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# AMERICAN SQUARES

THE MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



November, 1948



# The Magazine

The prime purpose of this magazine is to bring to our subscribers square dance news; new ideas for dancing new figures, complete new dances; how to handle classes for beginning dancers; how to train new callers and help old ones to be better; particularly we want to hear from YOU. Especially WE NEED YOUR HELP IN SPREADING THE GOSPEL OF SQUARE DANCING, and the best way for you to help is to get your friends on our mailing list.

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So if you—or we—say "THIS issue of AMERICAN SQUARES is a humdinger—or lousy," ALL of us, readers, associate editors, the managing editor, editor in chief and publisher are the ones who made it so. Neither the Republicans, Democrats, Methodists, Hindus or Santa Claus had a thing to do with it. Let me tell you what it really is. It's enthUSiasm, and right smack in the middle of enthUSiasm is US. This magazine belongs to US. Let's go.

*The Editor*

AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

VOL. IV No 3

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# Alabama Jubilee

By Charley Thomas

In April, this year we went by plane to Montgomery, Ala., to the square dance callers school which was put on by the Southern Farmer under the supervision of Nat Welsh of their staff and D. B. (Dave) Hendrix.

Arriving in the afternoon and after a southern fried chicken dinner we all went over to the Barn which is leased by the Southern Farmer for the use of clubs, churches and other groups.

Dave Hendrix immediately got us on the floor for a routine Appalachian Circle. Then Mrs. Rosamund Rieman, co-professor of the school got us into squares and taught an interesting variation of Right Hand Up and Left Lady Under. It must have been the ancestor of the one we know, for it too is done to Camptown Races, but with no repeat on the chorus.

*The first couple lead to the right  
Four hands, around  
Leave that lady, on to the next  
And circle three around  
Take that lady on with you  
Four hands, around  
Leave that lady with the gent  
And back to place alone.  
Forward up six and back  
The two gents dosido  
Make that arch and make it high  
Left hand lady below.*

The side gentlemen, holding a woman by each hand, raises his right hand, to which his partner is hanging, and shoots the other girl under the arch to her original opposite. The dance goes on immediately with the second couple leading out. Four times and the girls are back to their partners. A pleasing short dance.

Then Nat Welsh cut loose with their favorite, done in circle formation, The Georgia Rang-tang. After the odds have led out, into two couple formation the call is swing your partner for a Georgia Rang-tang. Right hand to your opposite walk around her, left to your partner, walk around her, right to your opposite, left to your partner, swing your opposite and now your own. (For more complete instructions see Nat's book HOW TO ORGANIZE A SQUARE DANCE IN YOUR COMMUNITY)

Then Dave taught us an interesting one from circle position too. The call is:

*Kneel and dosi your lady,*



### *Swing the girl behind you.*

In large circle formation (or square) the gents take their partner's left hand in their right, kneel and holding hands pass their partner in front of them, around them, counter-clockwise and on to the gent ahead. Swing and then swing your own.

Next morning when the school convened there must have been 60 or more embryo callers. We had a terrifically busy day with a big party in the evening. Here are a few general conclusions we finally arrived at.

First let me say that *Kentucky Running Set* as a name is a misnomer. *The Kentucky Running Set* was run. They danced in in the form of a square. The square may have had more than one couple on a side, but it was a square. (See D. B. Hendrix's article in Volume I, No. 5 of AMERICAN SQUARES.) For the dance they do now in the South, *Appalachian circle* is the correct term. The dancers no longer run, they walk, and the formation is now a circle, not a square.

D. B. Hendrix upholds the circle over the square because everybody dances at once and because you dance more people. I replied in my lecture before the school that more figures were possible with the square lending greater variety to the dance.

I found, however, that generally speaking, the southern dance is slower. During the lessons, they had Cliffie Stone on the juke box and they preferred *Golden Slippers*, which Cliffie plays at 120 per minute, to the rest, which average 128.

In explaining that more figures are possible with the quadrille, I mentioned the Texas Star as an example. Without saying anything, Hendrix taught his dancers an *Appalachian circle* variation of it for the demonstration. They did it and did it well.

I still stick to my first statement, however, the quadrille gives more variety. You can't do *Uptown, Downtown* (1.) in circle formation or other dances where first and third couples are active at the same time. While they proved they could do the *Texas Star*, (2.) they can't do all symmetrical figures, for example the *Four-Leaf Clover*. (3.) (See Dances Contributed)

Because there are so many involved, dancing in the circle cannot be done with the precision of the square. Almost invariably the dancers jam up on a grand right and left. The square seems to be getting the advantage because all of the good records and most of the books deal with that type of dancing. But I hope the South sticks to its circle. Every part of the country should not be the same.



# Callers Clinic

Boise Valley Square Dance Association

By Gus Empie

The Boise Valley Square Dance Association held a callers clinic, at Boise, Idaho, in three sessions on August 23rd, August 30th and September 6th.

Ronald Onfrey donated space. Bill Lipka's Frontier Quadrillers donated music and Eardley Glass and Gus Empie told everybody what to do.

All known as potential callers and their taws were invited and about 35 callers attended. Five to seven squares danced to each caller.

At the first session all dancers graded the callers but the results were not satisfactory. Dancers were too kind to the callers.

During the second session one square (considered best qualified to judge) graded the callers and their judgement was announced. Each caller called an introduction, a figure and an ending.

Grading was done thruout the final session on detailed grading sheets under the plan outlined below and as is often the case in an experimental process the last session was the most satisfactory.

1. A different set each time was appointed to judge the caller.
2. Upon completion of the dance this set graded the caller by marking the detailed grading sheet according to the various elements of the agreed essential qualities, A-Clarity, B-Command, C-Rhythm, D-Enthusiasm, E-Judgement, in the order named.
3. Where it was found the caller needed more definitive pointers, they were written in.
4. The results of the grading were announced and the sheet was given to the caller for his use as study guide.

There was keen interest in the clinic and additional clinics are planned for the future. Better callers and instructors mean better dancing and a wider interest in square dancing. We would welcome suggestions from older groups thru AMERICAN SQUARES.

We will be glad to furnish the material used in conducting the clinic to any interested group.

The Boise Valley Square Dance Association has a short and sensible set of regulations: Membership by club with one couple representing each club on the board. The usual stated purposes and calls. (So O. K., this month they're in. Ed.)

Nine member clubs, Circle 8-ers, Promenaders, Wranglers, Columbian Swingsters, Lowel P T A No 1, Country Stylers, Mr. and Mrs. Club, Art Inman's Club, and Reserve Officers Club.

(This is mighty good. It not only tells what they did but HOW. If you write for their stuff suppose you include a dime to cover part



of their expense. And by the way Gus Empie's name is not Gus. It is A. W. No one but his wife and mother knows this and they gave up long ago. Ed.)

## WHOA NOW! WHAT'S THE HURRY?

by Associate Editor Cal Moore, Ft. Worth, Texas.

Recently I attended a rather large square dance which was well advertised and well attended. But what happened? The callers and the musicians rolled the stuff out so darn fast that about two dances was all anyone could stand. By about 10 p. m. fifty percent of the people had gone home or were just sitting out. Personally I do not think this is good for square dancing. I heard any number of people say "never again".

This type of situation causes me to be rather concerned about the life of square dancing. Should not those of us who are in the calling or teaching end of the business try to level the thing off to a more sane system? Shouldn't we stick a bit more to the graceful side of square dancing and get away from the "knock down, drag out" stuff?

Should square dancing be for the benefit of the Caller or the dancers? Many callers seem to pride themselves on their ability to "machine gun" their calls and patter, thus turning the dance into an endurance contest.

Should square dancing be work or fun? How about the musicians? Ask them if they enjoy this "high speed stuff". Can they play good music all evening with cramped muscles and numb fingers? I wonder!

Every one likes to dance to a good snappy tempo, but I believe that the musicians and the dancers would be happier if the callers would be more thoughtful and sane about the whole thing. Sure—let's dance fast enough to "feel" the music, but *why not level off to a reasonable tempo, make the dances a little shorter and have more of them.* If square dancing is to grow it might be a good idea to look facts in the face and not go PLUMB HAWG WILD!

Of course I know that all of our callers are not guilty of this sort of thing, but even a few can do an awful lot of damage in a short while. Well anyway I am putting in my dimes worth and hope that it will be of some value in keeping square dancing on the top shelf.

(Cal has our interest here and we have often wondered what our readers call "fast". Of course some dances naturally flow faster than others, but in general what metronome do you feel is just about right and what is too fast? Editor)



# *Monadnock-Folkways*

Ten days of Gene Gowning and Ralph Page

*By Bobby Thomas*

The fourth annual Monadnock Folkways School was held this year at the Bell Studios in Peterborough, New Hampshire, as heretofore.

About forty square dancers attended from all over the United States. Gene Gowning was our English dance instructor.

May I explain to the uninitiated that English country dancing is not the simple winding of a maypole. It is, instead, a very vigorous type of dance done on the toes with a running and skipping step. The Kentucky Running Set is most like it of any of our present-day American dances, and it is interesting to note that some authentic English dancing is still done back in the Kentucky and Tennessee hills. The dances were brought there from England in the 18th century, and have not been corrupted.

The English country dances are many and varied, each dance having its own special music and steps and supposedly done without a caller. As if it were not confusing enough to have to run or skip through a completely new dance, there are several traps set up by the English, particularly for the unwary beginner. In the first place there seems to be no comfortable spot in which a couple may retire into oblivion, as "fourth couple" in American dancing. Each couple must apparently do something new and different, and there is seldom a period when one may stand out. If you find you are not active, beware, there must be something wrong. A second (and unfortunate) point about English dancing is that most of it must be done under your own power. One seldom takes another's hand. (No doubt the English thought it too forward.) For this reason, a beginner can't be pulled or rushed through a dance.

The most confounding part of English dancing is the hey. In American dancing this section has degenerated into a simple grand right and left, but its ancestor is unrecognizable. The hey, as I understand it, is a right shoulder, left shoulder sort of thing until one comes to the end of the line. Here, I think you are supposed to do a private figure eight and return to the line the same way you left (but I was never quite sure.) The difficulty lies in that the English do the hey under every and any circumstance - in lines of three, six, eight or more people, and should you master the hey for a set of three, the hey for eight is totally different - or at least I found it so.

We studied American dancing with Ralph Page. Until my stay in New England all of the dancing I had done was eastern style

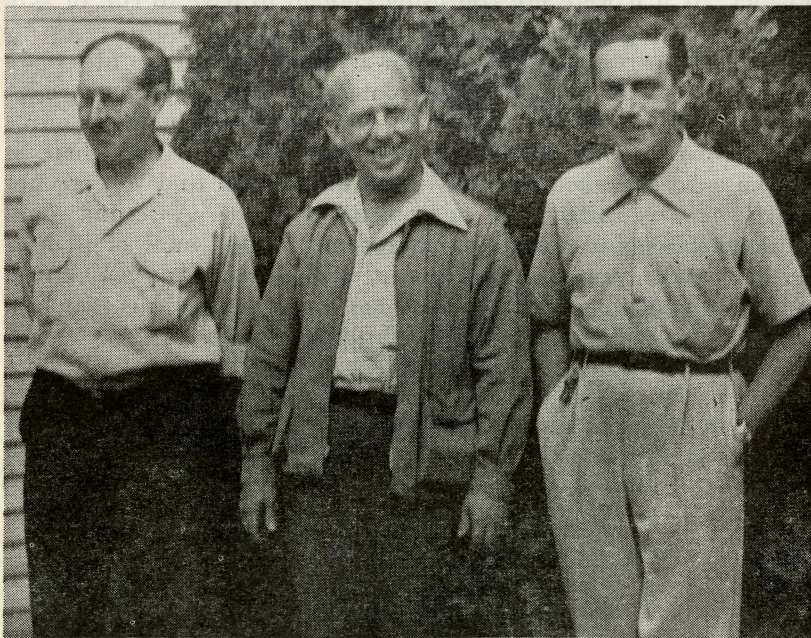


(or shall I say a corrupted western style?)

New England dancing, as we enjoyed it at Monadnock, is so different. The pattern are simple, and the dancing seemed at first to be very slow. In fact, in the first few classes I wished with all my heart that someone would "put a nickel in it", and my ears ached for the call of the good old western "do-si-do, chicken in the bread pan - - - - -."

As the days wore on I began to get the feel of the New England dance. I enjoyed it first at one of the community dances held in a nearby town hall. The dances aren't slow. What had seemed to me to be a dull pause was just the place where the natives fill in with some fancy clogging. The "balance" which to us meant merely a step forward and one back, to the New Englander, particularly to the rambunctious teen-agers, means a heavy jump first on the right foot with the left heel scraping in front, followed by a reverse - a jump on the left foot with the right heel in front. Dull? When done by New Englanders it makes a noise heard all the way across the village green.

(Continued on page 10)



*Photo by Lyman*

Ralph Page, Ed Durlacher and Gene Gowing. Ed was a guest caller at the School.



## The Appalachian Circle Down South

Conclusion of article by Herman Silva of Michigan State College, East Lansing, Michigan. Began in October issue.

All right, so we have had the warm-up and formed the circle fours. Then comes a variety of calls, perhaps the most common of which would be the well known *Right hands cross—left hands back*. Most of the other popular calls, though, are not so well known outside the running set country. There would be *Ladies twirl*, the ladies step back and twirl once around, then *Gents twirl*, and perhaps *Everybody twirl*. Or *Bird in a cage*, then *Swing your corners*, and *On to the next and circle four*, or simply *On you go*, and the circle is taken up automatically with the next couple.

Other calls include the *Lady round the lady*, *gent around the gent*, etc. which is common to the country, but there are some modifications. Another form is *Pass your Lady through*, when the ladies go straight through to the other's position, giving her left hand to her partners left. This faces the ladies outward of course, but on, *Gents you too*, each gent swings his lady around counter-clockwise so that he is then facing out and she in. The same call is also sometimes used for the movement in which the dancers simply drop hands and the ladies first pass through to the opposite position and twirl around to face in again, and the gents do likewise. *Ladies change—gents do the same*, is also used for the latter movement.

Without going into many more of the interesting and unique forms, a few words on Do-Si's and Do-Si-Dos should be put in. The shoulder to shoulder and around movement known as Do-Si or Do-So-Do in the rest of the country is next to unknown in the Southeast. Our Do-Si involves the lady walking around her partner counter-clockwise while the gent holds her left hand with his right and passes his right arm over his head. By custom the calls usually run, *Do-Si-Do*,—the gents swings the lady around for a Do-Si- and then gives his right to the corner lady and turns her half-way around; *Gents you know*,—the gents give each other their left hands and turn half way around to face with the corner ladies. Sounds complicated, but it isn't bad once you have seen it.

Grand circle figures are almost always used only at the opening and close of a dance, but sometimes braid in on the sequence of circle four figures. *Promenade*, and, *Grand Right and Left*, need no introduction, except for the remark that because of the circle size one does not pass his partner, but swings into the next movement the first time they meet. Incidentally, a *Grand Right and Left* really looks grand in a large circle. Perhaps the courtliest figure in square dancing is the, *Gents kneel and do-si your lady*,—the gent kneels on his left



knee and swings his partner around him in the manner already described. Often, *Now step back and swing the next baby*, will follow. The form known as, *Weave a basket*, elsewhere is known as, *Form a double chain*, or its equivalents, *Snake in the grass* and *Rattle snake twist*, is executed by the first gent dropping hands with his corner lady and going out through the couple on his right then back through the next, out through the next, etc. Everyone holds hands and follows through. More popular, and perhaps more characteristic than any of the described grand circle calls is *Twist the grapevine*. The leading gentleman, or sometimes the caller himself, breaks the circle and starts clockwise around in an ever diminishing spiral until the center is reached, then he turns and weaves out through the incoming spiral and back again into a circle. The high school bunch will try to trap the leader, of course.

Any argument on the relative merits of the Appalachian Circle and the square would be pointless, since the opinions voiced would be largely a matter of prejudice and personal choice. While the Appalachian Circle does not lend itself to the preciseness of the square, it is far more flexible and contains the unique social feature of allowing everyone to meet everyone else. Besides, as they say down yonder, "Once you been swung by a Smoky Mountain Boy, You'll be happy and singin' and shoutin' with joy."

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#### MONADNOCK FOLKWAYS (Continued)

I think the most rewarding class for students and teachers alike was the callers' class. Here the New Englanders were introduced to the western "do-si-do" (I thoroughly enjoyed their amazement), and the Michiganders came face to face with the favorite singing calls of the South Carolinians (done, of course, in a southern drawl). Ralph and Gene directed the class with perfect tact. They stressed only that each should call in his own way and not try to imitate. Each caller was criticised. To the more experienced they suggested better timing, more voice control, and gave instructions in how to best use the microphone. For the initiates they had only encouragement with the suggestion to all that good calling comes only from experience.

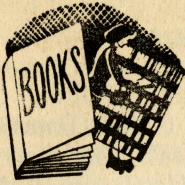
Let me urge each one of you to go to a square dance camp. Monadnock is the number one suggestion on my list, but if that is impossible, find another. Square dancers are wonderful people.

(Bobby and Charley have the same Momma and Poppa. Ed.)

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The next two Minnesota Festivals will be held November 14th at the Armory, Rochester, and Dec. 19 at the University of Minn., both 2-6 P. M.





## Book Reviews

### HOW TO ORGANIZE A SQUARE DANCE IN YOUR COMMUNITY

By Doug Durant Jr.

There are too few good books written on this phase of square dancing. As a whole the "Helpful Hints Books" seem to have been written by people who stepped into an already organized group and thought of problems that might have arisen. Either that or they write about organizing a barn dance for some social get-together.

The title of this offering is misleading for the author barely touches on the actual organization of square dance. In fact his advice may be summed up as "all it takes is a little organizing and leadership, a person set on showing folks how to have a good time can do the job". Which is perfectly true as far as it goes, but it really doesn't tell how. The square figures he lists are done in a circle of four. However they can naturally be used in a Quadrille. Although he had the circle and running set in mind when he made up his "complete" dances; they may be easily interpreted.

The author Nat Welsh lists records and printed material at the end of his work that may be helpful to the reader. Incidentally any of the material he lists may be obtained thru AMERICAN SQUARES,

#### SQUARE DANCE ASSOCIATION OF WISCONSIN

Wisconsin square dancers in a "make haste slowly" campaign involving meetings May 1 in Kenosha, May 16th in Sheboygan, July 18th in Milwaukee and August 29th in Oshkosh organized with the above name. As reported last month a full slate of officers was elected; a set of by-laws adopted and plans were made for an aggressive extension of the organization statewide.

About 60 representatives from 23 cities, mostly in the eastern and central parts of the state were in attendance. Association officers are most desirous of having all other parts of the state represented and invite the participation of all square dancers either individually or in groups. Vic Graef, 1622 Georgia Ave., Sheboygan is president and Mrs. Roy Qually, 217 Algoma Blvd., Oshkosh is corresponding secretary.

#### BOISE VALLEY HARVEST SQUARE DANCE FESTIVAL

The member clubs of the Boise Valley Square Dance Association will hold their first Harvest Festival in the Boise Senior High School gymnasium on Saturday evening November 20th. Gus Empie General Chairman of the festival. Eardly Glass has been elected President of the Association to serve the unexpired term of former President Will Reedy who was transferred to Alaska.





## Record Review

By Charley Thomas

PICTUR-TONE RECORDS Vol 6-Folk Dances; *Turkey in the Straw, Carousel, Take a Little Peek, The Keery Dances, Shoo Fly Don't Bother Me, The Mexican Hat Dance*. Well recorded on 6 inch paper records -- but don't try to dance to them. There is such a thing as calling the calls at the right time. These were definitely made for listening, not dancing.

HENLEE designed these records to join with their others to make a complete evening of dancing. That is quite an accomplishment for seven records, even if they are twelve inch. These are ten inch. The recording is rough and the fiddle does not sound smooth. Henry Hudson's Pioneer Fiddle Band.

Henlee 117A *Home Sweet Home*. This is well played and the orchestration is well balanced, several instruments in turn taking the lead. Altho the banjo when it has the lead makes a swell mistake, it is still a better record than Clossin's Imperial *Home Sweet Home*. Metronome 44.

Henlee 117B *Put Your Little Foot*. An interesting arrangement with often a complete stop after "there". Ford's recording is, however, still tops.

Henlee 118A *Tom 'n' Jerry and Devils Dream*. There is just enough ringing in this record to knock its rating down to average. The balance of the instruments does not seem as good as the waltzes. There is no other *Tom 'n' Jerry* recording, but both Crystal and Folkraft have put out better *Devils Dreams*. Metronome 130.

Henlee 118B *Waltz in F*. Fiddles as a rule seem to waver on the long notes required in waltzes and the one in this recording is no exception. There are many, many better waltzes. Metronome 46.

Henlee 119A *Waggoner*. This is a pretty fair job of playing. There is very little ring. I should place this as a better recording of *Waggoner* than Jimmy Clossin's Imperial and just ashade over Cactus Andy's for black and white, the latter being too fast tho the recoring is slightly better. The Henlee record is just the right speed at Metronome 132.

Henlee 119B *Cotton Eyed Joe*. There is more ringing on this. It's slightly better than Clossin's recording for Imperial, and if it was intended for the couple dance, it falls way below Harley Luce's Imperial. Metronome 122.

Henlee 120A *Schottische*. Ringing fiddle. It's Henry Ford's *Military Schottische* and can't come anywhere near that recording. Metronome 142 and slow at that.

Henlee 120B *Wittle Brown Jug* was made for the circle dances



and hence is slowed down to Metronome 112. This was a mistake. The Columbia recording of the same tune at a similar speed supplies music for that dance and is much better.

These records can be obtained from Henlee Record Co., 2402 Harris Blvd., Austin Texas.

HAMILTON. Four twelve inch records, Bessie Ledford and the Merrie Strings with calls by Jim Lackey. They show a fine job of recording, calling and playing. There could have been a better selection of dances. Five of these are already recorded making these superfluous-unless they are much better than those record already published.

Hamilton 101A *Ladies to the Center Backs to Bar*. The Texas Star is concealed in this title. This recording is much better than Cactus Andy's in the Black and White album. The enunciation of the calls is very fine and the patter shows individuality, and resourcefulness. Jim gets gents star, ladies star and Right and Left with the Couple You Meet on the same record. Metronome 132.

Hamilton 101B *Old Arkansas A-1*. He doesn't have to distort the dance to fit the record but gets everything on one side. It's darn good. Metronome 129.

Hamilton 102A *Forward Six, Fall Back Six*. Jim has a fine collection of patter and uses it well. The voice is in good balance with the music. Metronome 130.

Hamilton 102B *Indian Style*. I recommend the study of Jim Lackey's style to embryo callers. Comparing this with Al Brundage's record for Folkraft gives a good example of the difference between western and New England Calling. I shouldn't say either was better. They are both top notch jobs. Metronome 132.

Hamilton 103A *Dip and Dive*. The guy's good! Another interesting comparison this time with Durlocher's record for Decca. Both are uniformly good, but I predict that there will be more *Dip and Dive's* called instead of sung when this gets around. Metronome 134.

double header on a twelve inch, and both good jobs. Metronome 136.

Hamilton 103B *Four Leaf Clover and You Swing Mine*. Another

Hamilton 104A *Head Two Gents Cross Over*. All this proves is that because a person is a good caller doesn't mean he can sing. This is the less interesting figure and is poorer than Paul Conklin's for Victor and Al Brundage's for Folkraft. He gets better as he goes along, however, and his imitations of various accents isn't too bad. Metronome 122.

Hamilton 104B *Spanish Cavallero*. Stick to calling, Jim. However, he shows an ability to make the most of the equipment he has for singing. This doesn't measure up to Lawrence Loy's Victor, but he does get the full dance on the record without contortions. Metronome 128.



We stock these records at \$10 for the album and instructions. For those of you who use records with calls, this is highly recommended. It will give you many hours of enjoyment. Now if that orchestra and that recording company will make some records without calls as that, the rest of us will be happy.

## Notes

In wishing your square dance friends a Merry Christmas, don't forget that a subscription to AMERICAN SQUARES is the most welcome present they can receive. For \$4.00 we'll send it to five friends if you have that many. If you want to spend more, write for our catalogue of books and records. We have many in stock that aren't listed in our ads in AMERICAN SQUARES.

Fred W. Tesnow, Oak Park, Ill, renews his subscription and says "The extra 60c herewith I'm risking on "*Twelve Home Made Dances*". My interest in the magazine is in having more new figures and calls. (So O., this month they're in. Ed.)

In the material included with Gus Empie's report of the Callers Clinic there was an explanation sheet sent to all callers. Some of the comments follow: This clinic is held to help us improve our calling. It is not a contest. We're going to look at ourselves and see how we stack stack us as square dance callers. After a discussion of what makes or breaks a good caller you will be asked to call in one of the three sessions. From our rating sheets you will be able to find out how you sounded to the rest of us as we really take you apart in your deficiencies and praise you if you are good. If the judgement appears harsh it calls for improvement. If it is favorable don't get a swelled head.

1. Pick a call you know perfectly, even if it has been called before.
2. Ask the orchestra to play in the right tempo and key for you.
3. Use a patter call. A singing call is simply fitting different words to a tune and we are not judging singers. (Wow. Right. Ed.)
4. Be natural, Use your style, Don't copy anyone. If you use another's patter put your personality into it."

As is true in many phases of life, printing a magazine is either a feast or a famine. This month we have more than the table will hold. Somethings just have to be pushed off. As—A dance from Gus Empie, one from Bob Wray, two from the August Shaw school, one from Mel Schoeckert, National Square Dance Contest at Amarillo, Texas. Also the Annual Texas Square Dance Festival next spring More next month on these. Charley Thomas' trip south this spring is cut squarely intwo. Larrupin' Lou's first article on Teaching Square Callers must go over to December. Other things too. Toss up a quarter to decide which goes in, which stays out. We have much good stuff for you in the coming months.



## Dances Contributed

### LADIES CHAIN A THREE QUARTER MILE

by C. A. (Doc) Newland, Milwaukee, Wis.

*Four ladies chain a three quarte mile,  
Now turn those ladies and keep in style;  
Ladies chain a three quarter mile  
Turn 'em boys and make 'em smile;  
Ladies chain a three quarter mile  
Around the next a little while;  
Chain again and home you go  
And everybody do-pas-o  
It's partners left on a toe and heel  
And around your corner with a right hand reel  
A left to your partner if your not too slow  
Now twirl that corner and all promeno. . .*

Explanation; All four ladies chain simultaneously, continuing to move clockwise in the star formation, past the opposite gent to their right hand gent- for the first lady this would be the second gent. He turns her around in the usual ladies chain manner. The next three-quarter chain would be to the third gent, then to the fourth gent, then to her own partner for the last three-quarter chain when all ladies will be home fo rthe do-pas-so.

The twirl is optional, either one swing or preferably a *right face turn* for the ladies under the joined *right* arms as the couple starts the promenade around to the gents home place. This latter movement is the western style of pick up and promenade with hands crossed in front. (Doc says "usually receptive response for this, (so far as I know, original movement,) from several groups. Might be others will like it." Ed)

### UPTOWN-DOWNTOWN

Music: *Golden Slippers*. Sung call.

*First couple up center, go way uptown*

First couple advances to the third and joins hands with it.

*And bring that other couple down.*

The four return to the first couple's place.

*Pick 'em up and lay 'em down,*

*And away you go, all around the town.*

The four return to the third couple's place. Third couple raise their arms, first couple duck under.

*Gent to the left and lady to the right*

Around the outside of the set to place.



*Right elbow swing with all your might,*  
Right elbow swing at home.  
*And keep on swingin' half the night,*  
*You swing her round and round.*  
*Swing your corner lady, treat her like a baby.*

It's a regular swing.

*Swing your corner honeybunch, swing her round and round.*

*Promenade your honey, she won't think it's funny,*  
*Promenade your corner honeybunch all around the town.*

*First couple up center with a new little girl*  
*And bring em back with a whirly whirl.*

*Pick 'em up and lay 'em down and promenade around*

Now:

*the town. and so forth. Each couple does the dance twice.*

### THE TEXAS STAR

**Suggested Music:** *Soldiers Joy*. Called.

*Ladies to the center and back to the bar.*

**Ladies** take two steps to the center and back to place.

*Gents to the center with a right hand star. (Revolve.)*

*Back with the left and there you are.*

*Meet that pretty girl pass her bye,*

*Take the next girl on the sly.*

**Gents** keep their left hands in the star, pass their girl, put their arms around the next and take the girls along with them.

*Gents swing out and ladies swing in,*

*Form that Texas Star again.*

**Gents** break their star, step back. **Girls** step forward and put their hands in the star. Keep your arms around each—don't be afraid of her.

*When you get home you break and swing,*

That's the gentlemen's position.

*Swing everybody swing.*

*Allemande left on the corner maid*

*Back to your own and promenade.*

You mathematicians will be able to figure out that if you do it four times you will get your partner back.

### FOUR-LEAF CLOVER

**Suggested music:** *Arkansas Traveler*

*Head couples forward and back,*

*Forward again turn the opposite lady with the right*



*hand round,*

All the way around, and all back to places.

*Partner with the left, with the left hand round.*

*Corner by the right with the right hand round,*

*Partner with the left, with the left hand round,*

*Promenade your corner as she comes down,*

*Make those big feet jar the ground.*

Do it four times and you'll have your partner back and that's all.

In Alabama we used *Raggin On* (Raggedy Ann) but in several Texas call books they call this dance The Arkansas Traveler with music the same.

### THE SPINNING WHEEL

*by Paul H. Hunt - Hempstead, N. Y.*

*The two head couples lead to the right*

*Circle half and don't you blunder.*

*Inside arch and outside under*

*Right and left through and turn right back.*

*Ladies chain in the center of the floor*

*Then turn and chain with the outside four.*

*Wheel the lady back to place and promenade single file*

*Lady in the lead Indian style.*

*It's the spinning wheel so roll it along,*

*The other way back you're going wrong.*

*Gents reach back with their left arm*

*And tie 'em up like a ball of yarn*

*With a do-pas-so which will do no harm*

*Now swing that gal 'till her colors fade*

*Then prop her up and promenade.*

Explanation: Head couples lead to the right and circle half. Sides who are now on the inside of the set facing out arch their arms and to the outside of the set. Head couples go under the arch and face each other on the inside of the set. Sides turn to place. Heads do a right and left then a half ladies chain. The gents instead of turning the ladies back to face the center, pass them on to a half chain with the side ladies. Each gent now has his corner lady whom he wheels back to his home position. Promenade single file. At the words "Spinning Wheel" an eight handed left hand star is formed. The other way back with a right hand star. Gents reach the left arm back over right shoulder to his partner who is now behind him. from that point on it's a do-pas-so or Texas do-si-do swing and promenade. Repeat three more times. Make it western style. Keep your feet on the floor and go fast. It's a zipper! . . . . .

(Paul says he thinks this is an Arizona call but don't know by or from whom. Anyone own it? Ed.)



## *Dances of Poland*

F 1008 A - GRANDFATHER'S POLKA (Dziaduno Polka)  
B - GONSIOR (Gasior)

F 1009 A - OIRA OIRA POLKA (Ojroa! Ojra!)  
B - KUJAWIAK (Gesi Za Woda)

F 1010 A - ANTEK POLKA (Antek Na Marmonji Gra)  
B - KOKOTEK

F 1011 A - BARTEK POLKA  
B - THREE KRAKOWIAKS

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We shall try to review these in December AMERICAN SQUARES. Price \$3.95, plus mailing. We can supply these after Nov. 1.

Cal Moore's "What's the Hurry" brings to mind another thing. Not so long ago a caller friend of ours told us about a dance he called for, where he called (at the request of the dancers) five dances, five minutes rest, four dances, five minutes rest, again five dances, a short rest and so on for two and a half hours for a total of over 20 dances. He said "My ribs still ache and the orchestra won't play there anymore." Will the M C please page Paul Bunyan.

What kind of a Square Dance do you like? We're giving Boise a lot of space this month; do you like this kind of stuff? Would you like an article or two on teaching beginners in a progressive program for six nights of training and dancing?

We will be glad to print the material for any dance you would like to have. Send in your requests.



## CALLERS

### CALIFORNIA

Jack V. McKay, 2194 43rd Ave., San Francisco. (5)

Cactus Bill Mooney, 2020 E. Alosta Blvd., Hy 66, Glendora. (9)

### ILLINOIS

Lou Harrington, 1131 Harlem Blvd., Rockord.

### KANSAS

Roy G. Groe, Wichita High School North Witchita. (5)

### MICHIGAN

Scott Colburn, 408 S. 4th Ave., Ann Arbor, Phone 24836. (2)

### MINNESOTA

Mayme J. Brockway, 67 Calvary Rd., Duluth 3. (9)

John Wald, 1489 Holton St., St. Paul 4. Phone NEctor 2227. (5)

### NEW JERSEY

Charley Thomas, 121 Delaware St., Woodbury.

### NEW YORK

Paul Hunt, 136 Emery Ave., Hempstead, 10

Piute Pete, Greatest Hog Caller East of the Rockies, 53 W. 8th St., New York. (11)

### OHIO

Walter "Shorty" Hughes, R. R. 3, Ravenna

### TEXAS

J. Cal Moore, 705 S. Oakland Blvd., Ft. Worth, 3

## ORCHESTRAS

### CONNECTICUT

King Street Pioneers, Gene Brundage, Mgr., Danbury. (12)

Cornhuskers' Orchestra, Deke Fowler, Mgr., 107 Ivy St., New Haven.

### NEW JERSEY

Panky's Tune Twisters, Sam Pancoast, Woodbury Heights. Phone Woodbury 2-2434. (3)

Fred the Fiddler, 150 Barricklo Ave., Trenton, Phone 4-1370 (7)

The Harvesters, Al Peacock, Box 91 RFD, Sewell. Phone Wenonah 8-0012R2. (7)

### NEW YORK

Texas Buckaroos Orchestra, Bob DeLong, 7 Colden St., Newburg. (9)

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1002 *Keep A-Steppin'; Little Old Log Cabin in the Lane*

1003 *Forward Six and Back; Danbury Fair Quadrille*

Pete Seeger and Folkraft Country Dance Orchestra. Without calls. Album of four \$4.36.

1004 *Ten Little Indians; Life on the Ocean Wave*

1005 *White Cockade and Village Hornpipe; Little Old Log Cabin in the Lane*

1006 *Angleworm Wiggle; Wabash Cannonball*

1007 *My Darling Nellie Grey; Pop Goes the Weasel*

F 1015A *Marching thru Georgia*, 1015B *Devil's Dream*

F 1016A *Honolulu Baby*, 1016B *Git Along Cindy*

F1017A *Oh Susannah*, 1017B *Flopp Eared Mule (D & A)*

F1018A *Buffalo Gal*, 1018B *Old Joe Clark*. These are without calls.

They have also released another Al Brundage record with calls, F1014 *Pop Goes the Weasel* and *My Darling Nellie Gray*.

VICTOR Album C-34 *Swing Your Partner*. Bill Dickinson's Tuxedo Colonels, calls by Paul Conklin: 12" *Chasse Your Partner, Buffalo Gal, Darling Nellie Gray, Duck the Oyster, Lady 'Round the Lady, Life on the Ocean Wave, Quadrille Fig. I, Quadrille Fig. 3.*

Album C-36 *Square Dances* Woodhull's Old Tyme Masters, 12" with calls. *Pop Goes the Weasel, Oh Susanna, The Wearing of the Green, Captain Jinks, Triple Right and Left Four, The Girl Behind Me, and Soldier's Joy and Blackberry Quadrille* without calls.

VICTOR 20-2168 *Flop-Eared Mule and Soldiers Joy*. Gil Tanner and his Skillet Lickers 10".

20-2167 *Back Up and Push and Down Yonder*. Gil Tanner and his Skillet Lickers. 10".

STARR 16341 *Chicken Reel, New Bedford Reel, J. O. Madelein* 89c  
KRANTZ 1009 *MacNamara's Band, Waiting for the Robert E. Lees*  
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