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NUMBER 12

AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING





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AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 10

AUGUST 1955

NUMBER 12

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MORE ABOUT THE ROUNDS

The question of the proper place of the round (or American couple) dance in the square dance picture of today is one which has received much space in this magazine in the past years. The mere fact that it still remains a controversial subject indicates that the final word has not yet been spoken.

Among the authoritative and trenchant articles which have appeared concerning the round dance are "An Open Letter to Couple Dancers" by Dr. Roger Knapp (March 1953); "Where Is Our Round Dance Going?" by Vic Darrough and Dr. Arthur Katona (May 1953); "What Place for the Round Dance?" by the Southern California Round Dance Teachers Association (May 1954) and "Let's Be Constructive" by Frank Hamilton (April 1955). In addition, readers have expressed their views, pro and con, in heated and vehement letters.

In the Grab Bag section of this issue we are printing a couple dance mixer sent us by Johnny and Charlotte Davis of Covington, Kentucky. In the letter which accompanied Smiles Mixer, Johnny touched upon the round dance problem as follows:

"Many leaders tell me that they cannot get their groups interested in rounds. I have found however that the most common reason those groups did not like rounds was that they were taught material which they neither had the ability to do nor the interest required to learn them.

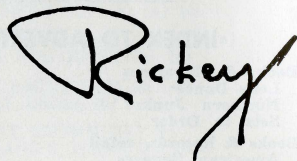
"Smiles Mixer has nothing in it that is new. It will not live for any great amount of time. However, since the tune is snappy, and since it uses basics which most people know, it has been popular with the dancers in our area. It took only five minutes to teach. When the dancers

tire of it we will simply abandon it, and no great amount of time will have been wasted. It is our theory that if leaders would realize that there are two round dance programs in America today, one consisting of rounds for square dancers and the other of rounds for round dancers, then and only then will the problem of putting rounds across to square dance clubs be solved."

I confess that this is a concept which had not previously occurred to me, and I find it worth considering.

A further concept about round dancing was presented to me at a recent camp session, by a young lady with more than adequate dancing ability. "It seems to me," she said, "that composed round dances refuse to allow the development of the man's ability to lead, and the woman's to follow. In a free-style waltz, with a good partner, I can feel a complete unity in dance; but in popular round dances, my partner is just someone with whom I indulge in incidental embrace as we both, separately and individually, go through our memorized routines."

The growing interest in rounds would indicate, however, that the above statement does not give the complete picture. Perhaps Johnny Davis is right. Perhaps the only answer is two round dance programs. Only the round dancers themselves are able to answer this with accuracy and decision.

A handwritten signature in black ink that reads "Rickey". The signature is stylized with a large, looped initial "R" and a long, sweeping underline that extends to the right.

OUR COVER: This month's cover art is the brilliant presentation of David McClintock of Arden.

AMERICA'S S_D STORY

By Vernon W. Johnson
Black Mountain, N. C.

The story of square dancing as developed in America is intriguing. It catches our fancy and needs no fictionizing to hold our interest.

As a beginning, we must recall that dancing itself is as old as mankind. Curt Sachs in his "World History of the Dance" notes that great apes in Africa have been observed dancing with precision and rhythm, in lines and circles. Also, the stilt birds of British Guiana have been seen dancing in circles.

The earliest known forms of the dance were the Tree dances, of which our May Pole Dance is a descendant; the Sun Dances; the Moon Dances; the War Dances and the fertility dances. Pagan though they may have been, the first dances were also religious. The Bible states that the ancient Hebrews danced in their worship services (2 Sam. 6:14). For centuries the Church kept alive the traditional dances by having the celebrants at religious festivals execute the figures as part of the occasion.

Originally all dancing was in lines or circles. Though there is some record that the ancient Burmese danced in squares, it remained for the Moors of North Africa to develop them and introduce them into Europe about the beginning of the 16th century. The French adopted them and called them Quadrilles (which means squares); the Germans named them Cotillons (petticoat) from the fact that the ladies' undergarments were sometimes visible in the swings, and the English designated them as Cotillions.

Martin Luther is quoted, in an article of his published in 1538, as follows: ". . . one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four or five other voices, leaping, springing round about, like a square dance in Heaven with friendly bows, embracing, and hearty swinging of the partners."

A line from an anonymous poem of the second century reads, "Whosoever knoweth the power of the dance, dwelleth in God."

The grandfather of the square dance as we know it was first published in John Playford's dance book, "English

Dancing-Master" (1651). This was a Puritan publication and gave directions for the gay, simple dances with their traditional tunes. In a sense, the Puritans were defying the crown on the dance floor as well as on the battlefield. We might note here that the Puritans approved of dancing and first brought it to America. One of their philosophers, John Locke, is quoted as having stated, "Nothing appears to me to give the children so much becoming confidence and behaviour, and so to raise them to the conversation of those above their age, as dancing. I think they should be taught to dance as soon as they are capable of learning it; for, though this consists only of outward gracefulness of motion, yet, I know not how, it gives children manly thoughts and carriage more than any thing."

The Reverend Timothy Edwards (father of Jonathan) gave an "Ordination Ball" to another Puritan minister in the year 1694. The Puritans were justified in their approval of the Dance, because dancing taught manners, and manners were a part of morals. Many teachers of today note the improvement in morale and the social graces in the members of their folk and square dance teams, learning what the wise old Puritans knew hundreds of years ago.

The first American dances were the contra, or longways, dances, such as the Virginia Reel (the English Sir Roger de Coverly Reel). However, in the early 16th century a number of French dancing-masters came to America and began introducing dances of their own. These dances were adaptations of the contras but were danced in quadrille formation and came to be known as French dances.

Thus the square dance came to our country. It became the fashion to dance the French quadrille in our social ballrooms. The people of the hinterlands, though, did not take to the regimentation of the quadrille and, too, they preferred a dance of longer duration, so they developed their own style of square dancing, such as our southern Highland running sets and our western squares.

(Continued on page 17)



SQUARE VS FOLK



As a square dancer of some years' vigorous activity, and an international folk dancer of considerably less experience and capability, I find myself raising my voice in a howl of protest over the arbitrary distinction made between the two, the battles that rage between the leaders in various sections of the country, and the cost of these quarrels to the dancers who must pay the price.

First, in order that my dissatisfactions may be clearly understood, let me present some definitions. I see the present American dance picture, as the readers of this magazine are interested in it, composed of five parts: square, contra, mountain circle, folk, and round-or-couple dance. The accepted meaning of square, contra and mountain circle should be clearly enough understood by readers of *AMERICAN SQUARES* so that no further definition is required.

It is in the definition of folk and round-or-couple that individual semantics part company. I consider folk dancing that area of activity which embraces the ethnic dances, old or new, of countries primarily other than America; round-or-couple dances are the recently composed patterns fitted to tunes residing briefly on the hit parade of radio, television and juke-box. However, in wide areas of the Southwest—Oklahoma, for instance—the word “folk” is used to describe such dances as Third Man Theme, Blue Tango, 1898 etc.; dances such as kolos, hambos, horas and syrtos do not exist.

In parts of the Far West, square dancers seem to take the attitude that an interest in folk dancing automatically indicates a political mental trend which is inimical to American democracy. In other sections, folk dancers view square dancers as clods, aesthetically speaking, who are incapable of appreciating the genuine joys of dance, per se. In still other parts of the country, the two

groups exist side by side in a surface harmony without ever learning to share, one with the other, the wonderful qualities which both possess.

I have seen happy dancing groups in Boston and in Long Island where no distinction is made, and where an evening's program ranges contentedly from Eastern and Western squares and contras to Teton Mountain Stomp, Waltz of the River Seine, Mayim, Rheinlaender for Three and Ten Pretty Girls. This seems unfortunately to be the exception to the rule.

In Philadelphia, it appears that you must identify yourself as a folk dancer or a square dancer, and seldom may one individual be found in both categories. Chicago, too, has its two separate and parallel groups, although more folk dancers there seem able to identify themselves also as square dancers. Infrequently is the reverse true.

Proponents of the square dance activity seem to base their preference on the democratic qualities to be found in their phase of the general picture. This is an important argument; yet, surely a recreation, to be completely satisfying to the participant, must contain more than principles of democracy. Square dancing is my own personal choice, still honesty compels me to admit that few callers have managed to give their people a sense of the inherent dance value which is the great undeveloped potential of modern square dancing.

I believe the reason square dancers vastly outnumber folk dancers is due probably to failures in leadership among folk dancers. In actual skilled presentation and intelligent teaching, the majority of square dance leaders seem to me superior to the average folk dance leader, who is, too often, a teacher without a coherent grasp of his subject and without recognition of the problems of the

(Continued on next page)

DIRECTIONAL CALLING . . .

By Lloyd Frazee
Bassett, Iowa



Just what is a caller's job? To call. That is true, but let's break it down further. A caller's job is probably two-fold; to make himself heard and understood. To make himself heard is part of the job of the amplifying equipment and the acoustics of the hall have a great deal to do with it too.

To make himself understood is the job of the caller and no one else. A person's natural voice and diction have a lot to do with being understood but there is also a lot that the caller himself can do.

First of all, let's analyze the call and see what it should include. The call is always directed to someone, or someone is alerted. For example—first couple, head couples, first lady, first gent etc. The dancers are then told with whom to do it—lead to the right etc.; then they

are told what to do—right hand star, circle left, turn, swing, etc.

The good call should include all these things: **who** does **what** and **where**. The call should come far enough ahead of the actual movement so that the dancers won't be confused and so the flow of the dance won't be interrupted.

Quite often the change of one word or phrase can affect the flow of the dance. Not too long ago a dance came out in which the couples were promenading around and the call was, "Girls turn **back** to a right hand star." In dancing this the first time without a walk thru, the ladies would always turn **back** around the **outside** before getting the last part of the call. The changing of the word **back** to **in** would have stopped all the confusion.

The same is true with the dances themselves. It is not our purpose to criticize the writers of dances, but we would like to point just a few calls where the words create unnecessary confusion.

In the call, "Gents to the center with a Cheyenne whirl," or "Gents to the center with a Colorado whirl," what does it mean to a person who has never danced the figure? Wouldn't it be just as easy to say "Gents to the center with a right arm whirl (or two-hand whirl)" depending on which is wanted?

There is a world of material, and certainly we should sift carefully. Don't memorize a call as it is printed, but put in your own words. Each person has a personality of their own and they shouldn't be a parrot, but should bring out their own personality.

We once saw a call given in a magazine for which there were more directions given than there were words of the call. At another time, the directions for a dance said, "There is no call for this but this is what you do." Is this good calling, or do you think the dance or call should be changed?

I believe if you will ask yourself, as a caller, "Am I telling my dancers what to do or am I just spiling off a lot of Jabberwocky which means nothing?" your dancers will enjoy your calling and their dancing a lot more. After all, the dancers have every right to expect you to tell them what to do.

SQUARE & FOLK from 6

mediocre dancer on the floor.

Although the square dance teachers, in the main, fail to make dancers of the many, they do create a limited expertness among large numbers. The folk dance teachers develop the dancing ability of the unusually talented few, but fail to lead the less capable into full enjoyment of their abilities. The square dance callers keep fairly well to a recreational program of fellowship and what is described as "fun" while withholding the ultimate satisfactions of genuine dance achievement; the folk dance teachers often discourage and entirely drive away from the activity people whose abilities could, with more intelligent direction, permit rewarding participation.

Somewhere within the two there must lie a possible solution, where dancers may dance with the reasonable competence required by the folk dance; with the fellowship engendered by the square dance, and without the necessity of labeling themselves forever as a sheep or a goat.

AMERICAN *Squares* magazine

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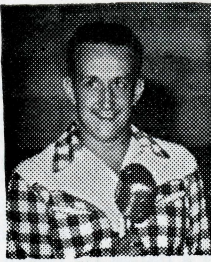
While these courses are aimed primarily at preparing professional leadership, they are great fun for the average square dance enthusiast and the grade school teacher who is looking for recreational material. The Faculty is admittedly the most accomplished group ever assembled.

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One Man's Opinion

By Don Armstrong

Last month this column touched upon some of the things a caller can do to work better with live

music. In any such discussion, it becomes obvious that there are many things the musicians can do to work better with the caller. It does take a very definite **mutual** understanding.

I firmly believe any caller has the right to expect the following things of any musicians who call themselves a square dance band:

1. Each musician should possess at least average ability, and a properly functioning instrument, correctly tuned.

2. The band should have a music library consisting of most of the standard singing calls of the area, in addition to well-played hoedowns, even if "their" caller is strictly a patter caller.

3. The band should be able to play in standard keys, and hold a pre-set tempo.

As a caller, and as a band-leader, I consider these three points absolute **basic** requirements. In addition to these, I enjoy calling with a band that has these qualifications:

4. A band where at least each lead musician can read music.

5. A band where there is more than one lead instrument, to provide variety of melody.

6. A band which knows the difference between 2/4, 4/4 and 6/8 rhythm, and can play the music with reasonable accuracy and interpretation.

Then, to achieve the best, I should like to have the following:

7. Musicians who not only sight read, but also can transpose simultaneously.

8. A balanced band, playing together regularly, who can do all the above, and in addition can have fun while they play, follow the caller's interpretive ideas, and can get behind every call and give the dancers the best possible music.

Since the above are rather general ideas, let's discuss some of the practical ways in which individual musicians can work better with new callers.

1. Remember that most callers are **not** musicians, and that most callers are inept in getting their ideas across to the

band. The caller needs help, even in expressing to the musicians what he wants.

2. Most callers forget the keys of the music they want. Try, as a musician, to stick to "group-range keys" or to select suitable keys intelligently.

3. Many callers, when working with a new band, will tend to ask for a faster tempo than they actually want. Their foot-tapping may be nervously fast, so just temper it with a little common sense. You can always speed up easier than you can slow down. Above all, **hold your tempo!** The caller may not call so fast as your own familiar caller, and the dance may require a specific tempo. In any case, **keep it steady!**

4. Do **not** change keys or tunes in hoedowns unless you have first checked with the caller. This goes for playing lots of harmony, counter melody, and generally playing around the melody but within the chord, unless the caller has previously agreed to it. Remember many callers work mostly with records which are always constant.

One other aspect of the caller-band-dance combination is too often overlooked, and this is primarily the sponsor's responsibility. In many areas, when a special dance is planned, someone thinks live music would be nice, without first considering whether there is a local band who can do the job **well**. There is nothing so depressing as poor music, even with the best of calling. And even good music, technically speaking, not familiar with square dance requirements, can be pretty bad. Review this article before dashing out and hiring the local hillbilly band—your dancers and callers will thank you for it.

Finally, whether you are a musician, a caller, or both, it takes a mutual effort toward more understanding between you both, to knit yourselves together into a unit designed for the dancers' pleasure. **That is your only purpose!** You neither call nor play for your own amazement or amusement. You are there to work together **for the dancers**. When you do, no one has to tell that you've done a good job, because that spirit of fun and good dancing come from the combination of good program, good calling and good **music**.

The Caller Speaks Up

Recently this writer went to a Folk Festival. On the whole the Festival was fairly good except for our star attraction. Now our star attraction was a caller who just couldn't call to the beat of the orchestra. (Three cheers for the orchestra. The music was among the best I've heard in ages.) Now it wouldn't be too bad if this was his only disqualification. But it wasn't! At least two or three times he had to read (that's right, r-e-a-d) the calls into the mike.

He apologized to the dancers for this but hoped they wouldn't mind because, as he himself admitted, he had only been calling about a year and didn't know his calls too well.

Oh dear reader, let me continue my tale of woe. Our expert on the stage spent twenty minutes explaining a dance and then we spent seven minutes dancing it. The next dance of the set was an improvement—it took only ten minutes to explain and four minutes of alle-manding left with the left hand lady. One set of three dances took about an hour to dance—most of the time was spent waiting for the caller to decide what to do next. By this time few people

were having any fun. They got tired just standing. (Let me assure you, dear callers, this star attraction made no converts to the square dance movement and, incidentally, your bread and butter.)

Then our friend (gee, his boots looked nice!) and his partner demonstrated something they called a dance (it resembled a couple dance about as much as the hairy ape resembles a man) and the audience replied with an emphatic "NO" when he asked if we would like to learn it. (All that we ever saw was that he knocked his knees together.) It would probably have taken two hours to teach and took two minutes to dance.

After all these antics he asked us to please visit him in his home town, a couple of thousand miles away, and dance to his calling at some gala shindig being held there the next week. I presume he thought that he looked so good in his sombrero, and cowboy suit that the whole audience would rush right out and charter an airlift to see him again next week.

Thomas Lenthall

Boston, Mass.

IT'S YOUR RESPONSIBILITY

How many times have you heard a caller's voice trail off in an unintelligible mutter, and then—"There's too many squares fouling up, so we'll have to walk it." Any way you look at it, it's **your** responsibility, so why not admit it? You undoubtedly displayed a lack of experience, judgment or courtesy in some one or a combination of the following ways. (1) misjudged the dancing ability of the group, (2) gave an ineffective description of the dance to be called, (3) steam-rolled the question and response as to whether the floor would like a walk-thru, (4) no tact or diplomacy in authoritatively apprising the dancers of what to expect and last but not least (5) you forgot the call to a point where your commands were either late, in error, unintelligible or a combination of all three! Quite an indictment against a caller! Some of this can be charged off to inexperience and excitement. But after a few years this excuse is no longer valid!

It doesn't matter much what walk of life it is, and square dancing is no exception, folks will think a lot more

of you if you take the blame for your mistakes and don't try to shift the responsibility to them. Be generous about it too, even if you think they could have done better! Here are some ways you can either begin or start over and make everybody feel better: (1) "Will you folks please walk me through this one so I'll know (remember) it?", (2) "Gee whiz, I've plumb forgot it, sure am sorry. Would you mind giving me another chance?" Or, if you've no other way of practicing a call except at the club (3) "Here's one we've been learning. Do you mind trying it out with me?" And then there is always the very acceptable way of excusing yourself with a little jingle. For example:

**Allemande left and allemande z
The caller's asleep as you can see
So square your sets like busy little bees
And we'll try again, just for me!**

(Thanks to Dave Davenport, Settle.)
If you're really thinking of the other fellow's comfort and pleasure it's pretty easy to express yourself in an honest, sincere and tactful manner. It just sorta

(Continued on next page)

HAIL VARSITY DANCE TEAM

By the Happy-Hour Dance Circle

We have noted with much interest the article, "More About Exhibitions" (AMERICAN SQUARES, June, 1955) and its staunch defense of square dance contests and exhibitions. We are accepting its invitation to comment.

It seems to us that a topnotch football coach extolling big-time college football as a great character building institution could not have done better. Of course the article might have dwelt upon the co-operative virtues of contests and exhibitions, but that is a minor lapse in an otherwise masterly statement.

The article compares the square dance show to such rugged team spectacles as rugby and hockey. That touches off in us visions of the square dance going bigger and better—down the road of varsity athletics. Our thoughts lead us to how star dancers could be enticed, subsidized, bought and paid for like star athletes. Amateurs would be professionals and vice versa. We might see major and minor dance leagues, and farm clubs to boot. And sharpers might even fix a contest occasionally as the basketball gamblers do once in a while. We ordinary dancers could retire to the side lines and root for our favorite square dance teams and faithfully keep track of their win-loss percentages.

It is said that some rival dance clubs have enterprisingly anticipated the athletic team trend. We are told that they

have raided other clubs for talented performers so they can win more contests and shine at more exhibitions.

A little item like the following should not disconcert those of us who promote square dance contests among school children:

... fifth and sixth graders gave a square dance program, with parents and children of other grades as audience. The youngsters wore colorful costumes of Western flair and flavor and it was as charming and delightful a performance as you're likely to see in a school anywhere. They danced with all the exuberance of healthy childhood and, obviously, they were having a wonderful time. The audience had fun, too. It was young America, in the best tradition.

But, at the end, a committee of judges representing the Parent-Teacher Association announced the winners. One group of fifth graders and one group of sixth graders were pronounced "best." And the other dancers went away, forgetting the fun they'd had, remembering only "we lost."

And what was really lost was the spirit, the spontaneity, the wholesome pleasure of the whole afternoon—the basic value of a program to which the music, art, English and physical education departments had all contributed. All had worked hard, shared, cooperated . . . and a few had been selected "winners."

(From an editorial reprinted by INFORMATION SERVICE, May 12, 1951 and originally appearing in THE REPORTER DISPATCH, White Plains, New York, April 3, 1951.)

Perhaps, what dance contests need is a little more thought and all will be well.

At any rate, the square dance Golden Rule might well be "Beat the other team, or they'll beat you." For only the fittest ought to survive. And they shall be our dance elite.

After all, square dance contests and exhibitions stir up interest and are popular. A few unkind persons have insisted that the same may be said of bullfights and crime comics. But let us not be deterred by such far-fetched comparisons.

CALLER SPEAKS from 10

comes out thataway. But to try and cover up your deficiency at the expense of the dancers is strictly an ostrich-like approach to the situation. You're not fooling anybody. You're the leader, at least while you're at the mike. Why not be fair to yourself and your fellow dancers and take the responsibility?

P.S. I sincerely trust that this admonition will be accepted in the spirit in which it is given, i.e., one of reminding callers of something I feel sure we have all been guilty of at one time or another. The general level of calling has certainly risen very markedly during the last several years. It's a responsibility that should not be treated lightly. Let's keep up the good work!

Gus Empie

Coulee Dam, Wash.



RECORD REVIEWS

Folk Dancer records. 10-inch, plastic, 78 rpm.

each, \$1.78

- # 1505. St. Anne's Reel//Reel de Ti-Jean
- # 1506. Reel de Montreal//La Bastringue
- # 1507. Bob's Double Clog//St. Lawrence Jig (6/8)
- # 1508. Indian Reel//Maple Leaf Jig (6/8)
- # 1509. Mount Gabriel Reel//Reel de Charlebois
- # 1510. Reel Salle St. Andre//Set de Ronfleuse Bobell
- # 1511. Steamboat Quickstep (6/8)//Big John McNeil & Mason's Apron
- # 1512. Alley Crocker's Reel//Lord MacDonald's Reel
- # 1513. Mason's Apron//Big John McNeil

On a Saturday night in Montreal there are perhaps 40 dance halls open, and full of dancers. Half of the dancing at these halls is square dancing and how the French do love it! But the name in big letters, the name which draws in the people, is not that of the caller. In French-Canadian square dance circles it's the fiddler they rave about. And with excellent reason, as those who've danced in Montreal can testify.

When fiddlers gather, they speak with awe of the name Jean Carignon, and of the things he can do on a fiddle. Your reviewer has sat amazed for hours watching "the little Frenchman" perform triplets (even quintuplets) in the midst of tunes which most fiddlers saw through about like Chopsticks. The sheer brilliance of this fiddler does not come across completely on the above series of his records, partly because good taste requires that other instruments be present and also because these records are primarily for dancing, not listening; but as square dance music we feel these are among the best ever issued, especially in the French-Canadian idiom.

In response to a suggestion prompted by our recent editorial on the subject, we have indicated which tunes are 6/8.

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NEW

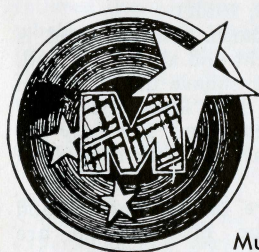
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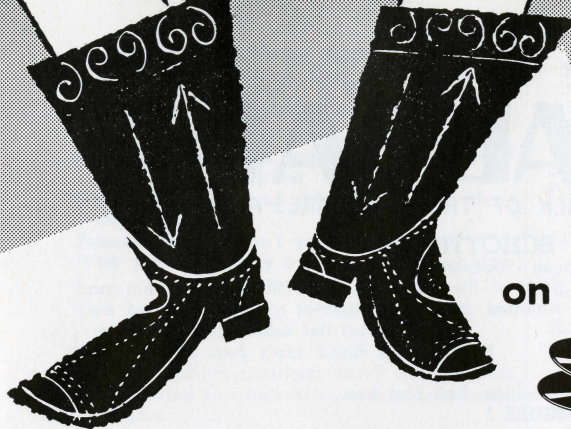


Music for Square Dances by Frank Messina and The Mavericks

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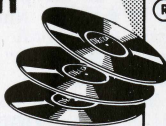
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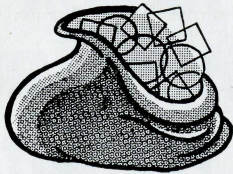
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CHESTER SCHOTTISCHE

(American - Couple)

Chester Schottische originated in the park of the same name in Cincinnati, Ohio and retains the flavor of Cincinnati of the Gay Nineties.

—Frank and Olga

Record: Folkraft #1101 "Chester Schottische"

Formation: Couples facing counterclockwise.

Starting Position: Couples in Varsouvienne position, Left foot free.

FIGURE I

Measure

- 1 TAP LEFT TOE TWICE diagonally forward left (counts 1, 2; 3, 4)
- 2 STEP SIDWARD LEFT on Left foot (1), CROSS AND STEP ON RIGHT FOOT IN BACK of Left (2), STEP SIDWARD LEFT on Left foot (3, 4).
- 3-4 Repeat pattern of Measures 1-2, starting with Right foot.

FIGURE II

- 9-10 TWO SCHOTTISCHE STEPS FORWARD starting with Left foot.
- 11-12 FOUR WALKING STEPS FORWARD (L, R, L, R).
- 13-16 Repeat pattern of Measures 9-12.
Note: Measures 9-10 may be danced with two TWO-STEPS instead of two Schottische steps.

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★ AUSTRALIAN WHIRLAWAY

(Introduced 1955 by Madeline Allen, Larkspur,
Calif., after a suggestion by Bert
Wilson, Australia)

**Couple number one turn back to back and
With your corner box the gnat**

Gent 1 and lady 1 change places with their
corners.

Head two couples go forward and back

Gent 2 with lady 4 on his left, in position
1, go forward and back with couple 3.

Forward again and cross trail thru

Around just two then all join hands

Circle to the left to the promised land

Couples in head positions cross trail thru
and each individual move around two
people; then all circle left eight hands
around.

Circle to the left in the same old way

Break that ring with a half sashay

Just one couple is in a position to do this.
In this case it is gent 2 with lady 4 on his
right; these two people half sashay and
change places, the rest keep circling.

Circle to the left in the same old way

Break that ring with a half sashay

Just two couples may do it this time. In
this case it's gent 1 with lady 4, gent 2
with lady 1.

Circle to the left in the same old way

Break that ring with a half sashay

Three couples may do it now: gents 4, 1
and 2 with their original partners. After
this third half sashay each gent has
original partner on his left.

**Everyone swing your corner . . . promenade
home**

SUNFLOWER SQUARE

(Introduced 1953 by Chip Hendrickson)
Oceanside, L. I., N. Y.)

Record: Western Jubilee #807

INTRODUCTION

Now you allemande left the corner, a right hand to your partner

Grand old right and left, boys, now don't step on her

Promenade and don't you dare be late
With your sunflower from the sunflower state

FIGURE

Two head couples go forward and back, forward and right and left thru
Turn around and right hand star around

From opposite positions, head couples form right hand star and move around to original corners.

Left hand round the corner and all swing your partner she's the flower of your heart
Do si do the corner and a left hand round your partner

Go back and take the corner and all promenade her

Promenade, you've got a brand new date
She's your sunflower from the sunflower state
Repeat figure once more for heads, then twice for sides.

ENDING

Allemande left with a grand right and left
When you meet your honey, boys, just take her by the hand

Promenade that flower, she's your one, one flower

She's the flower of your heart.

END OF THE WORLD

(Introduced 1954 by Dick Charlins, Wayside, N. J.)

Record: Western Jubilee #807

INTRO., MIDDLE, ENDING

Allemande left the corner then you walk on down the lane

It's a right and then a left and then the four little ladies chain

Chain 'em over turn 'em round and chain 'em home again

Then you all join hands and circle left
Break and swing your corner lady 'round

Then you promenade go all around the town
Yess you promenade her home, hey! that ought to be your own

So you swing at the end of the world

FIGURE

Head two couples lead to the right and circle twice around

Head gents drop the left hand form two lines
Go forward eight and fall back, then two ladies chain across

Turn 'em round and chain 'em down the line
And one more time you chain 'em cross the hall

Then promenade now look out don't you fall
Oh! you promenade her home and then you swing her

Yes you swing at the end of the world

Sequence: intro., figure for heads then sides (or heads lead to the left), middle, figure twice, ending.

You've always wanted to dance a MINUET!!

(We know—we have, too.)

Dena made a lovely minuet—in 3/4 time. Fred arranged the old, enchanting music. Pappy fitted the two together, like a glove to the hand.

And here is a very simple, very beautiful, and entirely **different** dance,—

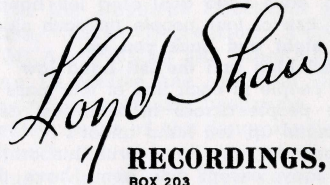
A 1955 dance that can remember when it wore powdered hair and velvet breeches!

And we've backed it with a stunning Grand March, played with great style by Fred Bergin's fabulous one-man band—with "pipers"!

X-67 WALTZ MINUET (By Dena M. Fresh)

X-68 GRAND MARCH (The Bluebelles of Scotland)

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SMILES MIXER

(By Johnny & Charlotte Davis, Covington, Ky.)

Record: Decca #29403 "Smiles"

Starting Position: Open position, facing LOD. Directions are for men; women use opposite footwork. Start with outside foot free.

Measure

1-4 WALK, WALK, TWO-STEP; WALK, WALK, TWO-STEP

Two walking steps and one two-step; repeat. End facing partner.

5-8 SIDE, BEHIND, SIDE, TAP; CROSS OVER, 2, 3, TAP.

One grapevine moving to the left: step left to side, cross and step right behind left, step left to side, tap right toe in front. Change places with partner in three walking steps, starting on the right, and a tap of the left toe—lady makes L face turn under man's right arm during the cross over.

9-12 SIDE, BEHIND, SIDE, TAP; CROSS OVER, 2, 3, TAP.

Repeat 5-8 in RLOD.

13-16 SIDE, CLOSE, SIDE, CLOSE; WALK, 2, 3, 4.

Two side-close steps to left; man then walks forward in LOD while woman turns away and back to meet new partner.

Dance is done a total of 7 times.

Northern Junket

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.

RALPH PAGE

182-A Pearl St.

Keene, N. H.

THERE SHE IS!

(Introduced 1955 by Luke Raley, Calif.)

All four ladies grand chain across
Head two couples right and left thru
Same two couples lead to the right
Circle up four then form a line

Couple 1 in position 3 lead to couple 4; couple 3 lead similarly to couple 2. After circling, each head gent drop left hand to form a line of four people on each side.

Forward eight and back you go
Right hand high and the left hand low

Center people in each line of four pass the outside people across in front just as in "right hand up, left hand under".

Each gent is now home with his original corner lady, except side gents have their corners on their left.

Side two couples lead to the right
Circle up four then form a line

Since side gents have present partners on their left there will be two gents together in the circling here,—gents 2 & 3 are together and so are gents 4 & 1. The gentlemen break, so that each side gent drops right hand, to form new lines of four at head positions. A gent is on either end of each line.

Forward eight and back you go
Spin the gents and let 'em go

Same as before except it is two gents who are outside people in each line and who are passed across in front.

All four ladies pass through

Turn to the left go single file

Gents turn around meet your partner with the left hand

Do paso . . . etc.

Each lady pass through to opposite side then left face and move around outside behind the gents; each gent turn around to meet his partner with the left hand.

Let's Dance

Bound volumes of folk dance descriptions used as basic instruction books by most folk dance clubs.

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THE QUAKER'S WIFE—contra

1-4-7 etc. active, CROSS OVER

Beats

4 **Between the men and separate**

4 **Lady go right and the gent go left**

Active gent move across to join active lady going between gents 2 & 3, separate (lady right, gent left) and go around one person to meet again in the middle.

4 **Between the woman and separate**

4 **Gent face up and the lady face down**

Active couple, lady on left of her partner, move between ladies 2 & 3, separate (lady left, gent right) and go around one person. Lady 1 end between couple 2, facing down; gent 1 end between couple 3, facing up.

4 **Forward six and the sides fall back**

4 **Active couple to place in line**

Couples 2 & 3 fall back to place while couple move to positions in line between couples 2 & 3, lady between two men and gent between two ladies. This accomplishes the progression; there is no cast off in this dance.

8 **Forward six and back**

Note: As you go forward and back here identify your contra corners because they are not across from you. Your first contra corner is the person on your left; the person on your right is your other one.

16 **Turn contra corners**

16 **Down the center, same way back to place**

History: This one was adapted in 1954 by the Summit (N. J.) Country Dance Group from "The Bonny Breast Knot," a Devonshire (England) dance for three couples.

CORNERS OF THE WORLD or RED DOG

(Introduced 1939 by Pat Pattison, Santa Fe, N. Mex.)

Head two couples bow and swing

Sides divide to the corners of the ring

Heads go forward right hand star

Once around the way you are

When you get done go cross trail thru

New corners left with a left hand swing

Right hand round your own pretty thing

Sides divide to the corners of the ring

Heads star by the right with a ding dong ding

Once around in the middle of the land

Cross trail thru to a left allemande . . . etc.

NOTE: This figure is very significant, historically, for the "cross trail" stems directly from this figure, the first to utilize this movement in modern square dancing. We note with the usual ho-hum, though without surprise, that someone in California is claiming this as an original figure now under the title Red Dog.

PATTER 9 (for Gobel fans)

Allemande left and don't be immobile

Grand right and left with George Gobel

Hand over hand with each dirty bird

Then promenade along with the thundering herd

Promenade your gal around the floor

Cause you can't hardly get them kind no more —Johnny Barbour & Lou Hughes, Calif.

STORY from 5

With the Americanization of the square dance, we notice the development of something new in the realm of dancing—the caller. True, in some of the old English dances prompters were used, but their function was hardly more than to announce the changes in the figures and was usually done in a monotone. Not so with our early callers. They made their calls a part of the dance, adding extra patter words to fill in the extra beats and sometimes keying their voices in tune with the music. The fact that squares were more difficult to learn and to dance made it necessary for one of two things: either all the dancers had to learn the sequence of the figures, or some one person had to learn them and “call” the directions as they were to be executed on the dance floor. Most often this duty fell upon one of the musicians, though sometimes one of the dancers did it from the floor. A fiddler-caller in Irving’s “Legend of Sleepy Hollow” is described as “bowing almost to the ground and stamping with his foot whenever a new couple was to start.”

As far as we know, the first record of calling in this country was published in 1828. Bernard, Duke of Saxe-Weimar-Eisenach in his “Travels through North America” states that he attended a ball at Columbia, S. C., where the figures were called by the fiddler.

Another development took place in the late nineteenth century. Whereas formerly the whole dancing world looked to Paris for the “latest dances,” in 1857 we find the French dancing-masters, Cellarius and Martin, contriving “quadrilles L’Americain” in which they did Parisian versions of our Forward Up Six, Grande Allemande and other American figures.

Then came a few decades when square dancing in a manner of speaking lost

favor in the sight of the Church and society. These years, 1890-1930, saw many changes in our American way of life. For one thing, the change in the styles of women’s dress made it difficult to go through the intricate square dance figures. Also, we went through our first world war which left us in a slap-happy condition in which a number of hybrid dances such as the Charleston, the Bunny Hug and others caught the fancy of the dancers.

The late twenties and early thirties saw a gradual return to the “country style” dancing. This trend was given impetus by the writings of Cecil Sharp, Elizabeth Burchenal, Lloyd Shaw and others. Several colleges began classes of folk and square dancing in conjunction with the Physical Education programs. Also, City Recreation Departments, YMCAs, YWCAs and other agencies began to realize the value of dancing in their recreational programs. More recently, some of the denominations of the Church have incorporated folk and square dancing at their camps and conferences and in their overall program of Christian Education.

During and following the second world war, the USO and other organizations carried our American style of square dancing to the far corners of the earth, wherever our soldiers were stationed. Thus the pure wholesome joy that can only be found in a good old American square dance was introduced to the world at large.

Many times it has been our pleasant experience to see social leaders and shop-girls, merchants and milkmen, financiers and farmers, dancing together in the same set, with no thought of social or economic position, sharing together the fellowship of square dancing, demonstrating that it is truly democracy in rhythm.

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#201—Jessie Polka/Cotton Eyed Joe

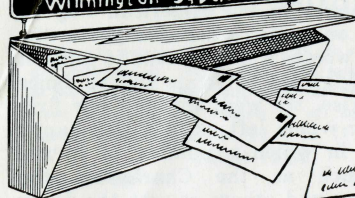
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LETTERS

FROM
OUR READERS

Name It Clearly

Editor:

This last issue of AMERICAN SQUARES is the first one I've really had a chance to go thru from the first page to the last and I want to say it is quite a magazine. I had a few things that were bothering me but never said anything about it. This issue has some of the things I had in mind, plus a few others, such as:

We have had dancers come to our dances from other parts of the country and from Canada who thought they were square dancers. Don't get me wrong—I'm not griping about that. Their dancing at home had no connection with square dancing except for the name. They thought they were learning squares but they were learning running sets, contras and folk dances—nothing to do with a square. They were disappointed and so were we. There wasn't much we could do to show them a good time except to get them into a few simple squares so their evening wasn't a complete flop.

Some of our local dancers have found the same thing in their travels to the east and to Florida. They get all dressed to go to a square dance and when they get there, find that it isn't a square dance but ballroom dances and maybe circle two-steps and mixers.

I don't know if I'm making myself clear or not but I do wish the dances around the country would be called by their right names.

Thanks for a real good magazine and if you have any ideas for a solution to this problem I'd sure appreciate them.

—Frank Anderson,
Oconomowoc, Wis.

● Unfortunately, there's no way you can insure the accuracy of a notice on square dancing. We have a great deal of trouble in the hills of Pennsylvania where they advertise "square dancing" and what they mean is a barroom brawl. The best thing to do is to know the people in the area who are real square dancers and ask them. In connection with this, you may always write us for names and addresses in the event you're going any special place; also, a copy of the National Directory of Square and Folk Dance Callers, Teachers and Leaders can be a great help.

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Exhibitions Again

Dear Rickey:

Regarding the article "More About Exhibitions" by Sam Jacks (AMERICAN SQUARES, June 1955):

It seems that there are more wholesome ways of stimulating square dance interest than the contest and exhibition, as recreation leaders well know and as the pages of AMERICAN SQUARES eloquently testify.

It seems, too, that we should not be alarmed at the possibility of spectators becoming square dancers when our aim is to promote interest in the dance.

My fraternal best wishes to Mr. Jacks in his spreading of square dance good cheer.

—Arthur Katona,
Golden, Colo.

B&R Bouquets

Dear Mr. Kaltman:

Your method of handling orders, and the dispatch of handling, and the promptness and carefulness is agreeably surprising and deserves support.

1. Completeness of order. You are Good! Also, I like your straightforward comments concerning sub-standard stuff, and your viewpoints concerning equipment, etc. None of this wishy-washy stuff, nor any begging the question.

2. Delivery time—Excellent again; much better than nearby services.

3. Actual cost—some of the discounts are attractive and make for a lower net cost, even after paying the postage, but the difference is not too great a factor.

Also I appreciate your catalog, but having a rather complete library of records, I only order the old ones when I break one or when it gets in bad shape, and am interested mostly in acquiring the newer ones issued each month.

—H. R. Eicher,
Sarasota, Fla.

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Canadian News Notes

Compiled by Harold Harton, Toronto

By Ede Butlin,
Richmond Hill, Ontario

Pairs 'n' Squares Summer Dance School, under the very capable direction of Harold Harton, has just completed its most successful course.

For the past two years, we have been fortunate enough to obtain Geneva Park on Lake Couchiching in Ontario as the locale for the course. This park is under the direction of the Y.M.C.A. and offers the very best in service, convenience and natural beauty. Should it happen that anyone has excess energy left on such a venture as ours, there are excellent facilities for swimming, boating, tennis etc.

In my opinion, the quality of leadership and the Staff of Pairs 'n' Squares this year could not have been any better. As every Ontario dancer is aware, Harold Harton is absolutely tops in his field. Not satisfied by being an excellent organizer, administrator, instructor and caller, he always manages to be everyone's best friend as well.

Due to Rickey Holden's tremendous popularity on patter calls at last year's session, he was naturally included again as a member of the staff. This year, however, he cemented his international and marital relationship more firmly by bringing his charming elf Marti along. Encore, Rickey!

Bill Castner of Alameda, California, took complete charge of all singing calls and, with Bill's reputation, that's 'nuff said in any man's language. "Throw in the clutch and you put her in low!" rang out through the pines, day and night. The Wigwam Chief with the built-in tom-tom further added to our pleasure by bringing Gretchen, his beautiful squaw.

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Ralph Page—the Great White Father of contra dancing—came accompanied by a cigar and a super-sensitive right leg! This Reluctant Dragon from New Hampshire was given a particularly warm welcome by the Canadians for many reasons—because he increased our knowledge and thereby our pleasure in dancing contras; because he loves music as we do, and because he is Ralph Page, than which there is no finer. Pad up your shins, Dad, you haven't seen the last of your Canadian f(r)ieinds' tamerack 'er down!

The registration at camp represented a good cross-section of Canada, from Nova Scotia and Quebec in the east to Winnipeg in the west, with all of our Ontario districts attending in full force. Our good friends from below the border brought greetings from New York, New Jersey and New Hampshire as well as Ohio, Pennsylvania, Massachusetts and Delaware. California and Texas relinquished their bloody rivalry under the mesmeric influences of our beloved Geneva peace. The warm fellowship, the goofy stunts, the inspired limericks all made for a "jolly" good time.

This year, a completely spontaneous love of Israeli dancing flared up. Having in camp such enthusiasts as Mort Fromson of Winnipeg, Sydney Dictor of Philadelphia and Jack Hunter of Dayton did much to fan the flame. This mutual sharing of native dance lore and folk music, such as Maurice Hennegar's stirring rendition of a "maggotty butter" ballad, is a very great part of every successful course.

The couple dances, circles and mixers so beautifully taught by Harold Harton showed a nice sense of discrimination. His new dances have survival value, which is of course the final award of merit. The Geneva Waltz, for instance, is a haunting thing—particularly when danced to Harold's recording on the Dominion label (P.R. 1735). It will be enjoyed by all who love a good flowing waltz and will be long remembered by the campers as we sing, "Geneva, I dream of you!"

EASTERN NEWS NOTES

Cleveland Area

Square dancing in this area is growing, and in the fall we hope to have a number of new classes for beginners and a good list of clubs and open dances . . . Gerry and Gertrude Thompson, on a trip to New England, enjoyed the sincerity and fellowship at the Calico Squares of Bucksport, Me., with Collin McDonald and Vince Connors, club callers . . . At the CACA meeting June 19, election of officers made Harold Neitzel president, Joe Hritz secretary and Ted Keller treasurer. Entire program of this meeting was taped and the callers danced to their own calling, courtesy of Walt Wentworth. A committee consisting of Walt Wentworth and Ange Dalessio was appointed to set date and place for a fall jamboree . . . New officers for Lakewood Squares are Bob Havens, Jane Richards, Betty Havens and Jim Recupero . . . New officers for Harding group in Lakewood are Gordon Richards, Bob Havens, Paul and Kathryn Muntz, Mathias and Eileen Tabor . . . New officers for Olmsteders are the Dale Heckers, the Ken Stones, the James Ditmyers and Mr. and Mrs. C. Chandler.

Harold Neitzel

New England

The 10th Annual county dance festival in honor of Lawrence Loy was held in Amherst, with Bob Brundage as emcee.

Ted Sannella has returned to his Friday night group in Cambridge.

Abe Kanegson is taking over Ralph Page's Tuesday night dance at the Boston Y during July and August.

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Ralph will be back in New England for his Peterboro Folk Dance Camp Aug. 15-27. Duke Miller will call Ralph's dances at the Peterboro Country Club on Friday nights, in Marlboro Sat. Aug. 6 and 20, and Frankestown Sept. 3 and Labor Day.

The Rockport Arts Association Friday night dances which began in July with Joe Perkins calling will continue through August.

Miss Lillian Ross, Adjudicator for the Royal Scottish Country Dance Society, is in Boston. She has run the Boston Branch's certificate class in July, and will repeat in the fall.

Tom Lenthall

New York—Central Area

Al McLeod was on the staff at Camp Teela-Wooket in Vermont. Syracuse dancers are glad he's moved here, but sympathize with the Long Islanders who lost him.

In Syracuse, Mel Weinberg has been leading at the YMCA, and Al Draper in the City parks. Don Miller leads at Cornell on Mondays in July and August.

Campers at Maine Folk Dance Camp included several Ithaca folks as well as Rose Strasser of Brockport. She's on the staff of the Teachers' College there, leading dancing as fun rather than as calisthenics.

Vern Steensland

Pennsylvania

On Saturday, Aug. 6 at Lenape Park, some four miles from West Chester, the 27th Annual Old Fiddlers Picnic will be held. Last year this affair drew a crowd from ten states. Everyone is invited, and musicians, singers and dancers are asked to take part.

Chris Sanderson of Chadds Ford will be in charge of the program, Ben Kelly in charge of the dance floor and Mrs. Ben Kelly is secretary. Festivities will last from 10 a.m. until midnight.

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SQUARE DANCE - -



Plans are underway for **MIAMI VALLEY'S** (Ohio) first annual Dance Festival, to be held at the Fairground Coliseum in **DAYTON** on Oct. 29 and 30 . . . **CHICAGO** looks forward to their biggest International Festival yet, when they hold their Fifth on Nov. 5 . . . First Atlantic Square Dance Convention is slated for **BOSTON** on Nov. 11 and 12 . . . New officers of the **SOUTH BEND** Callers Club to take office in September are Warren Weaver, Ray Black and Andy Smithberger.

Square dancers throughout the Southwest are saddened by the news of the recent death of Frances Lawrence of Houston. A 17-year employee of the Recreation Department, Frances was probably best-known as the director and caller for the Houston Honeys.

NORTH DAKOTA Square Dance Association is now keeping their member

clubs informed of events in the square dance world via a monthly News Letter . . . **OHIO VALLEY SD** Association will hold their 5th Annual Jamboree on Sept. 18 at Coney Island's Moonlight Gardens, ten miles east of Cincinnati . . . **NORTHWEST IOWA** Callers Association elected Kenny Nelson as president and Mrs. Ray Newman as secretary at their June meeting . . . Cleverest birth announcement we've seen in a long time is that announcing the arrival of Robene Elaine, daughter of Mr. and Mrs. Clinton A. Medbery, Jr. of **HARROGATE, TENN.**

From **CHICAGO**: Folk dances most popular among local groups are Kalvelis, At the Inn, Dutch Foursome, Alexandrovska, La Russe Quadrille, Eide Ratas, Totur, Romunjsko Kolo, Meitschi Putz Di, Miserlou, Mayim, Circle Totur, Road to the Isles, St. Bernard Waltz and Black Forest Mazurka. These dances will be included in future local festivals.

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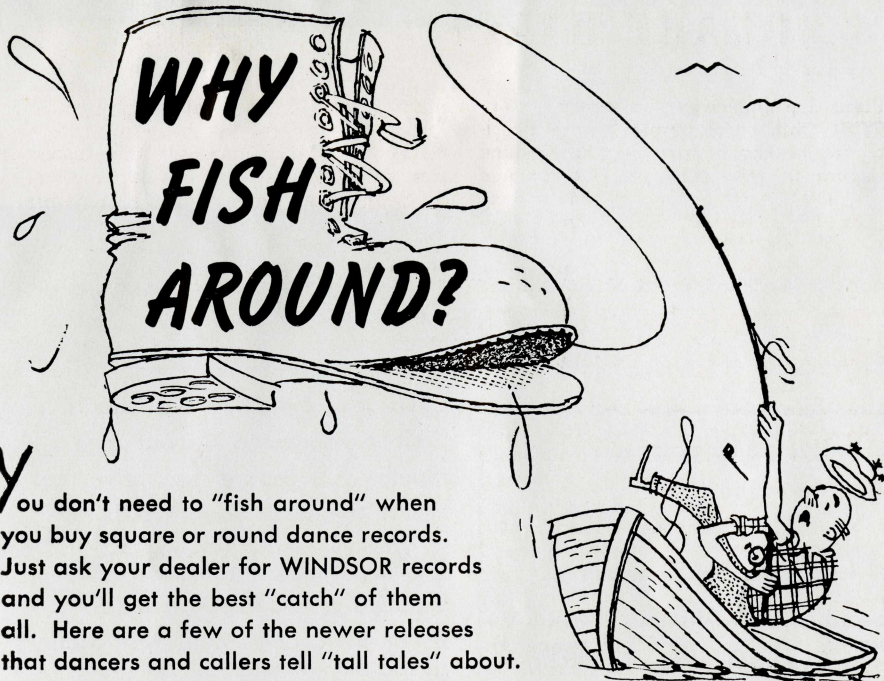
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DON'T FORGET, the only Summer School sponsored by American Squares Magazine this year is the Kentucky School, at Hazel Green Academy, Hazel Green, Kentucky. There will be two separate five day sessions, each a complete course in itself. The first week begins August 22nd and the second on August 29th. For further information write to the Registrar, Miss Shirley Durham at 523 West Hill Street, Louisville 8, Ky., or write us.

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