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AMERICAN
SQUARES

THE MAGAZINE OF
AMERICAN
FOLK DANCING

VOLUME XI NUMBER 7



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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 11

MARCH 1956

NUMBER 7

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First--What Do You Want?

The question I am asked most frequently by callers and leaders, as I travel through the United States and Canada, is "How can we improve our dance activity?"

This is almost impossible to answer as it stands, for first of all, it's necessary to know what **kind** of activity you ultimately want in your area. If the leaders and callers are existing in a good state of cooperation, they must first decide in what direction they wish the movement to develop; then they may take advantage of the experience of others in order to obtain the best possible situation.

Do you want a group of healthy, growing clubs, directed by cooperating leaders? Do you prefer an open dance activity, where various forms and styles are available as people wish? Do you feel that a standardized area is to be preferred over one where individuality is the keynote? Do you feel that callers are the best choice to regulate the activity, or should control rest in the hands of the dancers themselves?

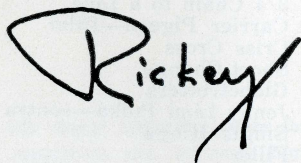
There is nothing wrong in deciding in favor of any of the above conditions, but a decision must be reached by all those who influence the movement in a given section. If the leaders are at variance, it's always possible to come to some sort of acceptable compromise, **provided** the leaders are able to think first of the welfare of the activity, and not primarily of their own personal gain. Incidentally, such unselfish thinking will result ulti-

mately in more personal advancement for all concerned.

Having decided what the best form of activity is for an area, the leaders may then begin to formulate plans to obtain the desired result. This is the stage at which the visiting caller may be able to advise them, for he has observed similar problems in other areas, and has seen many attempted solutions.

If the "old-timers" in an area oppose the direction in which the leaders feel honestly and sincerely the movement should go, I can think of no better advice than that propounded frequently by Ed Gilmore, who says "Don't fight 'em—drown 'em. Drown 'em in floods of new dancers exposed to and nurtured on the theories of the leaders with the best interests of the movement at heart."

It couldn't be better said. **BUT**—before you let loose the flood-waters, make sure your channels are clearly marked. Know where you're going before you start on your way. If your direction is definite, the path will not be hard to find.



OUR COVER: This month's happy dancing pair, the traditional lion and lamb of March, introduce an artist new to our readers but widely known in his community—Hamilton D. Ware of Arden. Outstanding in art circles for his versatility and skill, we welcome Buzz Ware to our family, and hope that he will delight you with many more covers to come.

GOOD CLEAN FUN!

I've just come home from a fine evening of square dancing. I'm all a-glow with a feeling of good fellowship. It's been lots of fun and I've certainly met some charming people. After critical examination, I've decided that the bones inside my right ankle are not really shattered, and after a couple of weeks in a splint those two toes on my left foot ought to be perfectly all right. The bruise just above my elbow won't show at all if I wear long sleeves for a while.

I wish I could figure out what comes over some gentlemen when they meet a strange lady in the course of a square figure. I feel sure they don't treat their wives this way, or they'd be widows by this time.

Let me hasten to aid that I realize most of the damage is my own fault. In the course of progression through a figure, when three successive gents have taken my right hand, pulled it across in front of me and firmly spun me in a counterclockwise twirl, I have only myself to blame if the last male character takes my hand in exactly the same way and flips me deftly into a clockwise spin. I'm old enough to be on my guard against such maneuvers, and I cannot blame the resultant dislocated shoulder on anyone but myself.

To my way of thinking, there's nothing in square dancing to equal a good hearty swing. The way some of the boys execute it, there's nothing to equal it any where! Perhaps if I were to embroider a series of arrows on the back of my dress, pointing to a spot just above my waist-line, it might enlighten the gents who are prone to clutch me somewhere between the shoulder blades. I doubt that anything can discourage the fortunately less frequent individuals who consider their massive mitts as an adequate replacement for a bustle.

As I say, I like to swing. Maybe I'm old fashioned in my ideas of how to swing. I came to this reluctant conclusion after a few whirls with a gent I met last week. His idea is to rest a lady against the frontal protuberance he's spent decades developing, place his hands beneath her armpits and gently jiggle her up and down, making sure her feet clear the floor on every other beat of music. I cannot tell whether he originated this technique dandling babies or

shaking cocktails, but, since I fit into neither category, I am less than wildly in favor of it.

Even with a gent who knows how to swing well, there always comes the perilous moment when the swing is ended. He may end with the music, if I've been living right, and set me down in such a position that I can go easily and comfortably into the next figure. Chances are, however, that suddenly he'll tire of the whole enterprise and just release me in mid-air. Most of these men are courteous enough to wait until I come racing back from three squares down the hall, where I may possibly have landed on hands and knees.

Then there's the play-boy, who turns up at least once during the course of every square dance. He's the one who thinks it is great fun to put his own interpretation to every call, and to be unique and original in his execution of the same. This may be all right if the other seven people in the square are mind readers, but to anyone even slightly unsure of herself, he is completely demoralizing. If you were not unsure when you start out in a square with him, you certainly are when you finish.

The last time I danced with one of these boys in the square, he was making a point of going to his opposite lady for every allemande left. The fact that he trod heavily on his corner (me) each time he pulled this cute little gimmick just added to the fun. And after all, if it isn't fun, why square dance?

This same boy gets positively fiendish when a once-and-a-half is called. He will never settle for less than two revolutions—preferably three. The fact that some of the other gents in the square are quick enough to hook my free-flapping arm as we spin by, and exert their pressure the other way, doesn't deter him in the least. After all, it isn't his spine that is being split down the middle—only mine.

But it's all a wholesome recreation. Right now the only form of amusement more wholesome which comes to my mind involves twenty-two males and a ball commonly referred to as the pigskin. In this activity, the pigskin at least has a fighting chance to get up in the air and catch its breath!

WE GOT A LOT . . .

By John J. (Jack) Hess

An Open Letter to Charlotte Underwood (The Atlantic Convention . . . It Went Thataway, American Squares, December, 1955):

And so your favorite caller(s) did not get enough time to show off his-or-her-or-their talents! We can gather no other theme from your pronouncement.

We are sorry for you, Charlotte, and amazed that anyone could attend the Convention, mingle with those thousands of happy people, and come away with such a feeling of resentment as you describe in your little piece.

Although we do agree that those you name are great leaders of the dance activity in their own bailiwicks, we also believe that they are **not** the **only** callers or leaders in the East who can call or prompt dances with precision, voice personality, etc., etc., for dancers' complete enjoyment.

We sincerely believe that the vast majority of the 6,000 folks who went to the Boston Convention, went there to enjoy themselves—and **did enjoy themselves**; also that a great many people went to the Convention for the sole purpose of making new friends and renewing old friendships. (That's the main purpose of square dancing, isn't it?)

And we are just as firmly convinced that very few dancers went to Boston to dance to any one caller. Most of us went to dance to as many as possible. (Oh, yes, there were a few hero-worshippers who headed elsewhere as soon as their caller finished his stint.)

But most callers and leaders went to the Convention to hear and dance to other callers—to **learn from others**. Aside from the paid main attractions, those of us who did call, did so by request, as a courtesy, to show our personal and/or area styles.

Looking back at the Convention and the many jobs needed to be done to make it the success that it was, I am convinced that if I (or even you, Charlotte) had had the job of arranging the program, choosing those to lead the discussions, choosing the callers and for how long each

should monopolize the mike—we probably would have made even more mistakes than those who did do that thankless job.

We feel that our time at the First Atlantic Convention was completely compensated by the friendships fostered and nourished, and by the useful material to which we were exposed.

In fact, we learned a lot more than we feel we are capable of using. Even though some of our questions were left without definite answers, the discussions led by the various experienced persons had the effect of starting our own processes of thinking whereby we might find our own answers to problems which bother us.

Because you get so little out of the Convention, Charlotte, I take this privilege of giving you a partial rundown of some of the thing we got out of the First Atlantic Convention:

First, and most important to us, we met a lot of friendly people.

Heading our list of information sources was Rickey Holden of Delaware, and, quoting from your little piece, "about as well-known as any in the square dancing Who's Who." Rickey monitored a session which concerned itself with "Calling and Teaching Techniques." Precision phrase-calling is a specialty with R.H., and we always want to hear how he puts together the various figures and breaks by which he makes the dance flow so easily for the dancers.

There was Manning Smith of Texas, who, with his lovely wife, Nita, are outstanding proponents of the modern round dance, and who teach great numbers of children in the art of round, ballroom, and square dancing. Since our special field is teaching small-fry, we listened to Manning tell about the techniques and psychology he uses when teaching children; we heard his answers to questions from those in attendance, together with the comments concerning experiences of those attending the session.

There was Pancho Baird of New Mexico giving forth with "Music and the Caller." Because Pancho is an experienced musician and an experienced caller, we got much out of his discussion

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of the close-working relation of the two; how each can make or break the other by inexperience or inattention to the importance of the other.

There was Al Brundage of Connecticut helping our thinking on the subject of "Caller's Duty, Caller Improvement, Programming for Beginners Classes and Clubs." We even discussed the subject of how classes and/or clubs might be started.

There was Ed Gilmore of California, who has taught as many if not more classes of beginners than most callers, giving forth with "Calling and Teaching Techniques for Beginner Classes." We believe our time was very well spent in that discussion session.

There was a first-class Cotillion to enjoy and observe. The New England Cotillion is almost a stranger to us, and we were thrilled by its stateliness, grace, and honest-to-goodness enjoyment, once we caught on to its spirit.

And we attended a contra clinic headed by Duke Miller and Ralph Page. I'm sure you'll agree that these names are almost synonymous with the word "contra."

We tried out some new dance material

by Paul Hunt, whose "Eight Yards of Calico" has long been a standard source of material for us. (Ah, yes, there's your name.)

While we were attending one discussion period there were many others going on at the same time, so we had to miss sessions which I'm sure were equally as interesting as those we did attend. In fact, only because we split up, one attending one session while the other attended another, were we able to get into so many interesting discussions and activities.

And then we danced, and danced, and then danced some more. We did squares, rounds, contras, and even folk dancing. We made it a point to get into squares, etc., with complete strangers wherever possible. We danced with a lot of left-footers, but **no** unfriendly people.

In fact, dear friend, our experience at the Atlantic Convention was much like the little boy, who, after having eaten even more ice cream than he comfortably could hold was asked to have another plateful, said, "Gee, I guess I can't eat no more just now, my clothes is tighter than my skin." Then explained, "I can sit down in my skin."

AMERICAN *Squares* magazine

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We goofed last month! Correct dates for this school are August 19-26

RECORD CASE INDEX

By Vern Steensland

After buying a new portable record case our next move was to put the numerical "index" card in our "round file."** When we look for a record, it's the file number of it that we don't know. Thus a numerical list reminds us of the conversation, "Who was that I saw you with last night?" "What about last night?" "Whom were you with?" "When do you mean?" "Last night." "What about last night?" Etc.

When looking for a record it's more sensible to start with the knowledge we do have, which is the type of dance needed, its name, or the name of a square dance tune. With that background we took two measures, of which the first was to establish a single series of numbers. Now having two cases, we started the new case not with 1 but with 51. The second procedure was to make a single index covering both cases. For the index there are these possibilities:

1) What might serve a nimble mind is an index consisting of a single alphabetical list, each title followed by its number.

2) Not being nimble, we made up two pages consisting of several alphabetical lists headed somewhat thus:

couple	group
mixer	kolo
trio	other line and circle

The names of all routines too difficult for one-night stands we indented. In front of some of the indented items we made colored dots identifying routines which at a party can be taught rapidly to folks who know basic steps. These are usually short patterns such as Toting (waltz and pivot) and Koja-koja (polka).

**Wastebasket

Supplementing the above, we listed multi-purpose tunes, using headings such as:

square	waltz
contra (6/8 meter)	polka
atmosphere	schottische
foxtrot	other march
jitterbug	

3) About the above scheme one might complain that dances readily performed on the lawn, or dances popular with teenagers or with golden age folks, are not easily identified. That could be achieved by further coding of the lists already described, but separate supplementary lists are less clumsy.

Typing and Binding the Index

Carrying the index in one of the record cases defends it against loss and forgetting. Enclosing it in a plastic envelope defends it against scuffing. Such transparent envelopes cost about 25¢ each at a stationer's, the nominal stock size being 11 inches by 8½ inches. Later the 11 inch dimension was trimmed to fit the record case.

Using paper of that same size, we made an original and a carbon, lest the original be lost. We abbreviated carefully, getting three columns into the 8½ inch width. We left occasional blank spaces for entering new purchases—or gifts. We left the last 1½ inches blank for trimming to fit the record case. We used only one side of the paper.

There were two pages, one white and one colored. We put them back-to-back with a cardboard between. All that went into the plastic envelope which was then stapled with a paper stapler. Then with razor blade and straightedge the 11 inch dimension was trimmed to 9 and ¾ inches.

We are now a member of the Society of Those Whose House is in Order. We are learning to use this tool for rapidly making a program, or for dealing with a crisis arising in mid-program.

4th FESTIVAL IN INDIANA

The 4th Annual SD Festival sponsored by the Greater Indianapolis SD Callers' Association is planned for Thursday, April 26 at the Indiana Roof Ballroom. Twenty-one callers will put the dancers through their paces to music by the Indiana Roof Wranglers.

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ROVING EDITOR IN:

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By H. H. "De" Harris

KANKAKEE, Illinois—Driving home from New Orleans gave me a chance to do something I had long been wanting to do—that is to drop in on Frank and Bernice Sullivan. Frank is President of the Illinois Federation of Square Dance Clubs and was a very active officer of the Illinois Square Dance Callers Association up until the time of his illness. Frank had a heart attack about eighteen months ago. I am happy to report while he is still unable to work steadily, he is feeling good, looking good and planning for the future. Bernice has carried on during this trying period. I am sure she, as will all of us, will welcome Frank back to the microphone with tears of happiness.

PLAINFIELD, Illinois—We danced the New Year in to a happy beginning at the home of Dr. Cihlar. "Doc" is the caller for the Lower Level Squares (Basement Club). Peg and I were the guests of George and Dorothy Clements, our square dance companions of long standing. A real nice evening.

CINCINNATI, Ohio—Some of my earliest fond memories of square dancing center around this town. It has been quite a while since my last visit; in fact, the last time there, Gus and Marion Heisman were just getting square dancing going well. Now Cincinnati is an active square dance town with many good callers and a good sprinkling of dances throughout the week. The Hayloft is the nicest square dance barn I have ever been in. Gus and Marion, with the help of their many square dancing friends have created a spot where it is a pleasure to dance. It is located on Route No. 4, between Hamilton, Ohio, and Cincinnati, about 8 miles from Hamilton and about 15 miles from Cincinnati. Drop in if you are in the neighborhood. If there isn't a dance, Gus and Marion will either find one or make one for you. I met a number of the callers at their regular Sunday meeting of the Ohio Valley Square Dance Assn. Callers and presiding officers of square dance clubs are admitted to membership. The callers I met were Johnny Davis, Loretta Hartzell, Jerry Helt, and Ray Stouffer. After a short business meeting, we had a good fun dance. Howard Green, President of

the Buckeye Square Dance Club was my host.

NEWPORT, Kentucky—I attended a nice dance called by Johnny Davis. This dance is sponsored by the Recreation Department and it is free. It is held every Wednesday night at the American Legion Hall. Johnny is a skillful caller and the crowd is growing weekly as a result. There is the usual A. L. Bar downstairs but I am told the bartender's rueful comment for Wednesday night is "If I could sell water on Wednesday night, I would give the beer away free." You can make your own obvious remarks. I'll let it lay right there.

Another night, I dropped in on Loretta Hartzell at Deer Creek Commons Recreation Center. Loretta teaches a group out there on Friday night, a Recreation Department activity. "To Helt with your square dance" and I think it is a good idea. Jerry Helt is so busy, he covers Cincinnati on a dead run. Record company, television, classes, calling dates, etc. I don't see how he does it. A full time professional caller, you are going to hear a lot more about him as time goes on. A swell fellow and a top caller.

ROXBURY, Wisconsin—It was real cool in Roxbury, Wisconsin, one Saturday night in January,

And the boys and girls at Breunig's Hall

square danced to beat the record player (band)

When out of the night which was NINE BELOW

and into the din of the call,

There stumbled four dancers, fresh from the dinner table,

Peg, Dee, Barb, and Paul

Jimmy Beck was shouting a ragtime tune,

You could have heard about a mile, Folks danced hard just to keep warm, no time even for a frozen smile They are friendly folk at Tri-County Squares

and they meet every Saturday night, But as for me—please Ala-bamee

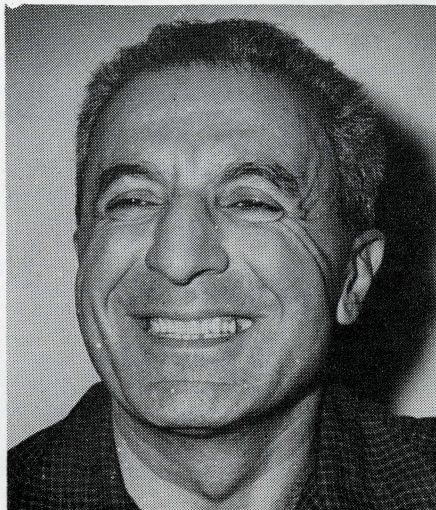
So I can get the frost out of my do-ci-does

(As you will note, even my meter was frozen).

PEOPLE WORTH KNOWING

Here at AMERICAN SQUARES we feel very strongly that the unsung heroes of the square and folk dance activity are those recreation workers who, with a strong personal interest in dancing, manage to make it an integral part of their community recreation program and still never lose sight of the fact that other forms of recreation are just as valuable. In short, we admire well-balanced people.

One of the most outstanding individuals answering this description is Michael Solomon, Supervisor of Special Activities with the Bureau of Recreation in Dayton, Ohio. We asked Mike as a special favor to "write himself up" for us and, with his usual prompt graciousness, the following report arrived. To it we would like to add our personal feeling that a good dancing situation exists in Dayton, and we have a strong impression that much of the credit for this belongs to Mike Solomon.



My first experience with square dancing was back in WPA days, around 1938. My interest in the field of recreation up to that time had been primarily in the area of sports. Deciding to extend this experience, I found social recreation to possess considerable attraction, and dancing the greatest appeal of all.

But somehow this particular phase of recreation became sidetracked during the next several years, as I got more deeply involved in the area of sports, with such jobs as secretary of the Dayton Softball Commission, the Dayton Amateur Basketball Commission, the Dayton Boxing Commission, Tennis Commission, and Municipal Golf Commission.

In 1947 my interest in dance was accidentally revived upon meeting a young couple newly arrived from the West Coast, who were rabid folk dancers. After talking for several weeks about the virtues of folk dancing, they finally prevailed upon me to try it out. We invited several friends into our living room, rolled back the rug, and received

our first lesson. The dance was Var-souvianna, or Put Your Little Foot Right Out. From that moment on I was a goner.

Within one year the City Recreation Division was sponsoring a flourishing folk dance club; within two years we were also sponsoring a square dance club. Today there are two square dance clubs, two round dance clubs, and one folk dance club sponsored by us. Another folk dance club (the original one that we organized) is presently being sponsored by the YMCA).

Recently we organized a Dance Council that includes some 15 clubs in the Dayton area. All of these clubs received their initial impetus from the City's Clubs.

My own interest in social recreation dancing has remained—thank Heaven!—as all-inclusive as possible. We have conducted and sponsored such events as: square dance jamborees; dance festivals; international balls; square dance, folk dance, and round dance institutes; demonstrations, exhibitions, and entertainments.

We have just recently got around to organizing our callers and dance leaders in an association, for the purpose of developing and improving leadership techniques and establishing a code of ethics. We have some dozen callers in the Dayton area at this time, all of whom are doing an excellent job in creating a good healthy interest in square dancing. Members of the association are called upon regularly to conduct classes for the City Bureau of Recreation in all forms of dancing. They are especially cooperative on our summer playground programs.

In the summer of 1955 the City lighted four major playground areas especially for square dancing. Square dancing on the playgrounds, for all ages, we have found, is doing it the hard way, under

usually difficult conditions. However, with the cooperation of our playground directors, the callers, and interested parents, we feel that last summer represented a real step forward in square dancing as a part of the playground experience.

If there is one phase of this dance business for which I have an especially warm feeling, it is the nationality dance groups. There is nothing more satisfying than getting together with our Polish, Greek, Hungarian, Lithuanian, Lebanese (my nationality), and other such groups for an evening of dance fun. We are presently in the midst of organizing an international dance club which will meet periodically to dance and have fun together. At each party one of the nationality groups will be hosts, with their particular dances, foods, and arts being featured.

Dancing is fun. If those of us in the business of promoting dance really feel this way about it, and keep this feeling as our cardinal aim, dancing will continue to flourish as one of the happiest forms of social recreation available to people.

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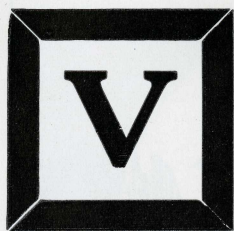
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Record Reviews

CONTINUATION OF REVIEW OF STANDARD RECORDS

ARKANSAS TRAVELER

Imperial #1034	Arkansas Traveler // Mississippi Sawyer	\$.98
Folkraft #1045	Arkansas Traveler // Bill Cheatham	1.05
Folkraft #1141	Arkansas Traveller // Winster Gallop	1.05
Black Mountain #110	Arkansas Traveler // Dance Around Molly	1.05
MacGregor #721	Arkansas Traveler // Bald Buzzard	1.05
Old Timer #8035	Arkansas Traveler // Black Mountain Rag	1.05
SIO #2037	Arkansas Traveler // Mississippi Sawyer	1.45
Michael Herman #10072	Arkansas Traveler // Reilly's Own	1.45

Imperial #1034 (132): Poor fiddling, no bass, no beat.

Folkraft #1045 (128): Fiddling excellent, good beat. A good example of the best Texas fiddling.

Folkraft #1141 (128): One of the new extended play 10 inch records. Superb tone and probably the greatest fiddler in the East. This record is definitely the best buy of the lot.

Black Mountain #110 (138): Jack Carter fiddles a very nice rendition. The background, however, is a little thin, but adequate.

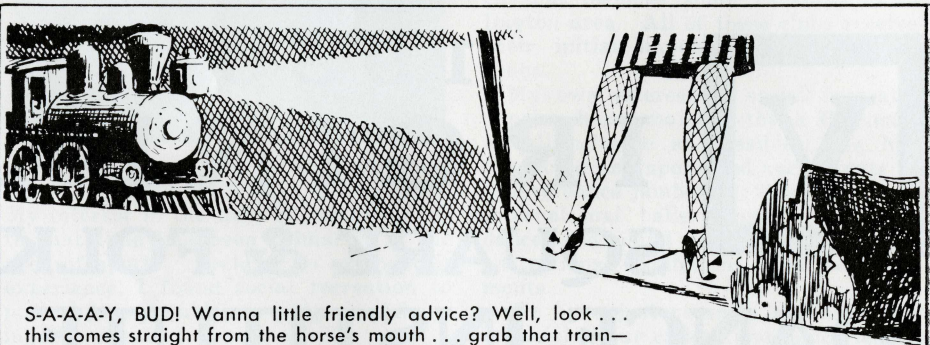
MacGregor #721 (132): A very excellent recording featuring an accordeon lead. This is the best of the faster ones.

Old Timer #8035 (134): Mediocre.

SIO #2037 (132): Dull and monotonous.

Michael Herman #10072 (126): Competent, well played, good tone which is slightly distorted by overcutting on the record. Bass boost makes the record seem ponderous. Over cutting will make this record wear out faster than usual.

Summary: For a peppy full tone recording, slightly on the fast side, the choice is unquestionably MacGregor. For standard comfortable tempo, also with excellent tone and superb fiddling, Folkraft #1141.



S-A-A-A-Y, BUD! Wanna little friendly advice? Well, look... this comes straight from the horse's mouth... grab that train—the night train—*THE... NIGHT... TRAIN... TO... MEMPHIS* Got it on good authority the dame's aboard — the dame, that *RED HOT MAMA* — She's aboard — flip side. Get tickets from your local dealer. Would go myself but gotta round dance class. So long, Bud! And look, Bud — Bon Voyage!

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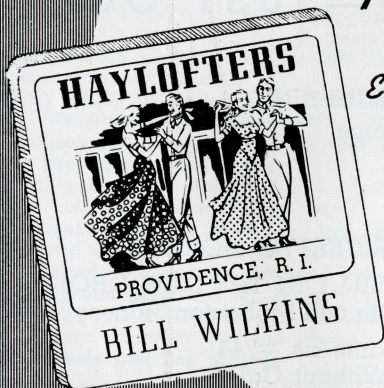
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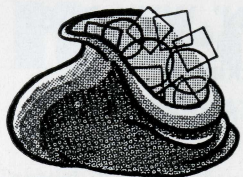
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This easily taught, lively dance for "Threes", is a necessity in every leader's repertoire. —Frank and Olga

Record: Folkraft #1138 "Chinese Breakdown."

Formation: "Threes" facing "Threes" in circle or column. Trios formed by man and two ladies.

Starting Position: Man standing between his two partners, hands joined in lines of "Threes."

MEASURES

I.

1-8 FORWARD AND BACK and Repeat. Four steps forward toward opposite trio and four steps backward to place (Measures 1-4), and repeat (5-8).

II.

1-8 SASHAY RIGHT. Each man joins both hands with his opposite Right-hand lady and sashays to his right with eight Slides (Measures 1-4), then returns to place with eight Slides (5-8).

III.

1-8 SASHAY LEFT. Each man joins both hands with his opposite Left-hand lady and sashays to his left with eight Slides (Measures 1-4), then returns to place with eight Slides (5-8).

IV.

1-4 FORWARD AND BACK.

5-8 FORWARD AND PASS. Walk forward eight steps, passing opposite by right shoulder, to meet a new line of "Three".

Repeat entire dance with each new set of "Threes".

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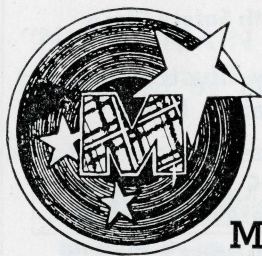
#743 — Same as #742
(Without Call)

#744-A — "RICKETT'S HORNPIPE"

744-B — "BILLY IN THE LOW GROUND"
with call by Fenton "Jonesy" Jones

#745 — Same as #744
(Without Call)

These are also available on 45 RPM



MAC GREGOR RECORDS

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VIRGINIA REEL #2—Contra

A double-couple contra

1st couples only active during the reeling

Everybody forward and back

Turn the opposite right hand round

Turn the opposite left hand round

Do si do the opposite lady

Reel your partner right elbow

Active men 1 & 2 each reel partner with right elbow once around.

Reel by the left with the one below

Man 2 reel woman 4 and woman 1 reel man 3 with the left elbow on the sides while man 1 reel woman 2 similarly in the center.

Reel your partner right once and a half

Active men 1 & 2 each reel partner with right elbows in the center $1\frac{1}{2}$ around.

Reel by the left with the next below

Woman 2 reel man 4 and man 1 reel woman 3 with the left elbow on the sides while man 2 reel woman 1 similarly in the center.

Reel your partner right once and a half

Reel by the left with the one below . . . etc.

Repeat similarly with each couple down the line until active couples reach foot. Then:

Active couples reel up the center . . .

Promenade around and down the outside

Even couples right and odd couples left

Each active couple in promenade position leads the couples in its line.

Active couples form three arches

Others down through the outside

Couples 3 & 4 lead up center to the head

Man 3 lead woman 4 up the center thru the arch formed by man 1 and woman 2; man 4 follows with woman 3 on his left, and other couples follow similarly.

Note: This is a double-couple contra, in which the active unit is a couple in each line rather than a person. Couples form in two lines facing one another.

RIGHT HAND UP variation, or GIRLS DIVIDE
(Virginia Johnson, Oakland, Calif., 1955)

Head couples forward and back that way

Side two couples half sashay

Each side man put partner on his left

Head couples right and circle four

Head gents drop left hand form two lines

***Forward eight and back you go**

Right hand high and the left hand low

Spin the end gents and let 'em go

Two girls in the middle pass the end men over and under to the head positions.

Girls divide and line up four

Each girl, lonesome, joins nearest head.

Forward eight and back you go

Right hand high and the left hand low

Spin the end girls and let 'em go

Gents divide and line up four

Repeat from* one more time, then

All four ladies star by the right

Once around meet your partner left and

Do paso etc.



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FOREARM HOOK

Head couples right with a forearm hook

Turn halfway round like a page in a book

Head couples are sort of halfway thru the sides so each head lady hooks a side lady with left elbow, each man hooks right elbow with lady not his partner.

Step back now see how they look

Pass on thru for a forearm hook

After turning halfway, everyone step back then pass thru so heads meet in center.

Turn full around in the middle of the floor

Once around and then no more

Sides turn around to face center while heads turn in the middle

Step back now see how they look

Pass on thru to a forearm hook

Couple 1 with 4, 3 with 2.

Turn halfway round like a page in a book

Step back now see how they look

Pass on thru for a forearm hook

Heads in center again, sides face center.

Turn full around as you did before

Once around and then no more

Step back now just this once more

Pass on thru and circle four

Couple 1 with 2, 3 with 4.

Note: This is an interesting version of Bob Sumrall's Couple Elbow Swing of several years ago.

—Tim Stevens, Rochester, N. Y.

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WHO'S ON FIRST?

(Dan & Madeline Allen, Larkspur, Calif., 1954)

Couple 1 down center, others move around

Couple 1 move down center and turn individually in position 3 so woman 1 is on left of her partner; at the same time couple 3 divide and nudge all others in the set one place away from position 3, toward position 1.

New couple 2 do the same old thing

Woman 2 and man 3, now in position 2, move down center and turn individually in position 4; at the same time woman 3 and man 4, now in position 4, divide and nudge all others in the set one place away from position 4, toward position 2.

New couple 3 do the same old thing

Man 3 and woman 1 move to position 1, etc.

New couple 4 do the same old thing

Woman 2 and man 4 move to position 2, etc. Repeat above sequence two more times so everyone gets home.

Notes

Start by allowing 8 beats for each movement (using the last 4 beats to think); then allow 4 beats only. Next try a cross trail with individual turns after moving down the center; two times around gets everyone home with the "cross trail".

RIGHT AND LEFT SIX—filler

(George Elliott, Van Nuys, Calif., 1955)

Couple 1 right and circle four

All the way around

Right and left thru when you come down

Center couple do a full turn around

Right and left thru with the couple you see

Center couple turn 'em a-her and a-he

Right and left thru with next one there

Center couple turn about once and a half

Back to place — —

Head two couples cross trail thru

Allemande left . . . etc.

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★ FORWARD SIX VARIATION

(Dan & Madeline Allen, Larkspur, Calif., 1955)

From six-two formation: for instance each side man take his partner and his corner beside him:

Forward six and back with you

Forward again and pass right thru

Turn to the left in single file

Around just one to a line of four

Move around head man, form line at head.

Forward eight and back with you

Forward again and pass right thru

Ends bend in and circle four

Once around and off to the races

Side gents off to your own home places

Each head man is now in opposite position with a girl on either side of him; each side man is home alone.

Forward six and back with you

Forward again and pass right thru

Turn to the left in single file

Around just one to a line of four

Forward eight and back with you

Forward again and pass right thru

Turn to the left go single file

Swing the one behind you

She is your original partner.

THREE QUARTER CHAIN TO A LINE

(Virginia Johnson, Oakland, Calif., 1955)

Head ladies chain three-quarters round

To the right hand gent who turns you rd.

Forward six and back

Right hand up and the left hand under

Pass the left hand person under

Head ladies are in the center and pass side ladies over, side men under.

Same two girls three-quarter chain

The same end gent turns you again

And four in line you stand at the head

Forward eight and back you go

Right hand high and the left hand low

Spin the ends and let 'em go

Repeat all above once more so everyone gets home, then all swing partners. Or, instead of repeating, do as follows:

Head couples star right 3/4 round

To your original corner and allemande left

CARRIER PIGEON—filler

Circle eight around the floor

Head gents break and circle four

Once around and keep in time

Side gents break and form two lines

Forward eight and back with you

Forward again and pass thru

Turn to the left go single file

Make a left hand star and keep in style

Gents reach back and allemande right

Once and a half to your corner lady

Allemande left . . . etc.

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CRISS CROSS

(Harry Mann, Castro Valley, Calif., 1955)

Head two couples cross trail thru
And turn alone
Same two couples cross trail back
And turn alone

As used here the cross trail is naught but a device to accomplish right and left thru without touching your partner. Such avoidance seems like a senseless maneuver for she can't really be that horrible. However, to continue:

Head two ladies chain across
Turn her around
Head two couples pass right thru
Split the ring and around just one
Down the center and pass right thru
Circle four with the side you meet
Couple 1 with 2, couple 3 with 4.
Head two gentlemen drop the left hand
Stand out four in line

By all of which you have accomplished the same as if the head couples had led to the right in the first place to form lines.

Cross trail thru with your opposite couple
And turn alone
Cross trail back in the same old track
And turn alone, then allemande left . . . etc.

SHORT CHANGE

(Luke Raley, San Leandro, Calif., 1955)

Head two couples right and left thru
Same two couples now pass thru
Split the ring go around just two
Four-in-line you stand at the sides
Side two couples half sashay
Each side man put partner on his left.
Forward eight and back that way
Forward again with a right and left thru
Turn 'em around then pass right thru
Break in the middle and pivot on the end
Form lines at the head and you're gone again

Each outside (side in this case) person hold on to the person you have and pivot him 3/4 around to face center.

Forward eight and back with you
Forward again with a right and left thru
Turn 'em around then pass right thru
Break in the middle pivot on the end
Form new lines and you're gone again

Heads are now outside doing the pivoting; each man has original corner on his left.

Forward eight and back with you
Forward again and pass right thru
Allemande left . . . etc.

GLOBETROTTERS

(Madeline Allen, Larkspur, Calif., 1954)

Head two couples out to the right
The ladies hook turn four in line
Each man keep partner on right, ladies hook right elbow and turn once around.

Pop that line and feel their left
Gents duck under and face the set
All take a ride on the Harlem Rosette

Each man keeps hold of partner but ducks under hooked elbows of ladies, turns to look at back of partner's neck and joins his left hand with that of the other man; all move.

When the gents get home they hold up high
Ladies duck low and turn to the right

Men hold their joined left hands up while ladies release each other but still hold on to their partners; each lady turns to her right.

All join hands and circle eight

Each man has partner on his right but head couples face out, sides face in

Gents hold on to the gent you're with
Ladies star right in the ctr. of the set
Gents hook left in a Little Side Bet

Four ladies star right; each pair of men hook left elbows together.

Each lady step in front of your man

Turn two stars as pretty as you can

Circle four and don't be late

Head gents break and circle eight . . . etc.

JENNY LIND POLKA—contra

1-3-5 etc. active, CROSS OVER

Beats

- 16 **First two couples balance and swing**
8 **Both couples polka down the center**
8 **Both couples up on each gent's side**

Active couple up to place on women's side; inactive couple up on men's side.

In other words each man with his partner comes up on the side from which he starts dancing (after actives cross over to start).

- 8 **Right hand star with couple below**
8 **Left hand star back to place**
8 **Half promenade across**
8 **Half right and left to place**

There is no cast off in this dance; the progression is accomplished after the half right and left. Active couples simply move down one couple to repeat the sequence with the next below.

READ

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CHIMES OF DUNKIRK

French-Belgian Circle Dance

Record: Folkraft #1188

Formation: Single circle of couples.

Starting Position: Partners facing.

Meas. Figure I

- 1-2 STAMP THREE TIMES in place.
3-4 CLAP OWN HANDS THREE TIMES.
5-8 TWO-HAND SWING with partner. Join both hands with partner and turn once clockwise with eight running steps.

Figure II

- 9-16 CIRCLE LEFT. All join hands and circle to the left with sixteen running steps, ending with a BOW.

SINGLE HINGE

(Frank Tyrrel, Castro Valley, Calif., 1955)

**Head two couples star by the right
Once around in the middle of the night
Around your corner to a line of four**

Each head person move past home position outside the set and around his corner to stand btwn. the sides, beside his corner.

Forward eight and back with you

Forward again and pass right thru

Ends stand still and the centers turn out

3/4 around form lines at the head

After passing thru the opposite line each side person on end of a line acts as a "hinge" and pivots his center person 3/4 around to form new lines at the head.

Forward eight and back with you

Forward again and pass right thru

Pivot individually and each man now has his original corner on his left.

Allemande left . . . etc.

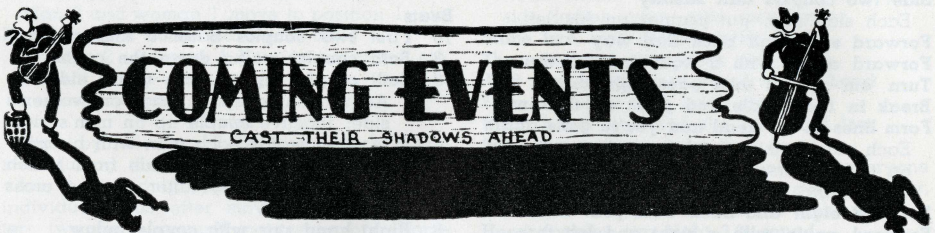
FILLER

(Bob Van Antwerp, Long Beach, Calif., 1955)

**Head two couples right and left thru
Right and left thru to the right of you
Right and left thru to the left of you
Head two couples go right and left thru**

OR

**Head two couples right and left thru
Right and left thru to the right of you
Right and left thru to the right of you**



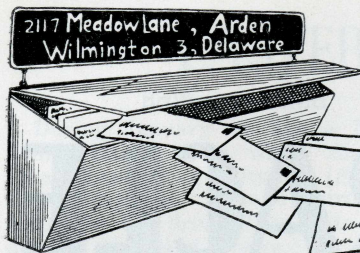
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- Mar. 17—**Falls Church, Va.** SD, Mason Sch.
Mar. 31—**Summit, N. J.** YWCA Contra Workshop, Rickey Holden.
Apr. 6—**New York City.** Spring Folk Fest.
Apr. 7-8—**Baltimore.** Workshop. Rickey Holden.
Apr. 14—**Charlottesville, Va** 2nd Ann. Folk Fest. Rickey Holden, M. C.
Apr. 20-21—**Worcester, Mass.** Folk Fest. Mem. Aud.
Apr. 21—**White Plains, N. Y.** Spring Fest., Westchester Sd Assn. Bruce Johnson.

NATIONAL EVENTS

- Mar. 10—**Houston.** Council Jamboree.
Mar. 17—**El Centro, Calif.** SD Jamboree.
Mar. 17—**Tulsa, Okla.** Dist. Festival.
Mar. 17-18—**Birmingham.** Alabama Jubilee.
Mar. 18—**Rochester, Minn.** S&FD. Valencia Ballroom.
Mar. 21—**Marquette Pk, Ill.** SD Jamboree.
Mar. 23—**Chicago.** Rickey Holden.

- Mar. 23—**Seattle, SD,** Magnolia Fldhs.
Mar. 24—**Admore, Okla.** Dist. Festival.
Mar. 24—**Austin, Tex.** Mid-Tex Spring Membership Dance, City Coliseum.
Mar. 30-31—**Texarkana, USA.** 4 States Fest.
Apr. 6—**Ft. Collins, Colo.** SD.
Apr. 6-7—**Oriando, Fla.** 4th Ann. Fla. SD Convention.
Apr. 7—**Jamestown, N. D.** SD Fest., Hi Sch.
Apr. 7—**Enid, Okla.** Dist. Fest.
Apr. 7—**Dallas.** SW SD Fest., Fair Pk.
Apr. 7—**Vancouver, B. C.** Totemland SD Convention.
Apr. 7-8—**Grand Fork, N. D.** Spring SD Fest.
Apr 14—**Valley City, N. D.** SD Fest.
Apr. 14—**Oklahoma City.** Dist. Jamboree.
Apr. 15—**Springfield, Ore.** Hoedowners' Jamb.
Apr. 22—**Fullerton, Calif.** SD Jamb.
Apr. 26—**Indianapolis.** 4th Ann. SD Fest.
Apr. 26—**Mandan, N. D.** SD. Johnny LeClair.
Apr. 28—**Bismarck, N. D.** State Fest.
Apr. 28-29—**San Francisco.** F&SD Fest.
Apr. 29—**Fargo, N. D.** Spring Festival.



LETTERS

FROM
OUR READERS

The Cross-Trails

Dear Rickey:

To continue the "cross-trail thru" argument: there is a similar movement in the old Finnish square "Ten Person Polka." That dance also has our familiar "uptown downtown" movement. Older, but in longways, the movement is found in old English contras. As these took many of their movements from the squares which preceded them, it is possible British square dancers of Queen Elizabeth I's time were doing it.

—Glover Whittaker,
Phoenix, Ariz.

Reminiscent Tune

Dear Sirs:

Regarding the J-Bar-L record 106 (Jan. 1956 pg. 12)—the hoedown side sounds like "Wake Up Suzan" to me. Keep the Record Reviews—they are very helpful. The Grab Bag is too. It all is.

—Marion Lund,
Dow City, Iowa.

About Atlantic Convention

Dear Rickey:

The thing I enjoy most about your magazine is that you treat square dancing as folklore. It seems to me that almost everyone else with whom I've had contact considers square dancing as strictly a modern invention. Therefore, they do not even realize that there are regional differences, let alone how to explain these differences.

Along the same line, I was interested in Charlotte Underwood's article, "The Atlantic Convention . . . It Went That-away" (Dec. 1955). Considering the short time I was on the East coast, I heard many top flight callers. And many of them believe that executing figures should be subordinated to dancing to the music. (This to me is the basic difference between the so-called Eastern and Western styles.) I'm certain that, if I were still in the East, I would much rather become more familiar with the rest of the top-flight Eastern callers than to try to learn a different style of dancing from more than one caller during such a short period of time. (May I ask what the people did when Pancho Baird called a Suzie Q?)

It seems to me that a caller is not at his best when he is away from his own area, because the dancers in all probability cannot dance to a call in his typical style. He must modify his style for the dancers, and thus sacrifice true folklore—and perhaps even enjoyment!

—Jim Bowers,
Fort Huachuca, Ariz.

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RACLE

For Slick Floors

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—Mrs. Louis Dean,
Hyannis, Mass.

Teaching on TV

Can you tell me what television stations in the U. S. are carrying programs teaching square and/or folk dancing, also the cities they are in? I want to find

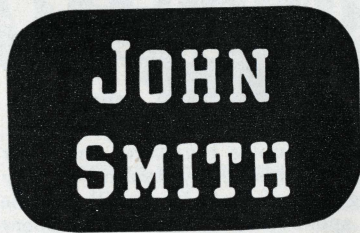
out who to write to in order to find out how such programs are run.

—Elmer Purchase,
Upper Montclair, N. J.

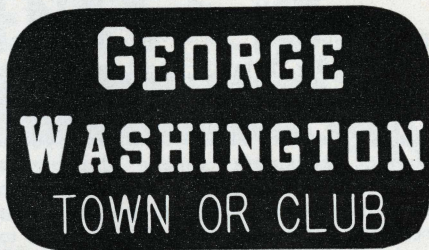
I don't know what TV stations are carrying teaching programs. Perhaps our readers can help.

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EASTERN NEWS NOTES

Baltimore Area

During January we had a March of Dimes Dance, from which the Square Dance Leaders of Baltimore (SDLB) and the Recreation Council turned over \$78.80 to the drive. Thanks to all who donated time and money.

On January 18th, with the temperature 28 degrees, the Wagonwheelers danced on Lexington St. in front of the New Theater for the Premiere of the Movie "The Second Greatest Sex." Music for the Wagonwheelers was furnished by the Lazy H Ranch Boys. It was a lot of fun but I nearly froze calling for them.

On Thursday March 22nd the Wagonwheelers will have Decko (H. A. Deck) in to call. This is a must if you have never danced to Decko. Place—Lutherville School.

Baltimore Promenaders will have Rickey Holden on April 7 and 8 for a dance and workshop. This also will be at Lutherville School, and the Lutherville-Timonium Recreation Council will be working on this too. For information on these dances call Valley 3-3907 or write me—110 Oakway Rd., Timonium, Md.

Hope to see you all at these dances.

Jack Carver

Cleveland

Cleveland welcomes Eric and Dorothy Wormser, new arrivals from Kansas City . . . Jack Mullally, Irish dance leader, was married in January . . . Ted Keller started an 8-week square dance class in February, at the Brooklyn-Parma YMCA . . . Suburban Squares, under the leadership of Ange Dalessio, celebrated their first anniversary in January. They welcome out-of-town visitors—phone John Pearson at RE 1-1568 . . . New group, Village Squares, meeting at Brooklyn-Parma YMCA, sponsored a benefit dance with Damian Rhoney calling and collected enough to send a crippled child to camp this sum-

mer . . . Square Rounders will sponsor a dance at Camp Cheerful, also with Damian Rhoney calling, with the same objective, on April 20 . . . Herb Haas sprained his ankle doing a balance in a contra dance—we hope he will soon be dancing again . . . the 3rd Annual Johnny Applesed Folk Festival in Mansfield last month brought Harold Harton of Canada in as a guest leader, along with Earl Gulley of Canton and June Taylor of Westerville.

Harold Neitzel

Long Island

The first monthly association-sponsored dance at Levittown, L. I., was an unqualified success. The program consisted of folk dances by Fred Franz, squares by Curt Cheney, Joe Rechter, Bill Henriksen and Frank Konopasek, and rounds for all. Second dance, held at the same place in February, was equally well received.

The association's January meeting featured a round dance workshop conducted by Rose Zimmerman.

Anne Rechter

New York City

New York Square Dance Callers Ass'n. met in February at Columbia University, with special program for the afternoon presented by Miss Olga Kulbitsky and Frank Kaltman. They demonstrated and taught folk dances; conducted a question and answer period and closed the session with high level patter calling . . . New officers installed for 1956 were Dick Kraus, Bill Lewis, Essie Chasoff, Harry Lazar and Ralph Tefferteller . . . Al Warner and dancers from Rhode Island were guests of the Association at the February meeting . . . Make plans to attend the Annual Spring Festival scheduled for Sunday, April 15 from 3 to 11 at the Grand Ballroom of the Manhattan Center, 34th Street and 8th Ave.

Bill Lewis

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Virginia Area

Virginia forges ahead in square and folk dance activities, with plans for an Institute at the University of Virginia in Charlottesville, July 30 thru August 4. Staff will feature "Decko" and Lou Deck, now of Ottawa but well-known and loved through the Washington area. Entire Institute will be directed by Rickey Holden.

Further information is available from Chic Moran, 4-L Copeley Hill, Charlottesville, or Mildred Martin, Rec. Dept., The Mosque, Laurel & Main Sts., Richmond 20, Virginia.

Washington Area

Several area callers and groups of square dancers took part in Washington's annual Pageant of Peace—and though this took place during the Christmas holidays, favorable comments are still in. Our thanks to Dave Rosenberg, area folkdance authority, who arranged things.

Some SDAMC members representing six square dance clubs were on the radio for a full hour in January on Brook John's Breakfast Club. Ken Smith, technical advisor for SDAMC, called featuring the Alabama Jubilee and the Texas Star.

Virginians and guests enjoyed a high level dance called by Joe Lewis at Falls Church in January. Also in Virginia were Bob Osgood and Les Gotcher. Fenton Jones was in Maryland in February, sponsored one night by The Whirlaways and the Grand Squares and the following night by SDAMC.

Older dancers are delighted with the SDAMC's high enrollment for midwinter classes, reminding themselves that new dancers keep square dancing alive for everyone.

Helen Denson

6th SWAP SHOP COMING

Fontana Village, N. C., scene of the 6th SD Swap Shop on April 26-29, offers a Pre-Swap Shop special lodging rate from April 22 to 26, with no charge for youngsters.

Staff for the Swap Shop includes Joe Mays, Paul Pate, Cliff Wick, Lib Williams, Fred Goodner and Tom Hubbard. This week-end has drawn larger numbers every time it has been held, and early registration is advised.

5th ILLINOIS FESTIVAL

May 5th and 6th are dates for the 5th Annual All-Illinois SD Festival in Kankakee. In addition to afternoon and evening dances, exhibitions will be presented by the Contra Workshop Group of La Grange, Ill., directed by Elliot and Bunny Buskey, and the Cosmopolitan Folk Dancers of Greater St. Louis, directed by Lucyan Ziemba.

The Sunday afternoon "After Glow" dance is to be held in the Municipal Auditorium in Bradley.

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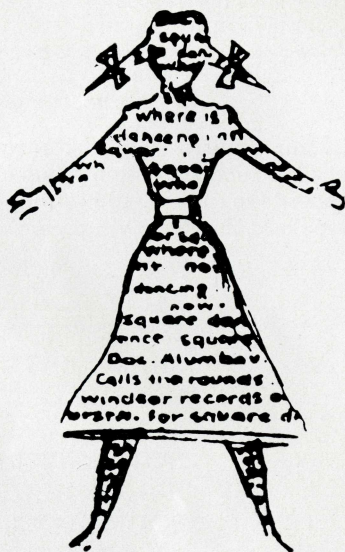
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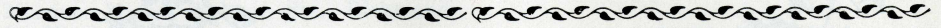
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BOTKIN'S BANJO BAND—DECCA #27730
ESO SI ESO NO—Imperial #1137
CRACKLIN' CORN BREAD—MGM #30218
MOUSE IN THE BREAD BOX—MGM #30219
WEAVING DANCE—Folkraft #1172 (A full 5 minute recording)
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