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AMERICAN

# Squares

THE MAGAZINE OF AMERICAN FOLK DANCING



VOLUME 9

AUGUST 1954

NUMBER 12

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## DEADLINE...

for the September issue is August 10th!

# THIS MONTH-

Life in the new quarters of AMERICAN SQUARES is beginning to reach a faint semblance of order, and the August issue comes to you made up, printed and mailed from Delaware. The July issue was printed in San Antonio, and the delay which some of you asked about was occasioned by the problems of relaying copy, proofs and final decisions through the mail.

As you turn these pages, you will find an article on the rehabilitation value of square dancing, with the formal byline of Elizabeth Williams. We have known Lib through correspondence, and enjoyed her friendship, but it was even more pleasant to meet her personally. She stopped in to see us on her way to Jacob's Pillow, world-famous summer home of the highest forms of dance. And we wish our pages could impart to you some of Lib's tremendous personal charm, as well as her cogent discoveries in the rehabilitation field.

Don Armstrong, and his column of One Man's Opinion you will, of course, greet as an old friend. Another old friend is John Sabin, writing this month on the question of Why A Caller. John, St. Louis dancer and commentator on the modern folk dance scene, has also dealt with the rehabilitation factor of square dancing in previous pages of AMERICAN SQUARES, with his articles concerning its mental therapeutic values.

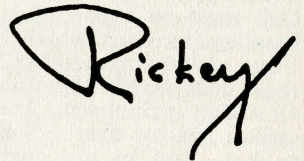
In fact, this issue is full of old friends. Our Roving Editor, De Harris, has been covering ground as usual and tells us who he saw and what's going on in Miami Beach and Kansas City. But De also gives us bad news—bad for us, that is, although nice for him. He has had a business promotion which will keep him home much more

of the time. When he does travel, he'll keep us posted through these pages, but many of you will be missing his encouraging drop-in visits and interesting news of other parts of the square dance world.

In a beautifully written article entitled "Word Wanted," Charlotte Underwood of Long Island discusses a problem which has vexed serious square dancers, particularly in the East, for a long time. In November 1952, AMERICAN SQUARES published a letter from Mrs. A. S. Boan of Trenton dealing with this same situation. Perhaps, after reading Charlotte's analysis, our readers can come up with the solution.

These, then, are the people who help to make up your August issue, in addition to the other familiar names you will find in our Letters section, in the Oracle and in the Grab Bag.

And we find that in spite of moving 1750 miles, our good friends still find us without too much trouble. Award of Pathfinders of the Month goes jointly to Jimmy and Elizabeth Clossin of Florida and Lynn and Maudie Woodward of Minneapolis. Both these couples located (1) Arden, (2) Meadow Lane and (3) our house without apparent difficulty. You really can't appreciate this stunt until you try it yourself. If you're not a pathfinder by nature, phone us from Wilmington and we'll send out scouts in coonskin caps for you!



**OUR COVER** What could be lovelier than graceful dancing figures in the blue tones of a summer night, as seen in a musical dream by Virginia Wallace.

# 'Rehab' Dancing

By Elizabeth Williams

*The earliest love of Lib Williams' life was dance, and she has studied it in many forms. However, her first profession was that of biology teacher in the Atlanta, Ga., high schools. Always dancing was her most absorbing hobby, and now she is an Enrichment Teacher with the Atlanta Public Schools, teaching folk and creative dancing, with a strong emphasis on square dancing. This, with her work at the State Institution described below, which is carried on afternoons after school and evenings, would seem to be enough for one person, but Lib has also found time for work with a seventh grade square dance club of 80 boys and girls. Called the Swing 'n' Sway Club, they are developing their own callers and now have five boys who call very well.*



I became a recreational staff member at a State Rehabilitation School for delinquent girls at the beginning of a new regime of administration. The recreational program under the previous administration had been practically nil, and now the pendulum began to swing in the opposite direction.

We followed a policy of a wholesome, Christian atmosphere of good, clean recreation for the girls. The recreational staff faced much responsibility in working up a good program, first as a morale booster and next, as a continuing effort to show the girls that cooking out, swimming, softball, volleyball and dancing can be fun. Although I have assumed all duties in this department including counseling, my main responsibility has been in the dancing program.

## Problems are Many

This institutional recreation is like no other undertaking in my apparently heretofore sheltered life. My minor in Psychology has been but a drop in the bucket as to the needs along that line. One must be a potential Solomon to handle situations which arise. At all times we must remember that most of these girls have backgrounds lacking in Christian principles. They had two strikes against them before they came to bat. And in my own association with them, my education has made rapid strides in directions completely new to me.

We find that the girls enjoy dancing as long as it is kept simple and brief. Their attention and interest span is juvenile. So we use dances that can be taught with a minimum amount of instruction. We have made an effort to have dancing on the program at least

once a week. Sometimes they just want to jitterbug; other times they are keenly interested in mixers like All-American Promenade and squares such as Old Grey Bonnet.

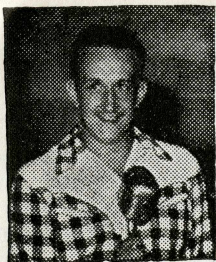
Our big problem, of course, is partners for the girls. With the new, wise administration, this problem was met by a rather revolutionary method—one now used in many similar institutions. Groups of young people from churches, school Hy-Ys and theological seminaries are permitted to come out for square dances. We must handle this as a one-night stand, though some effort is made to prepare the girls for the occasion. We have used simple Appalachian circles, the Bunny Hop, Hokey-Pokey, Do-si-do Mixer, Jessie Polka, Patty Cake Polka, Tennessee Wig-Walk, Manana, Hula Blues Mixer, Sally Goodwin, Solomon Levi and others.

## Eager to Learn

We found that previous dance experience of these girls is practically limited to that found in "juke joints." The wholesomeness of folk dancing is unknown to them. It is interesting to note the hunger in some girls for all things that pertain to fun. These are eager to learn and always ready for a lesson in the grand right and left. The spirit of the group seems remarkably good in a music and dance atmosphere, even for those who just watch. There are many with "two left feet," but we must remember that the majority are here because they cannot adjust to life's problems, small or large.

## Social Sense Grows

Recently a group of young people from an Atlanta church was invited to come out for an evening of folk danc-



# One Man's Opinion

By Don Armstrong

An admitted controversy has long existed as to both the possibility and advisability of mix-

ing several forms of folk dance—international, American couple, contra, circle and mixer—with square dances. Interested in exploring this question further, I organized a beginners class to contain all these forms.

I was interested to see if interest in all these types of dance would grow along with enthusiasm for squares. I felt, further, if this happened, more dancers would have a wider variety of dance activity to maintain their participation in a wholesome form of recreation.

The thought behind the introduction of the various forms to beginners was that to a new dancer, all forms are strange. Since nothing is yet familiar to them, they are more able to embrace the various types than are, perhaps, dyed-in-the-wool square dancers.

This method had both good and bad features. It is more time-consuming than is a conventional beginners square dance class. Further, not all leaders feel able or inclined to present such a program.

REHAB from page 4

ing. Several dance lessons preceded the party; it is very essential to have the girls confident, as their spirit changes rapidly if they lose face in any degree. The day of the festivity was marked with busy rituals of shampoos, hair-sets, manicures etc. A student committee was in charge of refreshments and cleaning the auditorium. The experience in social awareness was extremely important.

The dancing proved to be a wonderful mutual springboard to a pleasant evening. When the guests arrived they were met by a hostess committee of girls who, by appearance, could have been your own teen-age daughters. The

As it worked out, square dance fundamentals consumed the largest percentage of class time. Simple couple, folk, circle and mixer dances were consistently presented, and included a wide assortment: Manitou, Rye Waltz, Oxford Minuet, Pattycake Polka, Texas Schottische, Five Foot Two (mixer); To Tur, To Ting, Sisken, Dutch Foursome, Scotch Reel; Veleta Waltz; Spinning Waltz; Lili Marlene and others.

Contras were introduced as a matter of course, maintaining the thought that they were just another way of dancing the same fundamentals.

Time percentages of the program worked out with about 50% devoted to squares, 20% to contras, 30% to others. The over-all time element was about two and a fourth times as much as the regular square dance class.

The dancers thus taught continued, after the class ended, in a high participation in all dances. They display no fear of any new dance or dance form, and their dance ability is above average.

Of course it must be kept in mind that a program of this type could cause great harm if adequate instruction in all forms were not offered. Perhaps more than one teacher may be the answer in some areas. How does it sound to you?

refreshment committee, anxious to do a good job, served punch between each dance instead of at the breaks.

This recreational program has been through a transitional period from the old clipped hair and dark-room dungeon days to a set-up with emphasis on rehabilitation under a more permanent administration. It has been truly said that the recreational efforts have been responsible for holding the school together during this difficult transition. It is to be hoped that the present effort toward a larger educational program will continue to include those activities which have contributed so much to morale.

# WHY A CALLER ?



By John Sabin

There are almost as many reasons for taking up square dancing as there are square dancers. Each individual has his own explanation of why he took up the pastime. There are a few,

however, who became dancers primarily to learn the routines so they can eventually become callers.

Let's look at that point for just a moment. Why should anyone want to become a caller? There are apparently three logical reasons why an individual would want to spend the time and energy necessary to learn the many phases of that avocation.

Listing the reasons briefly (we'll expand later), they are: (1) the adulation there is in it; (2) the money (?) they might make from it, and (3) the opportunity to help further the square dance movement.

Dancers at the end of a dance or tip usually applaud the caller if he does a reasonably good job. And that applause may be the thing that draws some people to the rostrum, microphone in hand and garbed in Western-style clothing. These same individuals may try to become callers because, during the dance, they are in charge. They can and do give orders to the dancers, and this position of being able to order someone around probably inflates their ego. It probably gives them a feeling that they are better than the dancers. How, we are at a loss to say.

It's undoubtedly true that the money angle is the inducement that attracts some to the ranks of callers. They attend a dance and see eight, ten, twenty squares on the floor and know that the caller will be getting a reasonable return for his efforts. However, do they stop to consider that for each successful dance staged by the caller, he may have had a number of washouts? These fizzles may not even be the fault of the caller, but the failures are necessary to put steel in the caller's back-

bone so he can persevere and overcome obstacles to become a real leader in the square dance movement.

We will grant that there are a few callers (and here we are speaking proportionally because of the large number of callers across the nation) who do make their livelihood from calling. That income must be satisfactory, otherwise they would find some other means of making a living.

## More Than Money

However, to our way of thinking, it takes more than the mere desire to make money or the wish to "boss" other people to be a good caller. Basically, a square dance caller is a square dance teacher, and a teacher is a person who instinctively wants to help others.

It takes an entirely different personality than that of the money-maker or would-be boss to be a teacher. The teacher must have a feeling for people; he must be able to put himself in his students' shoes (figuratively only) in order to find out what may be causing trouble. The broad definition of a teacher fits the mathematics instructor, the college professor in semantics, the grade school general teacher, as well as the square dance caller.

The full-time professional caller who is successful, and in this case we are referring to the caller who enjoys a nationwide reputation, who is asked to put his style of calling on records, who travels hundreds of miles a year to fill square dance engagements, is basically a teacher who can see from one dance the level of "dance-ability" of the floor and will call accordingly.

He will not try to show up the dancers with his so-called superior knowledge of the "great American folkdance." He will be glad to give the dancers a walk-thru if it appears that the floor is unfamiliar with the pattern he is calling. He will leave the dancers satisfied after the dance, having given them a sense of accomplishment in that they were able to get through the figures he called without "messing" things up too much.

To our way of thinking, the one who tries to assume the mantle of responsi-

# Roving Editor

FLORIDA  
MISSOURI

BY DE HARRIS

MIAMI BEACH, FLA. Square dancing ran second in attendance to a free cocktail party at one of the lush beach-front hotels where I spent a few days (on business, of course). But both events had a good turn-out. Miami Beach is relatively inexpensive in the summer time and almost as crowded as in winter.

This particular hotel has a planned evening program for the guests, and a combined square dance and wienie roast on the patio and beach front is presented once a week. I have never called in more delightful surroundings, with the ocean stretching away to the horizon, the soft wind and the colored lights in the palm trees making a magnificent background.

The crowd was in a holiday mood and eager to make friends, especially the younger ones. By using simple dances, predominantly of the mixer type, the floor was packed early in the evening and stayed that way.

My college student daughter Barb tells me that the ever-increasing interest in folk dancing and folk music is only part of a pronounced movement

WHY from page 6

bility that goes with calling must have many qualifications. He must be a showman, must know music, must have a natural sense of rhythm, must be articulate to be understood, must like what he is doing, should be acquainted with not only the current dances but also some of the history of the past-time, and he must have a warm, friendly personality. Of course, there are many of you who will add other qualities that a caller must possess. However, in our humble dancer's opinion, the successful caller, full-time or part-time, professional or amateur, is first and foremost a teacher, who likes to teach, in its broadest sense, and who likes to dance.



of fundamentalism taking place across the nation.

KANSAS CITY, MO. Heat and pressure of work kept me from meeting many square dance folks here. However, as the guest

of Mr. and Mrs. Jess Hyatt, genial president of the Kansas City Caller's Ass'n, I did attend a dance called by Jim Faulkenberry. Jim is from Little Rock and we had a pleasant session recalling mutual friends down that way.

Another night I dropped in on Jess at the YMCA as he was winding up for the season his eleventh class since last fall. Quite a record, I would say.

From my brief dancing experience here, I would describe the area as predominately western patter calling with a tempo range of 132 to 140. Breaks are heavily and intricately hashed. As is typical of sections where there are many good callers and therefore many capable dancers, the majority of figures called are comparatively new. Jess introduced "Smoke on the Water" to the group the night I was there, and they seemed to find it a nice singing call.

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# WORD WANTED!

BY CHARLOTTE UNDERWOOD

The square dance vocabulary needs a new word, here in the East, a word to define, clearly and positively, the form of entertainment conducted as a money-making enterprise by certain non-square-dancing organizations to capitalize on the popularity of the square dance. There is a "jail," there is a booth for buying kisses or wedding licenses, there is commonly a bar; there are singing games such as Hokey-Pokey and the Broom Dance, and there are numerous relay-races, obstacle courses and things to do with hats: all this under the guidance of a master of ceremonies who wears an embroidered shirt and a Stetson and who is frequently a legitimate square dance caller. Once or twice during the evening the participants will be urged into square formation and coaxed through Hinky-Dinky or Marching Thru Georgia, a feat they accomplish with a facility and hilarity directly proportionate to the amount of time they have spent at the bar. This entertainment is billed as a square dance.

## "Barn Dance"

Curiously enough, those callers proficient at M.C.-ing this type of party (and it is an art in itself, not given to every man) are the most dogmatically opposed to giving it a name and a definition of its own. Some do refer to it as a "barn dance," but most take the defensive and irritable attitude that, by trying to distinguish between the two concepts of entertainment, you are deliberately casting aspersions upon the one.

Be it stated from the start, then, that nobody objects to these fiestas *per se*. They are almost invariably successful; they make a lot of money for their sponsors: that is their object. There are plenty of people who enjoy them tremendously—people, too, who would not particularly enjoy serious square dancing—and there is certainly no shame in supplying the kind of healthy romp that people ask for. But consider how many potential square dancers receive their first—and only—impression of "square dancing" in this manner; consider the numbers of people prejudiced against real square

dancing by what is, after all, no more than a matter of faulty terminology. More than once I have heard the story from friends who have envied the never-failing interest and relaxation we find in the square dance. "Our PTA ran a square dance the other night, so we thought we'd try it. Well, sure, we had fun—once a year, maybe, that sort of thing is all right. But how you can do it three or four nights a week. . . .!"

Useless to try to correct that first impression. Useless to beg: "Come with us to a *real* square dance. You'll see the difference." They've had it—and all for want of a word.

## Games Too

Many serious callers, particularly in areas where round dancing is not commonly a part of the square dance program, find it expedient to inject a change of tempo by playing a game of some sort between tips. Even the most die-hard square dancer rarely objects to such diversions. If he does, he can sit them out. But when the preponderance of emphasis is laid upon games and races, when the square dance becomes the incidental, then we *do* object—not to the games themselves but to calling this affair a square dance.

"Barn dance" does not really reduce the confusion engendered in the public mind, because in many parts of the country the terms are taken to be synonymous. My husband, having agreed to run a square dance for our church's young couple's club, discovered to his dismay that the invitations read: "Barn Dance," and hastily called the committee to say that he knew nothing about directing that sort of entertainment. "Oh, but it's all the same isn't it?" the committee asked, innocently puzzled. "We just thought 'barn' sounded more folksy." For that matter, in England almost any schottische is a barn dance.

No, we need a new word, a word that has no other connotation, to distinguish the square dance from the games-and-races party as we distinguish the round from the folk dance. It should be a word that, unlike "clambake" or "rat-race" (both of which I



# The Caller Speaks Up

*This column is dedicated to everything and anything callers wish to discuss. Readers are invited to comment as they wish.*

*This month Ed Edgerton, of Mexico City and Carmel, Calif., tells callers how he licked the problem of calling in rhythm due to a hearing disability. Ed and his wife Winnie, well-known to callers and dancers in the States, have done much to develop interest in square dancing in Mexico City. Travelers who plan a trip south of the border are invited to phone the Edgertons at 14-30-96 departamento uno, and dance with them in Mexico City.*

A particular problem which faces some callers is that created by a hearing difficulty. My particular degree of deafness made it difficult to hear the music, when calling to records, and other callers may be interested in the manner which I overcame this handicap.

In the beginning I experimented with various arrangements to enable me to hear the music yet not have it so loud that it became uncomfortable for the dancers. First I used earphones to plug into the record player so that I could hear the music. This was most unsatisfactory. My own voice sounded unnatural to me, and my wife told me that my calling also sounded unnatural.

I tried various hearing-aid devices, but each one had some drawback.

For a time I worked with a separate monitor standing fairly near. This was better than the earphones, but it was still not ideal, since the controls were not convenient to reach and it was still too far away.

After much such experimenting, I worked out the following device and have used it successfully for over a year now.

I have a little "monitor" in a box which I have attached with a wire to my mike stand, immediately below the mike. When I am calling the box is against my upper chest just below my

chin. It is plugged into the electric current (I use a double socket at the end of my extension cord) through a short wire; another short wire connects it to the record player where it is plugged in for the music. Only the music comes to me through this monitor—not my voice.

It is small (8 inches high, 6 inches wide, 3½ inches deep) and has three tubes, very compact. It has a separate volume control, attached to the little box which contains the monitor. I hear the music perfectly and so I call in perfect rhythm.

This is what I do when I am going to call: First, I check the volume and speed of the music that comes over the loudspeakers so that it is ideal for the dancers. Second, I check the volume of music on my monitor so that I can hear it perfectly, and at the same time it is not too loud. This all takes but a few seconds. Third, I start calling. While I am calling if I want the music from the monitor louder or softer, I adjust it, and this does not interfere with the smooth flow of my calling. Remember my voice does not come back to me through my monitor. I hear my voice naturally. There is no feed back or squeal on my mike.

This is an ideal arrangement for me, and may be of interest to others with the same problem.

WORD from page 8

have heard used), carries no derogatory implications; yet it must have a wider application than "playparty" which is in itself a traditional dance-games form and often takes its place

in true square dance programs. Only by insisting upon some acceptable substitute can we eradicate the careless misuse of a word that means so very much to those of us who know what it means, and so open the way for more people to discover its meaning.

# PEOPLE WORTH KNOWING



It is a happy circumstance to be able to say "Meet my neighbor" with pride and gratification. And high on the list of our "People Worth Knowing" is our neighbor and friend, Earl Brooks of Arden, Delaware.

Earl was born in Visalia, Calif., in 1897; went to school there and grew to be a big boy without the help of movies, radio, TV, aeroplanes and automobiles. World War I interrupted his college education at Stanford University, when he saw service in France. His second attempt at higher learning, at the University of California, was interrupted by wanderlust and instead of pursuing books he worked his passage to the Hawaiian Islands and explored them by foot. After four months on the islands he headed back to California in a 32-foot sailboat, a passage which took six weeks of storm and adventure.

Married in 1922, he settled in San Francisco and began his long career as a photographer. But wanderlust gnawed at him again and, since house-trailers had not yet been invented, he built a light cabin on a Chandler chassis and set out to tour the United States.

His trip brought him to the interesting Single Tax community called Arden, in Delaware, and life held such promise there that he delayed his return to California for a few months. That was 28 years ago, and Brooks is still in Arden and still enjoying it.

Earl's philosophy that life's joy must

be obtained from day to day naturally lead him into recreation. In 1927 he was introduced to folk dancing by Dick Chase with lessons in English Country dancing, and further stimulus came from Paul Erfer. In the early 40s Earl approached dancing seriously, attending folk festivals in Wheeling, W. Va., and going to summer sessions of the Eastern Cooperative Recreation School for five years in a row.

By 1945 he was a teacher in his own right and a square dance caller as well, conducting classes and doing one-night stands all over the Wilmington area. He helped put on festivals, and became the leader of the Arden Folk Dance Group.

One of their main projects became the annual Arden Folk Festival, a three-day affair featuring international folk dancing, folk singing and square dancing. Another development was the big monthly square dance jamboree. Both programs attract dancers from several near-by areas. Earl also keeps busy with an exhibition group which has done much to introduce square and folk dancing to those who might otherwise never had known of it. In addition, he takes an active part in the Delaware Valley Dance Leaders Association.

Although all these activities keep him busy at least five nights a week, Brooks still keeps his very demanding photography business going full-tilt. Summer brings no rest to this full schedule, as the Arden group continues to meet during hot weather, and in August and September Earl calls for open air dances in the Rodney Square area of Wilmington.

"The crying need just now," says Earl, "is for good leadership at the grass roots level. The demand for callers for beginners is greater than the supply. So there is where I spend most of my time. It is not as much fun as calling for expert dancers, but it is missionary work that has to be done, and I love it."

To which we add: a large number of dancers who first experienced square dancing as a result of Earl's missionary work bless him for it!

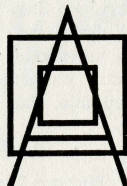
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#701. Country Two Step 2:45//Lazy Two Step 2:50.

#700. Beautiful Doll Mixer 2:45//Waltz of the River Seine 2:25.

There is a demand for all of these tunes and these playings are about as good as the average square dance orchestra can play them. Instructions come with each record, which should make them very acceptable. But we do feel that Guy Lombardo plays the River Seine a little better.

**Windsor records, 10-inch, plastic, 78 rpm.**

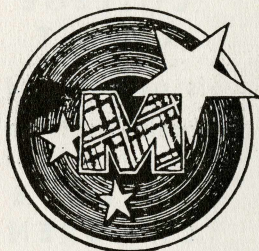
**Price \$1.05**

#7622. My Isle of Golden Dreams//Barbara Quadrille.

Two beautifully recorded instrumentals suitable for waltz quadrille dancing. The suggested routines could be better but any dance director will be able to lay out good dances to fit this excellent music. Now hear this: all you dance choreographers who figure out new dances to fit these tunes, keep it to yourselves. Don't try to become nationally famous by writing a waltz quadrille. If you will go to your Public Library, you'll find books with hundreds of them.

#7623. Grand Square Waltz Quadrille//Country Cousins Star.

Another beautifully played waltz quadrille record. We are rapidly approaching a very high level of music in our square dance field and Windsor is to be commended for its continuous improvement. We wish we could compliment the dance choreographers, but they seem to be producing much less worthwhile material.



## MACGREGOR NEW RELEASES

#704 — **CONEY ISLAND WASHBOARD // BYE BYE BLUES**  
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**NO. 7622 - ISLE OF GOLDEN DREAMS/BARBARA QUADRILLE**

**NO. 7623 - GRAND SQUARE WALTZ QUADRILLE/COUNTRY COUSINS STAR**

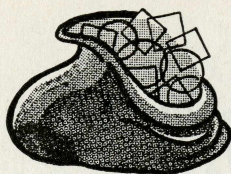
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# GRAB BAG



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## FINGER POLKA — recreational mixer

This recreational dance is found in practically all European countries from Sweden to Serbia. It is a good dance for the "young and brave." There is nothing like a polka to satisfy that feeling for vigorous dance.

—Frank and Olga

Record: Folkraft # 1089 "Finger Polka."

Formation: Couples anywhere around the room in ballroom dance position, man's left and woman's right foot free.

FIGURE I

### Measures

1-8 EIGHT POLKA STEPS WITH PARTNER.

- 1 FACE PARTNER and place hands on own hips.
  - 2 STAMP THREE TIMES.
  - 3 PAUSE, facing partner.
  - 4 CLAP OWN HANDS THREE TIMES.
  - 5 SHAKE RIGHT FOREFINGER three times at partner.
  - 6 SHAKE LEFT FOREFINGER three times at partner.
  - 7-8 SWING RIGHT HAND ACROSS IN FRONT as if to strike partner, then turn away to select a new partner.
- Repeat dance with new partner.

FIGURE II

### SAVIN HILL HORNSPIPE—contra

1-3-5 etc. active

Active couple cross right over

Balance with the one below

Turn that person once and a half

— — — —

Each active person turn person below with right hand 1½, which accomplishes the progression.

Forward four and back

— — — —

Forward four and back again

— — — —

Ladies chain with the couple above

— — — —

— — — —

Balance and swing to place

— — — —

— — — —

— — — —

Active couple finish swing with gent back in gents' line, lady in ladies' line.

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## DOODAH

(Traditional Vermont square dance)

Music: De Camptown Races (AABB)

Record: Folkraft #1215

### INTRODUCTION

Allemande left your corners all  
 Doodah! Doodah!  
 Right to your honey and grand chain all  
 Go all the way around  
 Meet your partner pass her by  
 Doodah! Doodah!  
 Remember as you march around  
 You'll meet her bye and bye  
 When you get back home  
 Just give her a little swing  
 Now put your arm around her waist  
 And promenade that ring  
 Promenade the hall  
 Promenade the hall  
 First young lady get ready to dance  
 When I begin the call

### FIGURE

First head lady give the right hand to  
 The right hand gent with a right hand round  
 Back to your honey with a left hand round  
 Oh! Doodah Day!  
 Lady in the center and seven hands round  
 Doodah! Doodah!  
 Lady swings out and the gent swings in  
 Round the old man again  
 Gwine to run all night  
 Gwine to run all day  
 I'll bet my money on de bob-tail nag  
 Somebody bet on the bay  
 Promenade the ring  
 Oh promenade the ring  
 Promenade just once around  
 And listen while I sing  
 Right and left with the corners all  
 Couple 1 with 2; couple 3 with 4.  
 Doodah! Doodah!  
 Right and left right right back again  
 Doodah! Doodah Day!  
 Ladies chain the other way  
 Couple 1 with 4; couple 3 with 2.  
 Doodah! Doodah!  
 Chain those ladies back again  
 Doodah! Doodah Day!

### CHORUS

All balance corners  
 Now the other way (balance partner)  
 Swing your honey round and round  
 Oh! Doodah Day!  
 Promenade the hall  
 Promenade the hall  
 Promenade just once around  
 And listen to the call  
 Repeat FIGURE with each lady leading out.  
 —prepared for Vermont State Board of Recreation  
 by Les Hunt, Windsor, Vt.

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## FRACTURED EIGHT

(Introduced 1954 by "Doc" Heimbach,

Blue Island, Ill.)

One and three balance and swing  
 Forward up and back to the ring  
 Split your corners on the side of the land

Each head person forward to center, turn  
 back on his partner and move between the  
 side couple he is facing.

And four in line out there you stand

Each head person stand beside his corner.

Now forward eight and back you go  
 Break in the middle turn out you know

Each line of four people break in the middle  
 and turn out so gent 2 has lady 4 on his  
 right and lady 1 on his left; lady 4 has gent 1  
 on her right. Others are arranged similarly,  
 and all have their backs to center.

Forward, and back, and watch 'em smile

Turn to the left go single file

Make a wheel and spin it a while

Make eight-hand left-hand star in center.

You're going wrong so back with the right

For a right-hand wheel don't take all night

Gents give left to the girl behind you

DO SI DO now I'll remind you

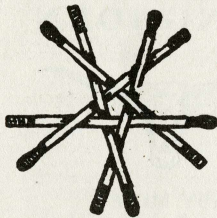
DO SI DO here equals do pasos.

Partner left and corner right

Promenade partner home in the night

Each gent now has original corner.

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American and English Dances

### OH BABY MINE

(Introduced 1954 by Mike Michele, Phoenix, Ariz.)

Record: Western Jubilee #817

Oh baby mine

4 men star right across the—girls will turn you

Opposite lady with left hand around

Walk around your corner girl

Present corner is original right-hand lady

Left hand round your own while

Present "own" is original opposite lady

4 ladies chain across the—men will turn you

Join hands and circle left you go

Everyone now with original partner

—2—

Now turn your corner under swing like thunder

Each gent turn his corner under his raised left

arm, trading places with her, then swing her,

ending swing with her on his right.

Join hands and circle left once more

Oh baby mine

Girls roll away and swing the one that comes  
your way

Each gent swap places with lady on his right;  
all swing partners.

Now balance and do si do

Do si do here equals dos a dos or sashay.

Oh baby mine

It's allemande left and you pass your partner

Grand right and left you go

Start this with right-hand lady.

And when you meet this new girl

Now promenade the lady—that you and I know

Now swing that baby mine

New partner is original right-hand lady

### WRANGLER'S TWO-STEP

(Introduced 1954 by Buzz Glass, Oakland, Calif.)

Record: Windsor #7621 "Ragtime Cowboy Joe."

Formation: Partners in open dance position  
facing LOD.

Starting Position: Inside hands joined, M's L and  
W's R foot free. Steps described for the M.

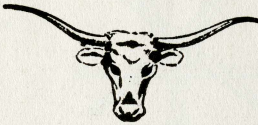
Measure

- 1-2 3 WALKING STEPS (L-R-L) FORWARD  
and TOUCH R toe to floor with slight tap.
- 3-4 CROSS AND TOUCH: Partners change  
places with M crossing behind W in 3  
steps (R-L-R) as W crosses in front of  
M to his L side with a 3-step L face  
turn (L-R-L); both touch inside toe to  
floor.
- 5-6 BALANCE TOGETHER AND APART with  
one two-step each way.
- 7-8 TWIRL ACROSS, 2, 3, STEP: Partners  
change places with a four-step turn, M  
crossing in back of W with a complete  
L face turn (L-R-L-R) as W crosses over  
in front of M with a complete R face  
turn (R-L-R-L).
- 9-16 Repeat pattern of measures 1-8, ending  
in loose closed dance position, M's back  
to center.
- 17-20 SIDE CLOSE SIDE TOUCH; SIDE CLOSE  
CROSS: Step to L side in LOD on L foot,  
close R foot to L, step L again to L,  
quickly touch R toe beside L; step to  
R side in RLOD on R ft., close L ft. to R,  
step on R across in front of L and hold  
one count.
- 21-24 Repeat pattern of measures 17-20, end-  
ing facing partner, both hands joined,  
M's back to center.
- 25-26 SIDE BEHIND PIVOT PIVOT: As in start  
of a "grapevine," step to L in LOD on  
L, cross R in back of L, make one com-  
plete turn away from partner with two  
steps.
- 27-28 TWO SIDE-CLOSE STEPS to M's L.
- 29-32 Repeat pattern of measures 25-28, end-  
ing in open dance position, both in  
LOD, inside hands joined.

Repeat above pattern a total of four times.

"Dance of the Month" for August  
—So. Calif. RD Teachers' Ass'n

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# REVIEWS

**Follow the Leader:** a collection of circle dances, by Olga Kulbitsky and Frank Kaltman. American Squares Dance Series, No. 2. Newark, N. J., American Squares, 1954. iii, 13p. **We stock this at \$35.**

This second book in the American Squares Dance Series is a welcome addition to any dancer's or teacher's library. Here we have a complete volume of the circle dances easily explained, with the notation that for further study and more complicated dances, the reader should get John Filcich's "Igra Kolo."

The circle dances are interesting to all of us interested in folklore and dance because they are the earliest type of dance done by man and have in the past been ritualistic dances. It is interesting to think about this as we follow the dance patterns—we are not alone in this endeavor—thousands have danced these same step-patterns and thousands are dancing them right now.

While the dances included in this book have been explained elsewhere, the foreward and glossary of kolo steps make this book the most interesting. Also, the dances described can, I am sure, be deciphered by the newest to folk dancing—no complicated wordage and it tells you what to do, when.

Again AMERICAN SQUARES is serving the folk dance picture here for all of us in presenting good material in a form easily understood by all. —Virginia C. Anderson

**Notes on Movements and Figures Commonly Used in Scottish Country Dancing,** by T. S. T. Henderson. Washington, the author, 1953. ii, 25p. mimeographed. **25c.**

This booklet describes the terms, movements and more common figures with which those wishing to dance the Scottish dances should be thoroughly familiar. Incipient square dance choreographers should all pay their quarters for this one and read up on the Figures, most of which are over 400 years old and thus should make very good "new" square dance figures.

**Square Dancing at Sight,** by Nina Wilde. Handbook of the London Square Dance Ass'n. London, G. Bell, 1952. Cover-title, 38p. **5/.**

A compilation in words and accurate photographs of the standard glossary square dance movements and basic figures currently popular in the London Ass'n area. As a basic guide for square dancers and would-be callers it is really a masterpiece. Fuller suggestions to callers appear on the last five pages; and regarding her comment that "Everything you do in Square Dancing is to the count of 4 or 8" we can only say to Miss Wilde,—congratu-

lations! and I hope you continue to be so happy and lucky to have this situation in England.

**Program for the Roundup . . . June 19, 1954.** Altoona, Pa., Blair Co. R&SD Ass'n, 1954. 27p. **25c.**

During the past several years—there has been a marked increase in the number of festival, jamboree and round-up programs which are more or less complete call books in themselves. This is of tremendous help to the dancers who attend these affairs: by reading through the program the dancers know exactly what the callers are going to "pull" enabling everyone to have a much more satisfying time. While Blair Co. did not start the idea, the fact that they have continued to point their programs so helpfully toward the dancer is one more reason why their programs are always so well enjoyed.

## Coming Events

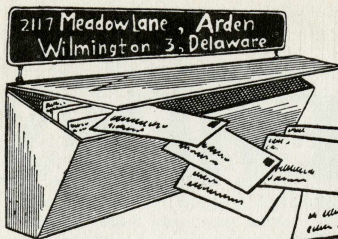
- Aug. 6.—TAMPA, FLA. City wide SD. Don and Shorty Armstrong.
- Aug. 6.—TRAEER, IOWA. 3rd Annual Festival.
- Aug. 6.—SEATTLE. Sea Fair Dance, Civic Auditorium.
- Aug. 6-7.—KLAMATH FALLS, ORE. 2nd Ann. Western States SD Jamboree.
- Aug. 8.—AUSTIN, MINN. SE Reg. Fest., Teap Ballroom.
- Aug. 11.—PENTICTON, B.C. Peach Festival Jamboree.
- Aug. 12-14.—MARSTONS MILLS, MASS. Public SD at Barnstable Co. Fair., Race Lane & Rt. No. 149. Dick Anderson.
- Aug. 14.—MINNEAPOLIS. Corn & Watermelon Feed & Dance, Theodore Wirth Park.
- Aug. 14.—BAYTOWN, TEXAS. Baytown Area Roundup.
- Aug. 14-15.—ENUMCLAW, WASH. 4th Intl Folk Dance Fest.
- Aug. 15.—BANKS, ORE. Ann'l SD & Barbecue.
- Aug. 19.—NEW ULM, MINN. Centennial Celebration.
- Aug. 20.—WAUPUN, WISC. SDAW Jamb.
- Aug. 21.—ARDMORE, OKLA. Southern Okla. Dist. Dance.
- Sept. 4.—EASTHAM, MASS. Ann. Lower Cape Cod Festival.
- Sept. 4.—GALVESTON, TEXAS. Labor Day Dance, Menard Pk.
- Sept. 11.—LITTLE ROCK, ARK. Fall Jamboree.
- Sept. 11.—BEAUMONT, TEXAS. Fall Jamboree.
- Sept. 14.—BAYTOWN, TEXAS. Council Round-Up, Humble Community House.
- Sept. 18.—MERCEDES, TEXAS. Valley SDA Dance.

### More Schools and Camps

- Aug. 9-15.—E. BRIDGEWATER, MASS. Square Acres Vacation SD School. *Write Howard Hogue, E. Bridgewater, Mass.*
- Sept. 3-6.—LYME, N. H. N. E. Rec. Leaders' Lab., Camp Pinnacle. *Write Mrs. Ardis Stevens, Chester, Vt.*

### Local Events

- Every Wed.—ARDEN, DEL. Folk Dance Guild, Guild Hall.



# LETTERS

FROM  
**OUR READERS**

## New vs. Old

Dear Rickey,

Here in New England, as elsewhere, two opposing camps in square and folk dancing have long been evident. Many of us hold that the traditional forms are preferable and must be protected against the avalanche of current and largely transitory innovations with which the Western record companies are flooding the country. In this struggle we have been grateful that one national magazine, AMERICAN SQUARES, has understood and supported our position. Most of us use and enjoy the basic Western figures along with our own, the amount depending upon our individual preferences. Some callers, especially those who have learned to square dance only in the last few years during the California boom, have gone all-out Californian, but in the last year or so I find more and more interest in our New England style of square dancing. Contras are receiving more attention than they have for years, and callers and dancers who a year or two ago hadn't a good word for them are now beginning to call and dance them with new appreciation and enjoyment.

From all I can read and hear, this reawakening interest in contras and the old quadrilles is not confined to

New England. It is perhaps a natural and healthy reaction against the fast, intricate figures of the "latest" squares, with their constant emphasis on novelty. . . . So do keep up the good work. You can hardly be called mossback for encouraging the increased use of traditional forms which are already enjoying increasing popularity, and you certainly are not being unfair to square dancers in spreading the gospel of the finer things in square dancing and in showing the difference between the lasting and the ephemeral. AMERICAN SQUARES' articles on dance history and developments etc. help give dancers a basis for judging dances and thus developing their own dance taste.

—Louise Winston,  
Jamaica Plains, Mass.

## Why a Caller?

Dear Rickey:

Wish you would ask your Roving Editor to ask the callers he meets just why they took up calling and what they want most to do at this occupation. Maybe it will put some of them to thinking. I know a boy who has square danced about six months—and has been "calling" for five. I met him at a dance a month back at which he had learned the allemande thar for the

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first time and I knew it was his first experience with it because he couldn't get over what an interesting figure it was. I know another who was a speech failure. It's probably good for his ego—but rough on the dancers. Then there is a woman who obviously calls just because she is boss of the situation when she does. If she weren't so doggedly determined her career would have long ended, but she's still in there plugging, mostly with new dances.

—Roland Gunther  
Princeton Junction, N. J.

● *Great minds run in the same channels even though distance separates them! John Sabin of St. Louis has been thinking along exactly the same lines, and for his conclusions, see page 6 of this issue.*

### Paging South Dakota

Dear Rickey:

Our paths crossed years ago when Ed was the first president of the South Dakota SD Federation. At that time there were not many active groups in that state but now all the news we get from South Dakota indicates much increase in size and enthusiasm.

We are now living in Ohio, after two years in Chicago where we enjoyed the company of many fine people. The observations of your Roving Editor on conditions in Ohio have helped us tremendously. The area in which we live has a good many 50/50 dances with the squares necessarily being simple and vigorous—a bit rough too.

We have joined the Northern Ohio Callers' Group which Joe Hritz has been instrumental in organizing. We would like to establish dances in our area where a caller could call and

teach more of the standard square figures as they are known across the country. Coshocton is in the southern part of the state, nearer to Columbus than Cleveland. We would appreciate hearing from dancers in this vicinity.

And South Dakotans! Get some news in to AMERICAN SQUARES—we'd love to read about what you are doing!

—Ed and Mary Michl  
Coshocton, Ohio

## NEW RELEASES from OLD TIMER

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Twelfth Street Rag

Instrumental

8095—Open Up Your Heart  
Twelfth Street Rag

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Music for both records by  
Jerry Jacka Trio

The above records are also available in 45 rpm.  
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●  

## OLD TIMER RECORD COMPANY

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# THE



# RACLE

*Do you folks have the square dance record of Alabama Jubilee? The figure is somewhat near the following:*

First couple lead out and circle four  
Break and take two more circle six  
Break and take two more circle eight  
Then Indian style until you're back to your own partner again

—Mrs. G. L. Braniger, Cambridge, Ohio.

• The dance you describe is done in several places under the title "Indian Style," and is available under this title on Folkraft #1001. We know of no record of this dance done to "Alabama Jubilee" music.

*One of my friends wants a called record of "Old Mill Wheel." Is there any record with calls containing this figure?—Joe Haase, Carterville, Ill.*

• "Old Mill Wheel," a sort of halfway version of the old "Roll the Barrel" figure, has not been recorded to our knowledge.

*In this part of the country a popular square with mixed age groups is the "Mill Wheel" which we call to a tune Bees in the Hive. Do you have*

*any recording of this?—Don Rader, Mansfield, Ohio*

• Nope.

Reader John Bellamy of Cleveland contributes further information: "This call is a pleasant variation of the center star figure, very popular in central Ohio. The tune, 'When the Bees Are in the Hive,' was composed by Kerry Mills, composer of 'Redwing,' 'Whistlin' Rufus,' and other tunes liked by square dancers. It is still under copyright; you can get the sheet music if you can find a music dealer cooperative enough to order it for you."

*I'm enclosing a list of titles of records which I can't find in your catalog. For how many of the following can you supply 78 rpm records?—Grand Hornpipe, Sailors Hornpipe, Delaware Hornpipe, College Hornpipe, Stonewall Jackson, Blackberry Blossoms, Half Hound Stomp, Bluff Reel, Cowtown Stomp, Fiddlers Dream, Cumberland Gap, Rip Van Winkle, Kings Head, La Zenda Waltz, Red River Waltz, Spring Street Waltz, Midnight Waltz, Italian Dream Waltz.—Tober King, Belmont, La.*

• STONEWALL JACKSON: Capitol DAS-4045 or Victor 45-6188 (\$1.15); also appears on West. Jub. #606 under title "Sally Put a Bug on Me" (\$1.05). CUMBERLAND GAP was recorded by Capitol some time ago but has been discontinued. FIDDLER'S DREAM is another title for the tune "Give the Fiddler a Dram," Folkraft #1042 (.89), and a third title (which appears on this record) is "Grady's Folly."

We can suggest written sources for only five of your fiddle tunes, and for none of the waltzes; perhaps our readers may be able to recognize some of your titles as other names for tunes now on the market.

## WESTERN Jubilee "OH BABY MINE" It's a Summer Sensation

Another sure-fire original by Mike Michele to the Hit-Tune "I Get So Lonely."

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# CANADIAN NEWS NOTES

COMPILED BY Harold Harton, Toronto

## Pairs 'n Squares Camp

Well folks, the Summer Dance Camp is just over! And what a camp! You would have to travel far to find a finer bunch of people or a more enthusiastic group. In fact it is rather difficult to sit here in the same setting and try to sift out the high spots.

Geneva Park is operated by the National Council of the YMCA in Canada. Many national and international conferences are held here. 120 acres of natural woodland with two and a half miles of shoreline on one of the most beautiful lakes in the country—Lake Couchiching. Hotel-like accommodation and a choice of halls to dance in! What more could one ask for?

We got off to a resounding start with a "Rickey Holden Week-end." Over twenty additional dancers swelled the ranks for those first three days. Friday night's Get Acquainted Party set the pace which did not diminish until the last notes had died away. Rickey's masterful handling of squares and contras together with the folk and round dances rounded out the dance program. Those who attended would insist I was remiss in my reporting if I did not mention the impact which "Misirlou" made on the group. It was one of those unexpected things that happen when a group is in the mood. It was taught as a "filler" while the folks were gathering for a morning session. It remained the most popular dance of the whole camp. The record was practically worn out by the end of the week.

Monday we settled down to our regular schedule with a little more emphasis on techniques of calling and basic dance steps. We were thrilled by the efforts of our beginning callers. You should have heard them by the end of the week.

Thursday was a big day. It was Dominion Day, our national holiday. Two features were part of the program. We stayed with traditional Canadian dances—folk and square. These were by no means confined to the so-called Eastern style. Ontario is blessed by

being in the middle and so there is as much Western as Eastern dancing. The other event was a conference of square dance people to discuss several problems of mutual concern. The group was augmented by many leaders who traveled hundreds of miles to attend. The outcome was an invitation from the North Bay Grads Club to hold a larger Conference in the Fall after all known groups have been informed. This could be an important milestone in our square dance history.

Probably the fondest memories will be of the Coffee Hour and Sing-Song following every evening program. As much variety here as in the dancing! From folk songs to Grandma's Lye Soap and Angels Watching Over Me.

Next month I would like to tell you about some of the wonderful people who were with us. In the meantime we are trying to arrange for more accommodation for next year. Everybody is coming back and bringing their dancing friends. Oh, Boy! More dancing and more fun!

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# SQUARE DANCE --



In addition to providing excellent square dancing, Howard Hogue's Square Acres in BRIDGEWATER, MASS. has a baby-sitting service for its patrons. Includes all ages from 18 months up, with games, entertainment and dancing for the wide-awake ones. . . . The Old Colony (MASS.) Callers and Teachers Ass'n. has elected Dick Keithe as president and Dorothy Kenyon as secretary-treasurer for the coming year. The Association also voted to go on record as opposed to the operation of public square dances on Sundays. . . . CHICAGO AREA Callers Association almost closed down meetings for the summer, due to problems of a comfortable place to dance, but bread on the waters came back to them in the form of an offer from Mrs. Way Phillips to use her Sunbonnet Farm for combination picnic-meeting-dances. This in appreciation of Association members who have donated their services at benefits run

at the Farm for the Southard School for troubled children. . . . Former PASADENA folk dancers Martin and Lyvia Sandell have found a new dance home as members of the SCHENECTADY Folk Dancers.

The ALBANY DISTRICT Callers Ass'n. are presenting a "Cavalcade of Folk Dancing" at the Ballston Spa Fair on August 31st. Exhibitions will be followed by general dancing. . . . In FLORIDA, they feel that if one Armstrong is good, two are better, and Don and 14-year old son Shorty are beginning more and more to share calling and emcee spots—that is, when Shorty doesn't hold down the entire job by himself!

The Fourth National SD Convention, to be held in OKLAHOMA CITY April 21, 22 and 23, will fall during that city's '89er Week, which should make activities just about as busy as even the Sooners could wish. . . . Newly elected officers of LONG ISLAND SD Caller's Ass'n. are Joe Rechter, pres.; Don Begenau, sec.; Joe Maybrown, treas.; Bill Kattke, recording secretary and Bill Henricksen, board member. . . . First night of a newly-formed club in LOUISVILLE, KY. (so new they have no name yet) found Fred Burkel elected president; Mark Rogers, treas. and Jean Petty, secretary. Group has already made plans for new classes in September. . . . The second anniversary of the Thunderbird SD Club in Tucson found 13 squares still going strong at 3 a.m. After a break for breakfast, they went on dancing until dawn!

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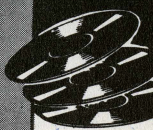
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