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# AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



Volume IV

Number 8 9

May, 1949



# Editorial



## WOMEN'S PLACE

Undoubtedly Square Dancing is one of the most entrancing forms of active recreation ever devised by man. Without going into exhaustive detail most members of the great S|D fraternity will agree that it has just about **everything**. It is most interesting even to talk about when worst comes to worst and nothing else is left we read avidly anything that expatiates its virtues.

So, we were intensely interested upon receiving the February issue to note the editorial, **Standardization vs Flexibility**. Naturally we knew it was about S|D calling and dancing and before we were half thru we looked at the signature at the end. Ah, **Ralph Piper**, we said, we know him. --

Well, we agreed that **anyone** who went to a S|D and danced one figure while another was being called, is nuts. We also agreed enthusiastically that in square dancing it is "absolutely necessary" for "both men and women to know (how to dance) the dance that is being called."

And there alas we came to the parting of the ways. Not just a gradual "Y" separation but a sharp right angled turn on our part. And now I have to quote something more voluminously; "In general however. in square dancing, **as in social dancing** the man is the leader and his partner should follow his leads. Men on the other hand, can make the dancing more interesting by varying the style of swinging, by turning the lady to the left, right, or not at all as he meets her in a grand right and left to promenade home or at many other differences in style which do not violate proper execution of the called figures. . . not to be condemned so long as the dancer does not inconvenience others (**not including your partner**, however, eh, Ralph?) but if in so doing a man or lady slows up the dance . . . it is not only poor (Continued on page 14)

### AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

Vol. IV No. 8

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# Why Call?

by Charley Thomas

Being a chapter from his forth coming book *The Art of Calling*

There is just one reason for you to call square dances. That is to give the dancers a good time. If you cannot agree to make that your chief aim, quit right now. If your main purpose for calling is the fun or money that *you* get out of it, you cannot be successful. You must put the customers first.

The only reason for you to call square dances is for the enjoyment of the dancers. Never forget that. It is by that principle that you must conduct yourself. All your decisions must be made with that as a criterion.

In drawing your program, are you to mix square dances and fox trots? Your decision must be based on what will make the dancers happier. The answer may not be the same for different groups, but the decision should be made because the dancers want it that way. It should not be given because it looks prettier or is historically correct.

Are you to correct technical inaccuracies? If the dancers are having a good time, minor mistakes harm no one. Let them be. On the other hand, if the dancers will enjoy themselves more in dancing up to every punctilio, make the corrections.

Never forget you are calling for the dancers and for their entertainment.

Let's put it another way, perhaps harder for you to swallow. If the dancers are not having a good time, it's your fault.

There are dances and dances. Sometimes they drag. The spirit just isn't there. Perhaps you sense that the orchestra is tired and isn't putting the lift in the music. Perhaps it's the dancers that are holding back. No matter the reason, it's *your* fault. *You* are responsible for putting the lift in the music. *You* are responsible for bringing the dance to life. And you must do it.

I pride myself on my ability to put spirit into a spiritless dance so that the dancers really enjoy themselves. Many a time my wife will sense a failure in the dance. Things are dragging. I'm tired. The dancers are tired. She will say, "You're doing okay. It's just that they don't feel like dancing tonight." That acts as a challenge to me. I put a little more lift and encouragement in my voice and in a dance or two they're really whooping it up.

It's like talking to a dog. The dog doesn't know the words that you're saying, he goes by the tone of voice. Tell him he's a bad dog with a smile on your face and he'll wag his tail and thank you for the compliment. So in calling, your words may be, "Alle-

a good time or whether you're dead on your feet. You are calling for the dancers, not for yourself. Your feelings don't matter.

There is just one reason for you to call square dances. That is to give the dancers a good time.

mande left", but your voice should say, "Aren't we having a wonderful time?!" The dancers will hear you and respond.

But you've got to be able to do this whether you are having

## *Funny Bone Contest*

The story below, submitted by Mrs. H. D. Elliott of Nampa, Idaho was chosen for first prize not only because it brought a belly laugh from your editor but because it teaches a lesson.

Second prize: Marvin Haines, Morgantown, W. Va. Honorable Mention: Mrs. T. Teal, Lubbock, Texas; George G. Allanson, Wheaton, Minn; C. V. Christensen, Beloit, Wisc.; Edwin A. Gardner, Melba, Idaho; and Lloyd Litman, Akron, Ohio. These entries will be printed in subsequent issues.

My husband and I, along with two other couples were invited to a square dance not long ago. We knew nothing about square dancing but we were anxious to learn.

We were introduced to a strange couple who were to help us. They were supposed to be quite proficient and willing to teach beginners.

The set was formed and we began. We newcomers were so confused, trying to listen to the caller, going thru the steps and watching the dancers in the other sets. The strange couple got into an argument over the procedure and became so angry that they left us and retired to the hall where they really had a fight. He blacked her eye and she retaliated by grabbing his coat tail and ripping his coat up the back to the collar.

In the meantime, we were so completely bewildered that we were trying to dance with the ones in the next set, who didn't know much more than we did. It was a mess. The best part was that we didn't even miss the angry couple until they returned to the floor and finished the dance much the worse for the wear.

I wonder if things like this happen to other beginners?

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The Boise Valley Square Dance Association is planning its Third Annual Square Dance Round Up. Lloyd Bell, 2015 Brumback St., has been appointed General Chairman. Associate Editor, Gus Empie is serving as Program Chairman. The Spring Round Up this year will be held as a climax to Music Week, a national institution which originated in Boise over 31 years ago. The Festival will be held at Public School Field, in the open, where approximately 125 sets can be accomodated. The Association hereby extends and invitation to all square dancers and callers to "Ride up—get down—and dance and call with us."

# Ecce Homo

An estimate of Who Is Eligible to the Square Dance Callers Class  
by Lou Harrington (Continued from last month)

Have you ever noticed the one odd chap in a set who lopes around (and I do mean lopes) without any regard whatsoever to the time, the beat, the rhythm of the music.

He is the shining example of what is meant by dancing with the music—and he shines because he don't. Quoting Lloyd Shaws idea, "Good dancers know the joy of the waltz, it's beauty, it's deep satisfaction in the COMPLETED rhythm, where the third step puts the seal of approval on the previous two flowing steps. So too in square dancing there is the pure delight of expressing physically the rhythms of the soul induced by joyous lively music. (Please don't laugh, I mean exactly what I have said.)

Well our potential Caller will no doubt have some general thoughts along these same lines; probably also he has joined in (or led) community song fests; perchance like the old lady who said she played "some" for her own "amazement" he "fools around" with a harmonica, a banjo, "gittar" or chords on the piano while he does a little "bathroom" howling. Good.

He should know too that music in 2|4, 3|4, 4|4, 6|8 tempos as used most in square dance programs. In our class we'll check on them and find out what makes 'em act that way, and what results they produce.

## QUESTIONNAIRE

In the latest announcement of a callers class I included the following questionnaire which any experienced teacher of a caller class will be able to use to advantage in getting a picture of the applicant.

	Yes	No
1 I have square danced for more than one year.	----	----
2 I have had ---- weeks of intensive instruction in S D.	----	----
3 I have a very good sense of rhythm.	----	----
4 My wife says I am reasonably patient with "dumbheads".	----	----
5 I know the words right now of ---- Calls. Singing? Spoken?	----	----
6 I suspect I am rather diffident. I don't like to urge folks	----	----
7 I like to talk. Help folks. Explain things. "Do it Now"	----	----
8 I can demonstrate the difference between waltz and twostep	----	----
9 Friends say I have a pleasant voice. I enunciate well.	----	----
10 I have a strong voice. Yes---- No---- I'm a good singer	----	----
11 I am strong physically. Heart <b>absolutely</b> O. K. Not many colds	----	----
12 Do you have "Convictions"? Get mad?	----	----
13 Have you ever played a musical inst.? What? -----	----	----
14 Can you think (fast). Are your reactions fast or slow (sure now)	----	----
15 State below (50-75 words why you want to call and why you think you can.)		

Space was left for applicants remarks.

## WHAT ABOUT B O?

Our potential Caller needs B O and plenty of it. All actors have it, many ministers, some athletes, all good salesmen ,and most women above all.

I'm referring to Box Office appeal. The thing that pulls the crowds to the box office window. The thing that makes you vivacious, entertaining, sought after, consulted, referred to—in other words personality.

Dr. George W. Crane in one of his recent WORRY CLINIC columns suggests that a good way to check the personality forces of several people is to have each one read the same statement or sentence over the telephone. You can spot the man or woman of assurance every time. Do you "Speak as one having authority?" Do you keep "mum" when you set in with a bunch of folks planning a party or do they have to invent fake telephone calls to get you out of the room so some one else has a chance to talk. That's how they treat me.

## CONCLUSION

Suppose we sum the whole matter up thus;—If you are an *extrovert* you almost surely may learn to call square dances. If you are an *introvert* the chances are about 90% against your even trying. (And you're glad of it)

And there, my embryo caller, are, along with several other stipulations, qualifications, inspirations and perspirations, some of the earmarks of a good square dance caller. You will find as time marches on what your qualities are, and you will improve if you think, study, practice and dream, in season and out, here, there and everywhere and all the time; sometimes for a little money, often "for free" to help a good cause and all the time for love.

Next month we shall bring you the third article in the series in which Larrupin' Lou will begin the discussion of actual CLASS PROCEEDURE IN TEACHING NEW SQUARE DANCE CALLERS.

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by

**ED DURLACHER**

*One of America's leading Square Dance callers*

## 81 AMERICAN SQUARE, CIRCLE AND CONTRA DANCES WITH COMPLETE INSTRUCTIONS FOR DOING THEM

There have been many square dance books offered to the public before this one—some of them helpful to the neophyte, others of no help at all to either beginner or old-timer—merely nice to have around.

*Honor Your Partner* is intended to be the square dance book to end all square dance books. Each of the 81 traditional square, contra and circle dances is presented as if it were the only dance in the book, in as nearly fool-proof fashion as possible. Calls, music and instructions are synchronized, and a special 64-page section of action photographs arranged in sequence, motion-picture style, makes it easy to study the dances in movement. Patter for making up sets, swing calls, promenade patter, ending calls, and complete calls for each dance make this book unique in its field.

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—large size 9" x 12" made to lie open on piano—

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"Will be the most used book on square dance in the libraries."—*Book Review*

Department, New York Public Library,  
New York City.

"Pleasantly surprised . . . job well done . . . folks think it a masterpiece."—Herb Greggerson, Jr., Editor, *Herb's Blue Bonnet*, El Paso, Texas.

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# Oak Haven

By Mrs. Tom Adams

In Austin, Texas, the finest square dance treat is an invitation to Oak Haven, the country home of Mr. and Mrs. Van C. Kelly. There we dance under the stars with the large live oak trees spreading their giant limbs making a veritable network overhead. In addition to the oak trees, there are several rose beds, a riot of color and perfume, as well as iris, azaleas, camelias and magnolia adding to the general beauty.

Around the yard are marblized concrete tables with benches to match where a bountiful repast is served at each dance. Close to the dancing slab are red and white metal chairs and gliders and a large water keg, also in red and white. During the summer months a red and white tub is added, filled with all kinds of iced soft drinks. Nothing is left undone for the pleasure of the group.

For the colder winter nights when dancing is possible, the Kellys have constructed stoves from oil drums. Roaring fires make it indeed cozy even on the coldest nights. In addition to the stoves there are charcoal furnaces burning and an iron grill with coals for roasting wieners, toasting marshmallows and popping corn. Last November 19th a group of university students had a dance out there when the temperature was twenty-nine degrees and such a grand time they had that they were perfectly comfortable — so they said.

The signatures on the Kelly's guest book represent not only almost all of the square dancers of Austin and neighboring towns, but people from all over Texas as well as Massachusetts, Ohio, Tennessee, Wyoming, Colorado, Florida, California, Arizona, with the most distant place represented being Alaska. We find youth mingling with age and college professors with country folk.

Those who have enjoyed at dance at Oak Haven never miss an opportunity to return at the next bid, even tho it means cancelling another engagement.

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The Young Farmers and Homemakers of Middlesex County, Mass. held a country dance festival in Concord, Mass. recently that was extremely well attended. In fact the place was mobbed, but whoever told the committee that rosin was a good thing to put on the floor? The following groups demonstrated: Satucket Barn Dancers, Cambridge YWCA group, Boxboro Square Dancers, Fitchburg Quadrille Club, Maynard Square Dancers. The following callers led the general dancing that was interspersed between the demonstration sets: Charlie Baldwin, Dick Best, Lawrence Loy, Bob Treyz, and Jimmy McGowan. Excellent music for the party was furnished by Charlie Baldwin's Country Dance Orchestra.



# JUNIOR BARN DANCE

Being abstracted from the bulletin of the same name put out by Bob Hagar, Director of Physical and Health Education, for the use of the teachers there of Tacoma, Washington.

SWING MR. ADAM, SWING MISS EVE

Call:



1. a. Two, four, six, eight.  
All join hands and circle to your left.
  - b. Break and swing
  - c. Revert back single file, Indian style,
  - d. Dance and swing when you get home.
  - e. Allemande left with your left hand,
  - f. Right to your partner and a right and left grand,
  - g. Meet your partner and promenade home.
2. a. First lady lead to the right and swing Mr. Adam,
  - b. Swing Miss Eve.

c. Swing Mr. Adam before you leave,

d. And don't forget your own.

Repeat calls (a) through (d) as first lady goes to couple 3. Repeat call (a) through (d) as first lady goes to couple 4. Repeat all of (2) for ladies 2, 3, and 4.

3. a. All around that left hand lady,
  - b. See-saw your pretty little taw
  - c. Turn the left hand lady with a left allemande
  - d. Right to your partner and a right and left grand.
  - e. Meet your partner and promenade home.

Explanation: 1. a. All join hands and circle left half-way.

b. Break circle and partners swing.

c. Promenade home (counterclockwise) in single file, each lady walks ahead of her partner.

d. Partners swing in home position.

e. Turn the left hand lady with the left hand.

f. Grand right and left half-way around the circle.

g. Partners meet and promenade home. (counterclockwise.)

2. a. First lady swing the second gent.

b. She swings the second lady

c. She swings the second gent again.

d. And swings her own.

3. Corners do a dos-a-dos around each other with right shoulders passing.

b. Partners do a dos-a-dos around each other with left shoulders passing.

Gentlemen pass on the outside both times and ladies pass on the inside both times.

c. Usual ending.

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Play Party Games, which contains a number of square and folk dances in its sixty offerings has come to our attention. It is a fine collection by F. L. McReynolds and published by Purdue University, Dept. of Agricultural Extension, Lafayette, Ind.



## *From a Caller's Scrapbook*

By Ralph Page

Victor Herbert's grandfather, Samuel Lover, wrote the words and music of *Rory O'More*, which was so popular a hundred or more years ago that when Victoria ascended to the throne, in 1837, the Royal Life Guards Band played the melody in the march escorting her to Buckingham Palace. Like his grandson, Samuel Lover was a clever business man and he wrote a play upon the song and a novel upon the play.

Anybody have the directions for dancing these contra dances? "Downfall of Paris, Isle of Skye, Otis's Quickstep, Lady's Trumpet, Humors of the Priesthouse, Kentucky Reel, Tow Rustics Reel, Thursday Night, Sackett's Harbor, Megunticook Reel, Ive's Hornpipe, Hard Times, Partners All, Black Rock Isle in the Sky.

The American play-party song is unique in the history of folk-song. "Danser aux chansons" is well nigh instinctive in man, and dance-songs have existed in virtually all times, places, and languages. The fact that such songs have not always come down may be attributed to the ephemeral natures of rude improvisations which were not thought worthy of preservation. And yet, in spite of the universality of dance-songs, there is nothing quite like the play-party to be found outside of America. The very name is American; and distinctly American are the form and content of the songs. In addition to their literary and folkloristic interest, play-party songs possess a certain value for the social historians. For in spite of the preponderance of rigamarole, repetition, and refrain, they contain a dramatic portayal of the background and interests of the players and characters of rural and pioneer America. Their wild rude medley of realism and nonsense—childish, humorous, picturesque and satirically sentimental—is a creation of the American Frontier.

The dance of a folk reflects its character and its state of mind. Languages are codes that not everyone can decipher, but movement is common to all living things, and when movement becomes dance it is marked by the character of its creators and is there for all men to see and understand.

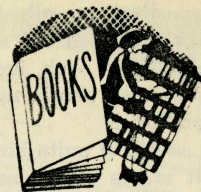
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Larrupin' Lou, the Ol' Maestro of 1131 Harlem Blvd., Rockford, Ill. is flirting with the idea of a summer school for those who desire to improve their calling and want to pick up some new angles in western square dancing, waltzing and other round dancing. Lou invites inquiries. It is planned to keep the class to 25 couples assuring personal attention. All readers have some insight of Lou's square dance philosophy thru his contributions to our magazine. The school is planned for five days in the 3rd. week in July.

## Book Reviews

The views expressed in the reviews are those of the writers and not necessarily those of American Squares.

**Round Dance Book:** Lloyd Shaw, The Caxton Printers, 1949, Caldwell, Idaho, \$5.00.



In his long-promised **Round Dance Book**, Dr. Lloyd Shaw has expanded Chapter 5 of his earlier book into nearly 500 pages of autobiographical trivia, Olympian pronunciamientos, personal likes and aversions, puffs for every Tom, Dick and Mary who done told him about some dance, and much duplicated verbiage.

Under this padding, however, the assiduous reader will find a large core of dance know-how, of teaching aids and of historical and factual material. In addition, he will find, scattered throughout the book, some times in places where one would least expect to find them, suggest of wit and wisdom, a lusty philosophy of life, morals and dancing and an occasional literary gem.

The dance descriptions are organized around a number of central themes: the polka—with a separate chapter on the Viennese Waltz, the mazurka and the varsouvienne, the schottische and the two-step dances. As might be expected from Pappy's continuous and futile propaganda against mixing old fashioned and modern dancing, or European and American folk dancing, on the same program, no space is given to some of the most popular of the Americanized European dances, like the Scandinavian polka and the hambo, although a few Americanized English and Scotch dances are described.

In addition, the book includes a chapter on mixer and circle dances. This last chapter is worth more than the rest of the book, for dance descriptions are available in any number of places, but nowhere else is there such a convenient summary of the essentials of good dance posture, the style and how to work for and teach it. In Pappy's own inimitable language:

“. . . . Even if you have learned all the steps. . . you may still be a very poor dancer. You may be a master of all the intricacy of the footwork and of the pattern and still have failed to learn to dance. . . Work on your style till you find that ultimate joy of perfect dancing.”

Harvey Lebrun

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**Partners all—Place all!** Miriam H. Kirkell and Irma K. Schaffnit. E. P. Dutton & Company, Inc., 1949, New York. \$3.95.

My prayers are quickly answered. In reviewing Ed Durlocher's **Honor Your Partners** I said the music could be improved.

---

Picture of Lloyd Shaw by Roland Studio, Boise, Idaho.

**Partners all—Places all!** is set up similarly to **Honor your Partner** with the music on one side of a two-page spread and the instructions on the other side. This book, however, in addition to having the instructions has diagrams, pictures, preliminary instructions and record suggestions (tho no moving pictures.)

I feel quite kindly to the book. It is set up just as I should set up a book. It starts with simple mixers and progresses to simple squares without the allemande left and working on giving those figures as the learner is ready for them.

The music is wonderful. It is so simple that I can pick out the tunes. As they remark in the book, better players can fill in more chords as they wish, the arrangements are for the less competent. I can even play those for the couple dances including the Kolo and Mahshee whose names alone dismay me, We'll try them some time.

There are only 44 dances in all, and, for a square dance fiend, there are not enough of our favorite dances, but if the only criticism one can find of a book is that it's not only enough, that in itself is a great compliment.

We stock and recommend this book at \$3.95.

Charley Thomas

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Welcome J. B. Hurst of Enid, Oklahoma, to the staff of **AMERICAN SQUARES**. J. B. is president of the Northwest Oklahoma Square Dance Association. By profession he is a county agricultural agent and started teaching square dances simply for the good he could see in it. He reports that nothing in the last 25 years has done so much to furnish good, wholesome fun for the people he serves. At present he has nine classes including a 4-H Club group of sixty boys and girls 13 years and over.

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#### SACRAMENTO FOLK FESTIVAL

On February 13th approximately 2500 dancers and spectators assembled at Sacramento, for the Valentine Folk Festival. This Festival was presented by: Capitol Fiesta Folk Dancers; Circle Square Folk Dancers; Sacramento Folk Dancers; Whirl-A-Jigs Folk Dancers.

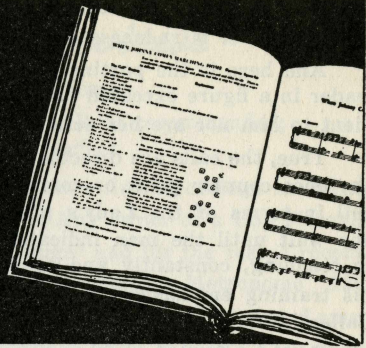
These Californians are really a fast crowd of ardent folk dancers. Dance steps executed at what would be considered normal, comfortable speed in some other parts of the country, the Californians label "too slow" and step up the tempo of the music at least a third faster. For example the Badger Gavotte done to Fords record No. 110-A by the same name, the Sacramento folks did to the Blackberry Quadrille, Victor No 36403. Try both and see for yourself.

A beautiful sight unfolds before you are at one of these California Festivals: high mountain country, snow capped peaks, heavily wooded slopes, a lush meadowed carpet embroidered with just the right variety and number of wild flowers; then a stretch of swift running water joyously on its way in a never ending rhythm. That is as close as a cowpuncher can come to describing Sacramento City's Valentine Folk Festival. Congratulations Sacramento on a most successful event. The Nation can profit from observing you in action.

(Editor's Note: **AMERICAN SQUARES** is proud to present this report on Sacramento's Valentine Festival submitted by Associate Editor, Gus Empire. Welcome to our list of subscribers and let us have your contributions.)

IT'S EASY TO LEARN  
**Square and  
folk dancing**

*with this new and  
altogether different book!*



**H**ERE, within the covers of one book, beginning dance enthusiasts and dance leaders will find all the things they need to know about square dancing. Starting with the simplest and progressing to the more complex forms, this book gives forty-four carefully selected square and folk dances, with concise yet complete and detailed instructions for each, so that the group may learn new figures and patterns with each successive dance. There's wide variety here—circles, longways, straight lines, and squares; some good "ice-breaking" mixers, and play-party games; dances where no partners are needed, and easy dances for couples, threes and fours, as well as for larger groups.

**Compiled and arranged  
by experts**

**T**he authors are both well-known square and folk dance experts and have had a wide variety of experience. Miriam H. Kirkell is teacher of Music, Rhythms and Dances, Falk Elementary School and Lecturer in Music Education, University of Pittsburgh. Irma K. Schaffnit is an instructor in the Department of Physical Education, Pittsburgh Public Schools and Recreational Leader for Western Pennsylvania.

**Partners All  
Places All!**

**Forty-Four Enjoyable Square  
and Folk Dances for Everyone**

*By Irmr H. Kirkell and  
Irma K. Schaffnit*

*Illustrated by Deirdre Baird*

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We will pay postage if remittance is enclosed. Same return privilege, of course.

(Editorial: Continued from page 2)

dancing but it is rudeness and inconsideration."

And here is the parting of our ways. I cannot agree that the man is the leader in a figure executed jointly with his lady. **His lady is in no way subservient to him nor are her actions subsidiary to his!**

True, the calls are directed to the men and the lady is given to understand she does counter point or complimentary action. But she too interprets the call in terms of the **Lady's part** and never waits **nor need she, nor should she** wait until the man indicates his sweet pleasure. More than this writer in teaching, constantly and consistently and in the immediate beginning of his training emphasizes that rule No. 1 in square dancing is **"Listen to the Caller."**

So then the lady no longer need listen? Her partner will indicate to her what to do.

Nor can I imagine more "rude or inconsiderate" than for a man (gentleman?) to attempt to force his partner to turn opposite to that customarily performed by all others in the set. If the Caller announces the variation, yes. If it is merely his inspiration (?) of the moment, **no**. And no fooling.--

Since it appears in the same issue and since I agree with him let me drag Ralph Page into this discussion. On page 5, paragraph 2, he says, "The steps to good dancing are. . . 2, teaching proper form to young people,—" and in paragraph 5, "Nor is it advisable to make any modification of swing or promenade." (I take it to mean within the accepted structure of an announced dance. Or do you, Ralph Page?)

As Brother Piper said in concluding his remarks, "These remarks indicate the attitude of one teacher-caller - - -. The viewpoints of other leaders are solicited on this admittedly controversial problem."

And so the remarks I have made herein indicate the attitude of another teacher-caller and I too would like to hear from other leaders.

Come on boys and girls the thing is as wide as a barn door and as deep as a well now, and there is always room for one more.

With expressions of esteem to my co-associate editors and to the editor in chief, with a bow from the hips, I remain,

**Larrupin Lou**

Larrupin' Lou has mimeographed his material as a review for the square dancers that studied with him. There are nine 14" pages loaded with dope. He can be persuaded to part with copies at 25 cents each or 5 for \$1. Write him 1131 Harlem Blvd., Rockford, Ill.

## Carl Folk Dances

**Schottische, Ten Pretty Girls, Put Your Little Foot, Heel and Toe Polka, or Little Brown Jug.** Charts showing foot prints, left and right with full formed sketches from life, thoroughly explained to make learning these dances easy. \$1.00 for four dances on one big sheet.

Send money order to: Carl Hester, 2417 Pennsylvania Ave., Dallas 15, Texas.



## Record Reviews

Charley Thomas

Key: TR 50, acceptable; TR 80, recommended;  
TR 100 perfect.

APEX. Don Messner has contributed some more fine recordings including *Patronella* which has been needed for some time. Any owner of a Don Messner record will know what is meant by "fine recordings" and for the rest, I recommend getting some. 26297A. *Roll Away Hornpipe*. Metronome 126, TR 88. 26297B *Rippling Water Jig*. Metronome 134, TR 88. 26298A: *Lamp-lighters Hornpipe*. Metronome 138, TR 85. 26298B: *Billy Wilson's Clog*. This is the same tune Folkraft just released as *Okahoma Mixer*. Metronome 156, TR 87. (We stock this record at 89c.) 26298A: *Half Penny Reel*. Metronome 138, TR 85. 26299B *Patronella*. Somewhat marred by faint shouts and calls. Metronome 134, TR 90. (We stock and recommend this record at 89c.)

BELL and UNITED ARTISTS. *Fiddlin Sam* and his Hawaiian Buckaroos. 10". A competent job of playing without calls but not remarkable. Playing, fair; recording, good; arranging, poor—too many grace notes; balance, fine. 8. *Sherrum*. Metronome 133, TR 80. 8A: *Flop Eared Mule*. Metronome 135, TR 80. 10: *Chinese Breakdown*. Metronome 135, TR 77. 10A: *Ragtime Annie*. Metronome 136, TR 81. 11: *Soldiers Joy*. Metronome 132, TR 75. 11A: *Turkey in the Straw*. Metronome 132, TR 80.

BELL. *Fiddlin Sam* with Al Hittle calling. These are good, entertaining calls. We enjoyed them. But there is nothing spectacular about them. 16: *Virginia Reel*. It starts Black Republican style and continues catty-corner style. Metronome 126, TR 72. 16A: *Grapevine Twist*. It's combined *Ringo\** Metronome 138, TR 85. 17: *Life On the Ocean Wave*. Metronome 122, TR 78. 17A *Around that Couple and Take a Peep*. Metronome 128, TR 81. 18: *Birdie in the Cage*. Metronome 128, TR 77. 18A *Cast of Six*. Al Hittle introduces an interesting variation in, "Swing at the head and the foot swing too, and the side couples go right and left thru." Metronome 132, TR 87. 19: *Corner Swing*. Metronome 124, TR 79. 19A: *Promenade the Outside Ring*. Metronome 127, TR 81.

LINDEN. 10" vinylite. Bob Hagar calls to Hilda Smythe's Orchestra with all the politeness and finesse of an irate cab driver. The orchestra contains a piano and zylophone. The music is poorly chosen. *Chinatown* is not a square dance number. Playing, fair; recording, good; arranging, lousy; balance, poor. 97A: *Divide the Ring*. Metronome 124, TR 55. 97 B: *Little Yaller Gal*. Metronome 124, TR 55. 98A *Gents Walk Round the Outside*. Metronome 124, TR 55. 98B: *Right and Left Thru With the Couple You Meet*. Metronome 126, TR 55. 99A: *Jingle Bells*. Metronome 116, TR 55. 99B: *Separate, Around the Outside Track*. Metronome 118, TR 55. 100A: *The Route*. Metronome 133. TR 55. 100B: *Sashey Half Way Round*. Metronome 122, TR 55. 101A *Texas Star*. Metronome 119, TR 55. 101B: *Virginia Reel*. Metronome 118, TR 55.

\*See TRY THESE for this dance.

---

Walter G. E. Fuhrmann of Bayonne, N. J. wants suggestions regarding the decorating of a hall for a square dance. Have any of our readers suggestions?

# Try These

## MAC NAMARA'S BAND

A singing call by Larrupin' Lou — February 1949

Music: Sheet music. Record: Krantz 1009

1. Oh the first two lead and circle wide, you circle hand in hand  
And start that chain a rollin' and you chain 'em across the land;  
You stand right in the center and I'll tell you what to do,  
Just chain your partner along until she comes right back to you.

Then its on to the next and right and left thru the way we  
always do.

And right and left in the same old track uptown and downtown  
too.

2. Now dos-a-go-do the opposite girl and dos a go do your own  
And turn your girl with a butterfly whirl\* and on your way you  
roam.

\*Arm around her waist one and one-half turns.

Repeat the first verse for the last couple then the chorus.

Now all join hands to the center and back, in one big ring you  
sway

And swing the lady across the set, 'tis and elegant way to play.  
Then scoot for home and swing your own, this music is something  
grand

3. SO SWING you two, with Larrupin' Lou and the famous Larson  
Band.

Repeat all of the above for the second, third and fourth couples and after  
the last BREAK, play the music's own chorus for this promenade call. N. B.  
We use the music's verse for all the above.

Chorus Promenade

4. Now you rip and you Snort and you cut 'em Short and promenade  
away

And right is right but wrong ain't wrong, 'tis all that I can say.  
So—You're all thru and I am too and I think you're simply grand  
A credit to a square Dance Gang, anywhere in the land. KENO.

The HOW.

- 1 This is the standard "three ladies chain."

2 Just pure lingo — means Dos-A-Dos. After the dos a go do the  
gentleman turns his lady, with hand behind the small of her back, around  
once and a quarter—on to the next, and here the lady has a grand opportunity  
to "flirt the skirt." You "gotta go" fast.

- 3 Probably three swings instead of the customary two.

4 Now either the first or fourth may lead as previously agreed in the  
Rip and Snort. First couple to go under the arch uses the Varsovienné style  
of promenade. As no. 4 lady and no. 2 gent come under the arch side by side  
they team up (breaking holds with those behind of course) and promenade  
with crossed hands in front. Then no. 2 lady and no. 4 gent team up as they pass  
under the arch and they use the Varsovienné promenade, then couple no. 3  
being the last simply pivot in their tracks towards one another wrong sides—  
but wrong ain't wrong and promenade using the crossed hand promenade.



Finale and off the floor.

3 Of course for local flavor you would use some other call such as SO SWING you two as you always do with Hennessy's Cock Eyed Band.

### BATTLE HYMN OF THE REPUBLIC

Music: Song book. Do not use record Imperial 1098 without adjustments.

Verse

Everybody swing your honey, swing her round and round  
Allemande left with your left hand and a grand chain all around  
The wholeway round the ring you go as merrily we dance  
While we go marching on.

Chorus

Glory, Glory, hallelujah  
Glory, Glory, hallelujah  
Promenade and serenade her  
As we go marching on.

Verse

First couple out to the right and circle four hands round  
Open the gates and catch two more but keep on going around  
Open up and circle eight, now break and get in line  
To the right go marching on.

Chorus

Elbow hook the girl behind you  
Elbow hook the next behind you  
Elbow hook the next behind you  
Now everybody swing your own, you swing your own around.

Verse

Do-si-do your corner girl then do-si-do your own  
Allemande left with your left hand give right hand to your own  
The whole way round the ring you go as merrily we dance  
While we go marching on.

Chorus

Glory, Glory hallelujah  
Glory, Glory hallelujah  
Promenade and serenade her  
As we go marching on.

Repeat for the other couples. Calls are self-explanatory. The elbow hook is an elbow swing.

Bob Wray, Altoona, Pa.

### SNAKE IN THE GRASS

Music: Any fiddle tune. Recommended record Apex 26291, Firemen's Reel.  
After the introduction.

First couple to the right four hands around  
Pick up two more, six hands around  
Pick up two more and eight hands around.  
Hold on tight, first gentlemen snake in the grass.

All hold hand except the first man and the last lady. Then the first man passes between his partner and the man in the second couple, back between the second man and his partner, then between the second lady and the next man, and so on all around the set. All hold hands high so that the dancers can pass thru. When the first gent gets thru snaking he makes a loop to turn the square right side in again and when all get home, swing.

## RINGO

**Music:** Any fiddle tune, Sherrum recommended. **Record:** Bell FS8. Any introduction.

Call

First couple bow and swing  
Lead to the right to the right of the ring  
Couple up four and ringo (circle four)  
The left hand lady swingo (swing corners)  
Couple up four and ringo  
The left hand lady swingo  
Two, four, six, couple up six and ringo (circle six)  
The left hand lady swingo

Repeat until they have their partners back in the circle six, then have them circle eight and call for ringos and swingos for four couples. Repeat for other couples to lead out.

## JUST BECAUSE

**Music:** Sheet music

Beginning and ending:

All dosido on the corner  
Dosido with your own  
Allemande left on the corner  
Go back and swing with your own  
Allemande left on the corner  
Right hand grand,  
And when you meet your maid you all promenade, Just Because

The call

Two head ladies chain, right hands across  
Chain them back to your own.  
Sides the same.  
Then you all dosido on the corner  
Go back and swing your own little pal  
Then you take the corner maid and all promenade, Just Because

Repeat until they get their own partners.

Shorty Hughes, Ravena, Ohio

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James Smejkal of 1410 Sixteenth St., Two Rivers, Wisc. is traveling for six weeks thru the South, Southwest and West visiting square dances. He is the "ambassador of good will" of the Wisconsin association.

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The 1949 Handbook of the Square Dance Association of Wisconsin is off the press. It gives a listing of all the member clubs, officers, constitution, calender and lots of side dope. It is available at 25 cents each from Dolores Fuerst, 1523 North 8th Street, Sheboygan, Wisc.

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The callers of Northern California have organized to foster square and round dancing, encourage the use of live callers and music, to standardize calls and terms, to maintain a caller's directory, to exchange calls and ideas, develop new callers and provide information. Officers are E. W. Bischoff, president; Jack McKay, vice-president; Edith Thompson, secretary; Ralph Clark, treasurer; Barry Binns, program chairman; Paul Hungerford, membership chairman; Mildred Buehler, research chairman; Jack Sankey, publicity chairman and Phil Maron, historian.

# Letters to the Editor

Mr. C. C. Thomas, Editor, American Squares,

When you stop to think of it why should people who never square danced think they can do so without previous instruction. (And truly I do not think many of them do.)

Do any of us learn to swim by jumping off the 30 foot tower the first time? Or learn to drive a car or bake a cake or call a square dance BEFORE WE ARE TAUGHT? Of course not.

Well whose fault is it? Mine, by gum and YOURS too. All of us constantly say to our friends (we wonder that they remain so) "Aw, come on, get in, it's easy. Nothing to it. We'll make a square dancer out of you in 15 minutes." NUTS, I say.

Now we were not entirely wrong. We were anxious of course to get them into our fun. But after that dance where they had so much fun we as an organized group made no effort whatsoever to get that new dancer into some sort of an instruction class, so that he could learn how to really square dance to the pure delight of both himself and others.

But you say, "We do not have a class for beginners," and I, sir just finished saying "as an organized group" and if there is no class for beginners how about our "organized group" starting such a class? Of course there is a possibility that we are too complaisant with the fact that we know how and "the heck with the work of teaching some one else."

Herewith my name which please omit since some of my square dancers may not see this the same way I do, so just sign me.

A NEW CALLER

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"Shorty" Hughes has added The Old Barn Door to the list of square dance periodicals. Address him R. F. D. 3, Ravenna, Ohio. Shorty gives a door prize of a subscription to AMERICAN SQUARES at his dances.

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The Folk Federation of Washington has been publishing a multigraphed sheet entitled Federation Footnotes. It is a fine little magazine. Perhaps Alton F. Parker, 601 Sixth Avenue, Seattle 4, Wash. might be persuaded to put you on the mailing list.

---

National Folkway has scheduled two summer schools for this summer: from June 25 thru July 2nd and from August 25th thru Sept. 4th. Gene Gowing and Ralph Page will be instructors as before and for the August school, Michael Herman will teach a department of Continental Folk dancing.

---

Mel Day one of Boise Valley's most popular and best known callers has extended his operations to the Magic Valley. Mel has been holding regular square dances at Twin Falls, Idaho for the past several months and reports that the interest and enthusiasm is mounting. Mel has plans underway to begin holding dances as far east as Pocatello.

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We have received copies of The Badger News Reeler, the mimeographed publication of the Wisconsin Square Dance Federation. Devoted mostly to notes and notices, Editor Arthur A. Petri, 5502 No. 34th St., Milwaukee 9, Wisc. has done a fine job assembling them and the art work deserves mention. 50 cents will get you a years subscription.

## SQUARE DANCE SUMMER SCHOOL

June 20th to 26th 1949

Camp Mattollionequay, Medford, N. J.

With a faculty drawn from widely separated parts of the United States, the American Squares summer camp will be the only one offering instructions in all types of American folk and square dancing. With three instructors, it offers separate classes for beginners so that they may not retard the advanced dancers nor be pushed faster than they can go.

In the morning, classes will start with a talk by one of the instructors to the whole camp followed by a round table discussion and question from the students. Thus Ralph Piper will talk and lead the discussion *Square Dancing in Recreation* and *Principles of Dancing*. Jimmy Clossin will handle the talk and discussion on *Principles of Teaching* and Charley Thomas will have *Principles of Calling*. Each lecture will be followed by a general discussion and remarks by students on their own problems and solutions.

In the afternoon the school will break up into classes. The subjects have not yet been announced but will be chosen from your requests as to the type of courses you want as listed on the application blank. Each instructor will teach his speciality to each class. To an advanced class Charley Thomas would teach the quadrille, advanced eastern dances and the contra dance for two afternoons. On another two Ralph Piper would teach couple dances and Jimmy Clossin would have two for instruction in more difficult western pattern. Classes will continue in the afternoon until pupils want to go swimming, boating or rest up for supper.

On Monday, Wednesday and Friday evenings, we shall visit local groups learning the way they square dance. On the other three dances will be held at the camp open to the public to give the student callers a chance to practice.

On Tuesday evening Chris Sanderson, the most famous fiddler-caller of the Philadelphia area will play with his Pocopson Valley Boys. He will also demonstrate his method of teaching beginners. The Thursday evening dance will be to records. On Saturday, Panky's Tune Twisters, radio stars of WSNJ will provide the music. The Wednesday visitation is arranged for the A. Y. H. group in Philadelphia.

The charge for the camp including tuition, board, lodging and incidentals is \$50.00. Five dollars of that payable as a deposit on registration. This deposit is refundable up to June 1st.

Write for further information to: AMERICAN SQUARES  
121 Delaware St. Woodbury, N. J.

# Records For Sale

Write for our catalogue 121 Delaware St., Woodbury, N. J.

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APEX, Don Messer and His Islanders without calls, 10", well arranged, well played and well recorded Canadian records at about 130 per minute.

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26238 Medley of Londonderry and London Hornpipes; Ragtime Annie & Lord MacDonald's Reel

26272 Flanigans Polka; Mockilmogles Reel --

26276 Rustic Jig; Victory Breakdown

26287 Mother's Reel; Rambler's Hornpipe

26290 Soldier's Joy; Flowers of Edinburgh

26291 Firemen's Reel; St. Anne's Reel. Probably the best.

26296 Silver and Gold Two Step; Highland Hornpipe.

BANDWAGON Album A1, Square Dances, Harold Goodfellow with the Pore Ol' Tired Texans, with calls, three 12" records. Altho the calling isn't always exactly on pitch, this album rates A-1 on danceability giving much more enjoyment than many other, better sounding albums. There is a lift to it that makes you want to dance. Hopkins' Turn, Loch Lomond, Deep in the Heart of Texas, Foreward Six and Back, Hot Time in the Old Town, and The Jolly Irishman. \$4.59

BELTONIA, Ronnie Munro and his Orchestra, without calls, 10" perfectly phased, timed and played, highly recommended for contra dances and others calling for precise timing. Scottish Medley No. 11, Reels (Mrs. McLeod; Fairy Dance; The De'il among the Tailors; Soldiers Joy; Scottish Medley No. 12, Reels (Speed the Plough; Rachel Rae; Kate Dalrymple; The Wind that Shakes the Barley). \$1.05

CAPITOL Album BD 44, Square Dances, Clifffe Stone's Band, without calls, four 10 inch records. A fine album of western music with metronome running about 128, complete with written and spoken instructions. The Gal I left Behind Me, Bake Them Hoe Cakes Brown, Cripple Creek, Sally Good'in, Golden Slippers (metronome 120 for a grand march) Soldier's Joy and Ragtime Annie One record side of spoken instructions. \$4.35

CRYSTAL, The Frontersman, without calls, 10". A fine job of playing good square dance music in a western style.

144 Chicken Reel; Done Gone

145 Mississippi Woodchopper; Arkansaw Traveller

146 Devil's Dream; Turkey in the Straw 89c each

DISC, Album 630, Squares Dances, Ralph Page the singing caller and associate editor of AMERICAN SQUARES, with calls, 3 10" records. Advanced dancing in the New England style; the change of figures keep you on your toes. Red River Valley, Odd Couple in the Center, Monadnock Muddle, Ladies' Whirligig and Star the Ring. \$3.47

## Coming Events

Send in notices for July before May 20th

April 30. Square Dance Festival, North Side Coliseum,, 1 p. m. to 6 p. m.; 8 p. m. to 12.

May 7. Annual Spring Festival of the Country Dance Society of America, Barnard Hall, 117th St. and Broadway, New York City.

May 12, 13, 14. Second Annual Texas Square Dance Festival, Sunken Garden Theatre, San Antonio, Texas.

May 15. Sheboygan Square Dancing Clubs Third Anniversary Jamboree. 2 p. m. to 6 p. m. "A Century of Dancing" exhibition. Municipal Auditorium, Sheboygan, Wisc.

May 20, 21, 22, and 23 The Festival of Nations, St. Paul Auditorium, Minnesota by the International Institute. Ordinarily held every three years.



### TUITION FREE!

The person who sends in the most subscription to AMERICAN SQUARES between now and June 7th will receive free tuition at the American Square Summer School described in this issue. The tuition amounts to \$25.00 of the fee. Why pay, when a little leg work will gain you admission to this finest of square dance camps at the mere charge of what it costs to maintain you? This offer is open to anyone including those who have already registered.

In sending in the subscriptions, specify that you are trying for the contest. (This, of course, means subscriptions at the retail rate of \$1.00 each.) Contest closes June 7th.



## FOLK NOTES

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# Taxes

Geo. S. Garnett of Fort Worth, Texas, wrote the Internal Revenue for a ruling on taxes on square dance dues. The reply is printed below.

TREASURY DEPARTMENT  
WASHINGTON 25

Office of  
Commissioner of Internal Revenue  
Dear Sir:

Reference is made to your letter of January 21, 1949, requesting information whether the amounts paid for memberships in square dance clubs are subject to tax on admissions and dues imposed by sections 1700(a) and 1710 of the Internal Revenue Code, as amended, respectively.

It is stated that 35 or more square dance clubs have been organized in Dallas. In describing their operation, you state that each club is composed of "squares", with each square consisting of a group of eight individuals, usually four men and four women, and the membership is limited to a certain number of squares. The clubs usually have three seasons a year of four months each. The total expenses incurred during any one season for orchestra music, a caller, and dance hall rental, are determined prior to the commencing of the season, and each member of the club subscribes his pro rata share of such expenses at the beginning of each season, which averages \$10.00 or \$12.00 per couple. This pro rata share, which is designated as dues must be paid whether or not the members of the clubs attend all the dances. The clubs have officers, such as president, vice president, secretary, and treasure and also a board of directors. Each member is privileged to invite one or more guests to each dance, for which a charge of \$1.00 or \$2.00 is made. The clubs do not provide a clubroom or other place where their members may gather for social intercourse. The membership is more or less constant, and new officers are elected at the beginning of each season. Any funds on hand at the close of any season are used for refreshments, food, etc. No funds are paid over to the officers elected for the following season.

Since the square dance clubs are organized solely to hold a series of square dances and the so-called dues charged to each member per couple for a four months seasons are paid to cover the expenses of the dances, it is held that such dues are in fact amounts paid for admission by season ticket or subscription to the dances within the meaning of section 1700(a) of the Code, as amended, and are subject to the admissions tax at the rate of 1 cent for each 5 cents or major fraction thereof imposed by that section of the Code.

Where a charge is made to members for guests or to the guests themselves for admission to each dance, such admission charge is subject to tax under the provisions of section 1700(a) of the Code, as amended.

The tax on dues imposed by section 1710 of the Code, as amended does not apply with respect to the amounts paid by members of the square dance clubs.

Signed: D. S. Bliss  
Deputy Commissioner

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