LADY BOGART'S REEL—contra

(Introduced 1951 by Reuben Merchant, Nassau, N. Y.)

1-4-7 etc. active, CROSS OVER

Balance and swing your partner

— — — —
— — — —
— — — —

Down the center

— — — —
— — — —

Same way back and cast off

— — — —
— — — —

Forward six and back

— — — —
— — — —

Right hand up and the left hand under

The center active person in each group of three pass the right hand inactive person over and the left hand inactive person under so they change places.

End two couples swing your partner

— — — —
— — — —

Each inactive couple now swing partner in the center.

Pass right through to place

— — — —
— — — —

Inactive couples end the swing facing each other, up and down the hall, lady on her partner's right. These couples pass through each other and move back to place as they were during the "forward six and back."

WESTCHESTER WHIRLWIND

(Introduced 1953 by Bill Clarke,
Westchester, Ill.)

Ladies to the center and back to your boss
Gents to the center with a right hand cross
Once around and pass your partner
Corners all with the left hand round
Partners now with the right hand round
Gents star in the middle of the town
Once around and pass your partner
Pick up the next and promenade Texas style
Head two couples wheel around
Girls hook elbows four in line
Once and a half around you spin
Heads to the center and star again
Gents inside

Sides fall in behind that pair
It's a Texas star go around the square
Spread that star way out wide
Make an arch the girls duck under
Reverse your star go like thunder
Ladies star by the right
All four ladies half sashay
Gents star right in the usual way
Ladies turn back to a left allemande
Right to your partner . . . etc.

Each gent has original right hand lady
as partner now.

WEDDING CALL or BRIDE AND GROOM

(As called in Dawson Co., Neb., 50 years ago)

First couple out to the right
Make this couple man and wife
(Join their hands together)
Three ladies salute the bride
(Ladies 1, 3 and 4 advance slightly and
bow to lady 2)
Three gents salute the groom
(Inactive gents bow slightly to gent 2)
Bride and groom take a honeymoon
Around the ring and around the room
(Couple 2 promenade outside around
the set)
—J. A. Knox, San Antonio, Texas
formerly of Kearney, Nebraska

BREAKAWAY—filler

(Introduced 1952 by Don Wise, Houston, Texas)

Allemande left with your corner maid
Right to your honey and promenade
Promenade and the gents breakaway
Star by the right and the gals run away
Each gent releases his partner and left
faces into a right hand star; ladies keep
moving counterclockwise.
Pass 'em twice and don't fall down
On to the next with the left hand around
Turn the girls to a right hand cross
Each gent passes his partner twice, turns
original corner with left hand $1\frac{1}{2}$ so
ladies make right hand star while gents
promenade.
Boys run around and don't get lost
Pass by twice and make it neat
DO SI DO with the one you meet
Pass original corner twice, so begin DO
SI DO with original partner.
Right around to your corner maid
Back to your honey and promenade

A Sensational NEW Singing Call

#8085—HOMETOWN SQUARE

(To the tune of Dear Hearts
and Gentle People)

WITHOUT CALLS—Johnny Balmer's Orchestra
WITH CALLS—By Johnnie Schultz

Be the first to get this one in your area
because it is GOOD!

NEW BOOK

Now Available

From Your Dealer or Direct from Us

"Instructions for OLD TIMER records"
is a book containing over 100 instructions
for various squares and rounds. Order
yours NOW. Price \$1.10 Postpaid. Also
our complete catalog listing sent upon
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OLD TIMER RECORD COMPANY

3703 N. 7th St.

Phoenix, Arizona

DOUBLE TWO HAND THAR

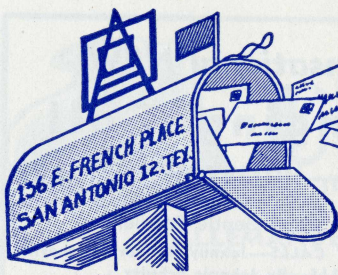
(Introduced 1953 by Bill Gabelman,
Hillsboro, Ore.)

One and three balance and swing
Lead right out to the right of the ring
Circle four and form a line
"Forward and back you're doing fine
Forward again with a do sa do
Back right out then do paso
Partner left and opposite right
Opposite is person with whom you do
sa doed
Partner left like allemande thar
Back up gents in two right hand stars
Couple 1 with 4, 3 with 2
Gents roll out with a left face whirl
Circle four go round the world"
Head gents break and form new lines
Repeat material in quotes as desired
—Morry Walsh, Forest Grove, Ore.

CHARLIE'S BREAKDOWN

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

Head two couples forward
Change partners there and swing
Head two couples forward
And take your own again
Through an arch upon the side
With a promenade
Swing your own when you get home
That darling little maid



LETTERS FROM OUR READERS

What's Wrong With FD?

Dear Rickey:

Enjoyed Roland Guenther's "rib" on "What's Wrong with Folk Dancing" (AMERICAN SQUARES, Jan. 1954). Come now, Guenther, ethnic teachers aren't that crude. In the far West, our teachers, at worst, have records instead of using "dum, dee, dum's."

It's quite something for our type of folk dancing to appear in AMERICAN SQUARES, even in the form of a rib. The majority of square dance publications ignore us complete—though we do American squares too. We usually do the squares at the ratio of one group squares to about four folk dances—fairly easy squares, that is. I'm speaking of our festival programs,—clubs suit themselves according to the wishes of the membership.

—Robert H. Chevalier,
San Anselmo, Calif.
Editor, Let's Dance

● Glad you are happy that something about your type of folk dancing appears in AMERICAN SQUARES. However, if you read us carefully you will see that we are not anti-folk dance. This is a mistaken impression, not true about those of us who know the complete story of the movement, nor is it true among the most literate of the magazine editors.

Dear Rickey:

In reply to your article in the January issue entitled "What's Wrong with Folk Dancing" by Roland Guenther, I'd like to say that this situation does not exist in the Chicago area. I consider this an exaggerated picture of the folk dance field. All that is wrong with folk dancing is "people." You can square dance and still be a poor dancer, but you can't be a poor dancer and execute the many steps required in ethnic folk dances. I ardently hope Mr. Guenther will find a first-rate folk dance teacher, if one such as that exists.

—Mrs. L. Vessel, Olympia Fields, Ill.

Dear Rickey:

In answer to Roland Guenther—Roland, you have to have some brains to learn folk dancing!

—Neil Handelman, Chicago, Ill.

Bread and Butter

Dear Folks:

I want to express my appreciation, and I am sure I speak for all ten couples who attended from this section, for a real good square dance outing at the West Point AMERICAN SQUARES Family Reunion. It was a busy and very enjoyable twenty-four hours. We were well entertained, well fed and well sheltered in a setting and atmosphere that would delight any square dancer.

—Elmer F. Conrad,
Audubon Park, N. J.

Dear Frank:

Please let me take this opportunity to tell you what a wonderful time my wife and I had at the weekend at the Hotel Thayer for the AMERICAN SQUARES Reunion. Also, it's always a pleasure to drop in at the Book Shop at 1159 Broad St. and know that all square dancers will receive a warm welcome. Please be sure to enter our reservation for the next West Point weekend.

—C. Arthur Seele Jr.,
New Brunswick, N. J.

The Bell Extolled

Dear Book and Record:

I received my Bell Model 2195 public address system seven days after I mailed my order and am delighted with its performance. I have compared it with much more expensive amplifiers and find that it excels them all in tone control, and the sound volume from it is amazing. If any of your other customers are thinking of purchasing equipment for square dancing I would suggest that they try the Bell before buying.

—George M. Eddins Jr.,
Warrington, Fla.

Dear Rickey:

Two things about AMERICAN SQUARES: The cover of the December issue looked just like an ad, and in the November issue, I was surprised to come across a timing mistake! In the Grab Bag, "Quarter Sashay" was written out with too many lines to indicate the 1, 2, 3, 4; what the lines indicated was 1, 2, 3, 4, 5! I always was interested in snazzy rhythms.

—Carol Whitney, Wayne, Pa.

● Of course our December cover looks like an ad; every cover of AMERICAN SQUARES is an ad for square dancing. We think it's such a wonderful activity we cannot help but plug it constantly. And you are absolutely right about "Quarter Sashay." We are not inventing new square dance rhythms, but instead the proofreader now works with her face in the corner.

Reprints

Gentlemen:

Please send me some of your reprints on "Square Dancing as Christian Recreation" by Vernon W. Johnson (AMERICAN SQUARES, Nov. 1953). I enclose a dollar bill for coverage.

—L. E. Chisholm, Staten Island, N. Y.

● This article has created tremendous interest, and we are happy to send reprints, at cost, to those interested. One dollar brings forty-two reprints.

Hymn Books Next?

Dear Sirs:

If, as AMERICAN SQUARES recently said, records are getting better, it would appear from these I just ordered that they've been pretty bad in the past and have a long way to go yet. I guess it's okay as long as modern singer-callers must have something new and different each night out. I think the recording companies are overlooking a bet in this respect too: they could go to the hymn books and put them on records, minus, of course, the words of praise. Then the poet callers could invent, rehash, teach and sing for a long time, for this is the last remaining field of music for them to convert into square dances.

—R. P. Christeson, Lincoln, Neb.

We Read It In . . .

HOOSIER SQUARE DANCER (Indiana, naturally). "It would seem to me that a festival should be directed toward the inciting of new blood rather than a clashing party between our leaders . . ."—Carl Geels.

Alaska Village

Dear Rickey:

After reading Narl Jones' query in the January 1954 Oracle about square dancing for younger groups, I thought you might be interested in a word about my experience.

Three years ago when I was in this village I brought square dancing to my third and fourth grade children besides having an adult group. The next year I started it in another village so everyone from first grade to grandmothers was dancing. In fact their enthusiasm was so great that I could scarcely have dancing often enough to satisfy them. The first grade did the same dances as teenagers and adults and we did not adhere to only the simple dances.

Upon my return here last fall I was besieged with requests to resume square dancing. As a result I have four groups a week of junior high and sixth grade people; a still lower grade waiting an opening and an adult group also requesting time. Both square dancing and other folk dancing are taught. Enthusiasm runs high!

—Florence K. Wassmann,
Dillingham, Alaska.

Iowa Friendliness

Dear Rickey:

After attending Lloyd Frazee's callers clinic at Waterloo, Iowa, in January, we were invited to a covered dish dinner, dancing and fun after, by the Rounds and Squares club there. It was a very cold evening but the warmth of their welcome made us forget the cold. We were very impressed with their friendliness and fun they made for all. We like the friendliness your magazine radiates from its pages too.

—Don and Neva Shaw, Marion, Iowa

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THE



RACLE

Could you please let me have the routine described for "Tom & Jerry" by Johnny Diesan and his Rangers, on 4-Star Records, Hollywood?—Tony Allme, Worthing, Sussex, Eng.

● Johnny Diesan is not the caller on Four Star No. 3335, he's the fiddler. Caller is Jack Currier of Georgetown, Texas. Original title of this figure was "Sally Goodin and Do Si Do," or "... with a Do Si Do," but we understand Raymond changed the title a couple of years after it came out. Most of the Texas callers still know it under the first title, but the latest name is:

GRAND DO SI DO

(Introduced 1947 by Raymond Smith, Dallas, Texas)

**Couple number one you promenade
Around the outside of the set
Once around the outside ring
Then both lead out to the right and swing
The right hand person with the right hand
round
Both those couples partner left
Go cross the hall to Arkansas
Cow in the barn and turkey in the straw
Turn your partner left now ol' gran'maw
Everybody corner with a DO SI DO
Partner by the left and don't be slow
Corner by the right and promenade oh
Promenade your corner . . . etc.**

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Festival Callers?

What is the best way to choose callers for a big Festival without hurting anybody's feelings? Elizabeth Wheatley, St. Louis, Mo.

● This of course is the touchiest problem in tact and diplomacy confronting planners of all dances which use several callers. No recommendation can be a universal panacea, but suggestions which have proved successful in isolated cases are:

1. Pick judiciously from the various groups or towns from which you expect attendance so that each is represented and every dancer can feel "my caller is part of this."

2. Have each group or town from which you expect attendance supply its own caller; this way it's off your neck.

3. If you have enough such dances, compile a Duty Roster of all possible callers and take so many names for the first dance, the next so many for the second dance, etc.

4. Select the most popular by vote. Before each of its dances the South Texas SD Ass'n requests each of its members to name his choice of "at least 5 callers, 5 dances, and 3 M.C.'s" he'd like to see on the program.

5. The state of Indiana used to hold a statewide contest to determine which caller should represent the Hoosiers at the Int'l SD Festival in Chicago.

Quarter Sashay

I have Folkraft record No. 1073-B, "Quarter Sashay." Will you please send me an explanation of the part where it says "Now open the doors . . . flap the doors . . . close the doors." And do the dancing ladies or the head ladies do the chaining thru that line?—Mrs. C. D. McCann, Chicago, Ill.

● On that particular record the door-flapping business comes when couple 2 is active and sets up the four-in-line

situation. After the preliminary "forward six fall back eight" business, the four-in-line move forward to the center and stand still. One of the active center gents with lady on his left then moves forward and the other center gent with the lady on his left moves back a step or two. It doesn't matter who moves which way first, but there should be a little gap in the middle. This is "open the doors." Outside (head ladies on this record) chain thru the gap formed by the opened doors.

Each center active gent with the lady on his left move 3 or 4 steps in the opposite direction so the gap is formed the other way. This is "flap the doors." Outside (head) ladies chain back to place. Center gents and ladies reform the line-of-four as it was originally before opening. This is "close the doors." Incidentally, be sure the doors are well hinged as you know what happens when people get caught in swinging doors.

How Do They Swing?

What percentage of American square dancers use the "walk around" swing in preference to the "buzz" swing? What is the trend?—Charlie Ward, St. Vital, Man.

● The "walk around" swing is taught in the Colorado-California style areas of the West,—which means a triangle from Wisconsin to Washington to Los Angeles and back again. This type of swing stems less from folk origin than from an exhibition style adjusted to the needs of the moment. One of the needs was an odd desire to dance at a tempo of 140-150. The "buzz" step is used in, and native to, all eastern square dancing,—which means roughly east of the Appalachians and north of the Ohio river in the U. S., and the Canadian provinces from Ontario east. There are a number of good buzz-swingers among the old-timers in Iowa, Minnesota and the Dakotas, so we suspect they were originally buzz-step areas before they gave up their heritage. Our guess is that the buzz-step is the native Manitoba swing, since the influences from Ontario and Minnesota would naturally be the strongest.

There is a third type however, the two-step swing, used in the Southwest,—which means Texas, New Mexico, Louisiana, parts of Arkansas, and also Arizona and California before they changed over recently. Most of the Southwest uses a two-step completely throughout

the dance, and therefore also during the swing.

If you're going more than twice around the "buzz" is the only real swing; the two-step is perfect in those areas which still maintain this folk style, for they never go more than twice around and rarely more than once; the "walk around" remains in the limbo. The trend seems to be toward more buzzing as people learn it. This is true, even in Texas.

I need the best call available for "Little Old Log Cab'n in the Lane." I understand that the Dec. 1945 issue of AMERICAN SQUARES contained the call, but that it is now out of print. Would you please reprint it or suggest another source? Or a better call if existent?—Kenneth Warren, Oak Ridge, Tenn.

● Yes, the Dec. 1945 issue is out of print; however it did not contain a complete call for the figure, just a reference. The original source for this call for practically everybody is Benj. Lovett's book, "Good Morning," and we got the following from page 72 of the 1943 (4th) edition:

LITTLE OLD LOG CABIN IN THE LANE
All join hands and circle to the left around the hall

To the little old log cabin in the lane
You are all going wrong go back the other way

To the little old log cabin in the lane
Places all and balance all and everybody swing

To the little old log cabin in the lane
The left hand on your corner and your partner by your right

And you grand right and left half around
First by the right hand and next one by the left

To the little old log cabin in the lane
And when you meet your partner you make your homeward flight

To the little old log cabin in the lane.

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(four separate weeks)

Staff: Ray Smith of Dallas, Bill Castner of S. F., Kirby Todd of Folk Valley, Ill., Butch Nelson of El Paso, Joe and Mildred Urban of Meade, Kan., Mike Michele of Phoenix, Ariz., and others.

Enjoy a packed-with-fun square dance vacation in the cool Rockies this year. Fee remains unchanged: \$50 per week.

Write Paul J. Kermiet, Rt. 3,
Golden, Colo.

GRASS ROOTS from page 6

will be preserved. The timing requirements of the figure will be reduced to twenty-four beats from twenty-eight because the gentlemen complete the circle movement while the ladies are dancing through the center, thus picking up four counts.

Callers will find that if they, when using the Colorado Springs Do-si-do, will change the usual call of "Ring up four, around you go, break that ring with a Do-si-do" to "Ring up four, around you go, pass your ladies to a Do-si-do" that the ladies will be passed through after circling half around. This wording of the call also allows the caller to use either the Basic or the Colorado Springs Do-si-do on call from any two couple formation.

The Star Do-Si-Do

This variation is simply a Basic Western Do-si-do danced from a Right-hand Star formation of any number of couples: Gentlemen reach over their right shoulders with their left hands which are joined with the left hands of their Partners, who are behind them in the formation. The usual timing for the Star is eight counts, followed by a Do-si-do in sixteen counts. The figure is also danced out of a Left-hand Star formation, in which case the Pioneer Do-si-do is danced, starting with right hands to Corners.

The only other forms of the Do-si-do which this writer can think of are several figures of this type that are used in the Mexican and New Mexican "Las Cuadrillas," a special and distinct form of the Quadrille.

There are, however, many local and individual versions of all the figures described above, which is true of every figure or movement of the Square Dance. The figures described are those in general use throughout the country. All of them may be used and combined at will in any square dance pattern—there has never been any reason for restricting the square dance of any locality, section, or region to any one particular type of Do-si-do. Neither is there any type or variation of the Do-si-do which cannot

be given a directive call such that the dancers will understand what is expected of them. There are, however, a few rules which apply to the Western Do-si-do, and are given below.

Rules of the Western Do-Si-Do

1. Any Western Do-si-do is danced only between Partners and Corners.
2. Left hands are always taken with Partners, and right hands are always taken with Corners.
3. Dancers break into the Do-si-do when the visiting, or leading couple have their backs to the center of the set unless the call specifically directs otherwise, or if the formation is that of eight dancers. From a circle eight formation, the Do-si-do is danced either at the Opposites' positions, or at the dancers' home places.
4. Hands are joined at waist level.
5. The Western (and Mountaineer) Do-si-do is not a One-hand Swing—it is a one-hand movement in which the ladies encircle the gentlemen as they dance in place.
6. Whenever a Promenade is called out of a Do-si-do, the dancers take the crossed-arm Skating position as they dance the final movement of the figure and swing counter clockwise directly into the Promenade, regardless of the type Do-si-do being danced.
7. Any Do-si-do call is always "prompted," and it takes at least two counts for the caller to get the words out of his mouth—wait until the call has been given before dancing it, or you will be at least two beats ahead of the call and have to wait for the next movement called.

The next installment of this series will finish it up on the subject of the various Sashays, along with a few odds and ends of the Square Dance.

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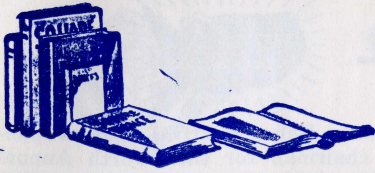
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Book Reviews

European Folk Dance, by Joan Lawson. London, Sir Isaac Pitman, c1953. 244p. illus. \$8.50.

A scholarly definitive work on European folk dancing, with hundreds of illustrations, maps, stick figures and musical notations. We read this with intense absorption: it is more exciting than a novel.

It traces the various dance movements from their origin and illustrates practically every one in existence today. To our many scholarly readers we recommend this book without reservation. But we feel so good about it that we want everybody to read it. It will help you understand our American dance movement, and to real students of the dance it is even more important than Kurt Sachs. Published under the auspices of the Imperial Society of Teachers of Dancing, this has been accepted as a textbook and we expect every college which lists a dance major to welcome this wonderful piece of work.

Especially brilliant is the use of the stick figure illustration super-imposed on a musical notation of a dance step. Do you know how to perform the Greek "Kalamatianos," or the Macedonian "Padushka" or the "Janoshka," a recruiting dance from the Carpathians? All of these are described, together with their history, their antecedents and descendants. The classifications in the Appendix are themselves outstanding features. Did you know that the Morris dances are common to the Basque countries, Romania, Yugoslavia, England and Italy? Every page is packed with fascinating information. If you want to know what are the characteristic dance movements of the "Oberek" or the "Polonnaise" you will find out here.

One of the amazing chapters is entitled "The Influence of Costume on Dance." It explains a lot about why people dance as they do. It is obvious that you can't do the same kind of a step in a straw sandal as you would do in a wooden sabot or a high-heeled Texas boot. In fact there are so many wonderful things here we could go on forever: you'll have to read it!

Folk Dance Syllabus, number one, ed. by Michael Herman, as reviewed in our January issue (page 11) should have been listed at \$2.00 instead of \$1.50. **We stock this excellent syllabus at \$2.00.**

Forty Favorite Folk Dances, by Rod La Farge. Paterson, N. J., the author, 1953, 48p. **We stock this at \$1.50.**

Rod La Farge, through his quarterly *Rosin The Bow*, is the supplier of various Tarantellas, (to which the Californians in particular are so very susceptible). Some of these Tarantellas and also Greek, Magyar and other dances—40 in all—which appeared in *Rosin The Bow* during the past 8 years are now gathered in one handy collection. It has no music and it is for record users only.

In addition to the ample descriptions Rod gives an honest detailed account of the source of the material, which very few notators do. Many of his dances are versions; that is, they are in the collection because they differ somewhat from what others are doing. As a result, this book is not just a rehashing but a good addition to your collection even though you may already have some of these dances. It is a good buy.

—Vyts Beliajus

Having Fun the Polish Way. Delaware, Ohio, Coop. Recreation Service. 58p. illus. **We stock this at .25**

This very interesting little book contains exactly what its title indicates. It has some games and folk songs, suggestions for decorations, some recipes, some folk dances, together with music and very adequate descriptions. 58 pages for a quarter is a real bargain.

In addition to this we carry all of the other dance books published by Coop. Recreation Service. Everyone should have them. They all cost the uniform . . . **25c each.**

We Read It In . . .

FIDDLE & SQUARES (Wisconsin). "Every square dance is a BENEFIT" if experienced dancers will be charitable toward their fellows. "If we're going to try to outdo the other fellow, let it be in good fellowship and sociability; then we will all have mastered the square dance."—John Gardner.

SPECIAL NOTICE TO FOLK DANCERS! VYTS BELIAJUS

will head a special week of international folk dancing at the 7th Annual **ROCKY MOUNTAIN FOLK DANCE CAMP** AUG. 15-22 atop Lookout Mountain near Denver for particulars write Paul J. Kermiet, Rt. 3, Golden, Colo.

SQUARE DANCE --



Hope that by the time this is being read, **MICHAEL HERMAN** will have been released from the hospital in East Lansing, Mich. As we went to press, Mike had recently undergone an emergency operation while conducting a workshop at Michigan State College . . . New officers of the **NEW YORK SD Callers Association** busy with plans for the big Spring Festival, scheduled for April 11. Recently installed were Chairman **Ralph Tefferteller**, Vice-Chairman **Shelly Andrews**, Secretary **Rose Zimmerman**, Treasurer **Matt Larkin** and Membership Chairman **Bernie Friedman** . . . In **FLORIDA**, the newly-organized **TAMPA Travelers SD Club** will concentrate on intermediate and advanced Western style squares, with American pattern and International folk dances. Caller is **Bill Muench**, folk instructors are **Leo Jones** and **Joe Carter** . . . And in **NORTH CAROLINA**, a steady healthy growth has been going on in the last few years. In November 1951 the **North Carolina Folk Dance Federation** was organized under the presidency of **Mildred Formyduval** of **WINSTON-SALEM**, with a membership of some six or seven clubs. Now there are approximately sixteen member clubs, four yearly festivals, a quarterly Newsletter published by the Federation and regular council meetings. Present project of the Federation is developing ways and means to interest other towns and communities in better dancing programs.

Youngsters all over **VERMONT** are getting ready for the **Fifth Annual Vermont Country Dance Festival** on April 4, in **Northfield**. Afternoon will be devoted to young Vermonters, with the evening party for high schoolers and adults . . . This is another project of the **State Board of Recreation** . . . They are nothing if not authentic in **NAS-SAU, NEW YORK**. The **International Supper Club**, meeting at the **Folkdance Basement** of **Vi and Reuben Merchant**, chose **Denmark** as the theme for the **January meeting** and had as host and hostess **Mr. and Mrs. Werner Cohn**, recent arrivals from **Denmark** who will be on the faculty at **RPI** . . . **John C. Drake**, for almost four years closely associated with the **Chicago Internation-**

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And in Ohio . . .

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Canadian News Notes

Compiled by Harold Harton, Toronto

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Those of us who danced at the Chicago Festival two years ago will long remember the special copies of his tune "Fiddle and Foot" which he prepared for our demonstration. We were proud to use a good tune by a fine fiddler.

"Jimmy is gone but his tunes live on."

Just got back from a 1500 mile jaunt to northern Ontario—lowest temperature was 35 degrees below zero! It is coming out of a blizzard at that low temperature that makes you really appreciate a warm Community Centre and a friendly group of Square Dancers. Take Smooth Rock Falls, for instance; it is a pulp and paper town on the northern Trans-Canada Highway. The Square Dance program adjusts itself around the hockey games in the local arena. Everybody goes to the hockey games, so, why not? You soon feel as if you know everyone in town. But that's the northern folks — their hearts are as warm as the weather is cold!

Then there was Frank Goddard at Temagami. Frank is an old timer who has been dancing and calling in those

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Ralph Page

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Keene, N. H.

parts for over forty-five years. Did he remember any of the dances they used to do? He sure did! Besides many old Square Dances he recited twenty-one couple dances in no time at all, and was sorry that he couldn't remember more, just off-hand.

"Can't understand the young folks today; they either dance with the same partner all night long—to cover up their mistakes, or they dance the same slow steps to any music no matter what the orchestra plays."

So if you're up north and would like to dance get in touch with Frank. After the Curling matches (it's an ice game) you will find a group of his friends back at Frank's Hotel dancing and singing.

All Nations

The Pairs 'n Squares Dancers represented Canada in the All Nations Cavalcade of Song and Dance in Massey Hall on February 6th. About thirty different ethnic groups presented a program that would thrill any folk dancers heart. Our contribution was a traditional Square Dance showing that:

"East is east and west is west;
In SD they both shall meet."

Halifax Heard From

A welcome letter arrived the other day from Maurice Hennigar in Halifax, Nova Scotia. Always glad to hear from the Maritimes. He asked about Summer courses in the East and I must confess that while mentioning several others we gave the Stokes Forest Camp a special emphasis. We are looking forward to a large group of Canadians at Stokes Forest this year.

Toronto Festival

The date, place and program for the Sixth Annual Spring Square Dance Festival are all settled. It is to be held in Mutual Street Arena on Tuesday, April 6th. Bob Scott and His Canadian Pioneers will again play and sixteen Callers will take part. The ticket sales will be restricted to two hundred sets—to ensure comfortable dancing space for all. Dancers come from an area within a hundred miles of Toronto for this big event.

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The only magazine of its kind in the country. Each month you get music and directions for squares, contras and folk dances. Folk songs, folk tales and legends of the Northeast. Real recipes of New England cooking. News and gossip of interest to all square and folk dancers wherever you live. \$2.00 for 12 issues.



Address subscription to

Ralph Page

182-A Pearl St.

Keene, N. H.

parts for over forty-five years. Did he remember any of the dances they used to do? He sure did! Besides many old Square Dances he recited twenty-one couple dances in no time at all, and was sorry that he couldn't remember more, just off-hand.

"Can't understand the young folks today; they either dance with the same partner all night long—to cover up their mistakes, or they dance the same slow steps to any music no matter what the orchestra plays."

So if you're up north and would like to dance get in touch with Frank. After the Curling matches (it's an ice game) you will find a group of his friends back at Frank's Hotel dancing and singing.

All Nations

The Pairs 'n Squares Dancers represented Canada in the All Nations Cavalcade of Song and Dance in Massey Hall on February 6th. About thirty different ethnic groups presented a program that would thrill any folk dancers heart. Our contribution was a traditional Square Dance showing that:

"East is east and west is west;
In SD they both shall meet."

Halifax Heard From

A welcome letter arrived the other day from Maurice Hennigar in Halifax, Nova Scotia. Always glad to hear from the Maritimes. He asked about Summer courses in the East and I must confess that while mentioning several others we gave the Stokes Forest Camp a special emphasis. We are looking forward to a large group of Canadians at Stokes Forest this year.

Toronto Festival

The date, place and program for the Sixth Annual Spring Square Dance Festival are all settled. It is to be held in Mutual Street Arena on Tuesday, April 6th. Bob Scott and His Canadian Pioneers will again play and sixteen Callers will take part. The ticket sales will be restricted to two hundred sets—to ensure comfortable dancing space for all. Dancers come from an area within a hundred miles of Toronto for this big event.

POLITICS from page 7

Can the fellowship values of a folk culture be maintained in our modern urban setting? Yes. Only, where formerly they were unconscious and unplanned, an integral part of a way of life, now they must be conscious and planned, and so become purposefully learned habits. The good square dance club is organized and activated in accordance with fellowship goals. Its programs put into practice the good-neighbor ideal. AMERICAN SQUARES for February, 1953, page 3, gives a brief but pointed description of two kinds of square dance clubs. We can all have the fellowship kind if we plan

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it that way.

A leader of a square and folk dance club noted for its exhibitions complained to me about the constant bickerings, quarrels, and personality clashes in the group. Drop your exhibitions, I said, and dance for fun. He wouldn't do that because the larger sponsoring organization was getting publicity out of the shows.

Brother, you can't have your cake and eat it too!

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AMERICAN SQUARES

Magazine

Stokes Forest

Summer Dance Institute

will be held this year

August 28 — September 6

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Harold Harton
Rickey Holden
Olga Kulbitsky
Jessie MacWilliams
and others . . .

Director
Frank Kaltman

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- Contrabass
- Fundamental Dance Techniques
- Recreation Programming
- Techniques of Calling
- Folk Dances of Many Lands
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DID YOU KNOW that the Folk Dance Syllabus continues to be a good seller. This is an excellent source of instruction of the popular European folk dances. Cost . . . **\$2.00.**

DID YOU KNOW that we carry every record and every book that any square dancer would be likely to ask for. Have you our catalog?

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DID YOU KNOW that we now have those cute little record brushes that you clip on to the tone arm to sweep the dust ahead of the needle. These will make your records last much longer. Cost . . . \$1.00.

DID YOU KNOW that in the year 40 B. C. Cicero said "No sober person dances." *Nemo fere saltat sobrius.*

DID YOU KNOW that we would like to receive some more "Did you Know's" from our customers. We will publish the best one received and the winner will receive a very worthwhile prize.

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