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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



Volume 4

Number 12

August, 1949

Honor Roll

In the May issue we carried a story about Oak Haven where Mr. and Mrs. Van C. Kelly entertain square dancers in true southern fashion. I got to thinking about it and I realized that we have hosts around here as worthy of tribute as the Kellys. There are probably many others around the country.

I nominate for the Square Dance Honor Roll J. N. Teesdale and Henry Robbins. Write and tell us of the people in your area who deserve mention.

J. N. Teesdale has a home in Florida Park, Pennsylvania, a suburb of Philadelphia. The back yard slopes down to a little stream. By the edge of the stream, J. N. has erected a dancing platform several feet above the level of the ground, large enough to hold six squares without crowding. A weatherproof cabinet houses an amplifier and phonograph turntable. The speaker is suspended over the platform throwing the music down to the dancers.

At the other side of the yard are picnic tables, a stove with a "C" shaped serving table, weather-proof cupboards and a pump. A number of grown-up swings entertain those grown-up children who are not dancing at the moment.

On Mondays and Thursdays J. N. holds open house for whoever would like to come, dancing and refreshments are free unless one of the local groups in charge fixes a fee which goes into its own coffers. On other evenings, groups receive special invitations to hold their dances there.

Philadelphia square dancing would be much poorer without J. N. Teesdale.

Once a year Henry Robins of Daretown, N. J., buys a carload of lumber. He lays wooden floors flat on his back lawn. He then invites local clubs and individuals down for the evening. Every year at strawberry time the season is opened with the most wonderful party: music by The Harvesters, pop, and as the event of the evening, shortcake of home-made sponge cake, strawberries and vanilla ice cream, the most delectable refreshments ever offered at a square dance! This year I had four helpings.

At the end of the season, Henry takes up the floor. The boards have nail holes only at the ends and he sells them for used lumber at just about what he paid for them.

The square dance world seems to be full of people who live to give pleasure to others.

CHARLEY THOMAS

AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

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West Texans Do It Differently

By JIMMY CLOSSIN

Many people think when Western Square Dancing is mentioned that we have only one type in the West. That is not true. While there is a similarity between all western square dancing that would lead one not familiar with the different types to believe them to be the same, to one who has an opportunity to see the dancers from different sections of the West perform, there is a very noticeable difference.

Some of these differences have come from improvisation, some from teachers and callers from other sections of the country, some from misinterpretation of books and others by rearrangement and elaboration upon the various moves and figures. The French Quadrilles, on one hand, and the English Country Dances, on the other, intermingled to form our square dance and various other nationalities have influenced them. Thus the square dancing near the Mexican border shows a marked Spanish influence.

According to the different influences seeping in from the various regions have varied the speed, pattern and symmetry of the dance. Also the step and music vary. Some dance to 2/4 time, others to 4/4 and 6/8. The dance varies from the Mexican's little hop and stamp on 2/4 time to the smooth two-step rhythm of the West Texas dancer, and the fast walking step of the Coloradian.

East Texans swing with a waist swing one turn around. The Coloradians swing with a waist swing and two turns. But the West Texan dancers still retain the one and two hand swing one turn around and use them entirely when called upon to swing. So, while their music and step are a little slower than in other sections, the pattern and figures change fast.

Take, for example, Two Little Sisters Form a Ring.

**First lady out and lead to the right
And two little sisters form a ring
Back to your partner and everybody swing
Three little sisters form a ring
Back to your partners and swing, swing, everybody
swing
Four little sisters form a ring
Now hurry up girls, you pretty little thing
Meet your partner and swing, everybody swing**

and supply your own chorus.

If this dance is done with a waist swing, there must be a pause between calls to give the dancers time to assume the waist swing position and make the one or two turns around. In West Texas, however, the swings are done with a two hand turn once around. There is no pause in the steady stream of patten or in the flowing movements of the dance as the ladies move from the circle around their partners and back to the circle again.

The West Texas square dances have a definite Spanish influence in them as do the Southern New Mexican and Arizonian dances. The dances of these areas have many intricate figures and patterns made up thru the incorporation and blending of the symmetry of both the

French and Mexican Quadrilles on the one hand and the figures and patterns coming from the Around the Ring type of dances on the other.

Take the El Paso Star for example, as it appears in the last edition of my book, **West Texas Square Dances**:

Gents to the center and back to the bar
Ladies to the center with a right hand star
Gents go around the outside ring

Men trail around in the direction opposite to the way ladies are turning.

Opposite lady with a left hand swing

If timed right, ladies will be at home position and the men will be swinging their opposites.

Ladies to the center and star once more (right hands)
Gents come around by the old back door (trail as before)
Partner by the left or she might get sore

Left hand swing with all partners at home positions.

Ladies to the center star again (right hands)
Gents go around with a great big laugh (trail as before)
Opposite lady with a once and a half

Men meet opposites at their home positions and swing once and a half

Four gents star in the center of the set (right hands)
Pass two ladies where they're at

Men started the star from their opposite's position. Now they pass their original right hand ladies and original partners.

Break and swing with the dear little thing

Pick up original corners.

And promenade home.

Note that the ladies make a complete turn in the star while the gents are going halfway around the outside. Remember, too, that the swings are all left hand turns.

Another thing we find in the West is the spirit of competition between the dancer and the caller. While the call follows a sort of a routine, the caller is privileged to change the call at will so long as the figures blend together. This keeps the dancers on their toes and listening for the unexpected call or change which might trip them up. This not only creates a spirit of competition, but also creates a joy and enthusiasm that is not found in a dance of exact routine nature.

FOLK DANCE FEDERATION OF CALIFORNIA

LET'S DANCE— Monthly Magazine

Includes dance descriptions, calendar of events, folk dance news, Federation and club news, pictures, cartoons, articles by folk and square dance leaders, records and book reviews, costume information, personality sketches and other folk dance information. \$2.00 per 12-month year.

FOLK DANCES FROM NEAR AND FAR

Four bound books of dance descriptions. Each book contains about two dozen dances as issued in LET'S DANCE for a year, plus a reference list (folk dance bibliography), and definitions of dance terms (dance positions, step patterns and common figures. \$2.00 per volume.

Order from: PUBLICATIONS COMMITTEE, 262 O'Farrell Street,
Room 301, San Francisco 2, California.

Choosing Square Dance Calls

By Charley Thomas

Continued from the July issue

So far I have been dealing with what might be called essentials as distinguished from trimmings. That they are not actually essential is shown by the many horrible examples I have been able to produce from accepted calls. But it is not as necessary, for example, that a call rhyme as that it be understood. So we pass to the trimmings.

VIII. Eschew tautology. Or, to put it more mildly, **Don't repeat yourself.**

I don't care for repetition in calls. There are plenty of notions one can introduce into a call without telling them twice to do the figure. I believe I have already used Exhibit A for the prosecution: Criminal Ex. A on preceding page).

All eight swing your partners all.

Not only does **all** appear twice but it is emphasized twice when it is hardly important enough to say once. Why not

Swing your partners one and all?

It's perhaps not as interesting, but I think a better call.

IX. Let's rhyme.

I abhor a half rhyme. If we are going to do a thing, let's do a good job.

Since folk dancing just grew and the calls grew with it, nobody thought much of polishing up the rhymes. You hardly notice

Around that couple and take a peep (a peek)

Back to the center and swing your sweet (or shake your feet) as not rhyming. There are many more. Many are so ingrained into the body of folklore that we cannot and do not want to change them. But we must recognize that square dance calls are an attempt at poetry and rhyme. And we must recognize that a good poem is not constructed with a slipshod rhyme scheme.

X. The best square dance calls are entertaining.

We are dancing to Ed Durlocher's 12" Decca album for the first time. We had just finished laughing at

Swing that skinny old maid

She is eighty in the shade

when the call for the grapevine twist is directed, "Around the guy with the crooked nose." That was I. The others roared at my discomfiture.

"To be a successful square dance caller," said Dot, "You've just got to be corny."

XI. And there is that certain something.

I can't tell you what it is, but I can tell you a story of a search for a call. I was just starting to call. The demonstration set at Denim & Calico was practicing for the P.T.A. exhibition under Kay's direction. They did a bit of work on the double elbow swing, familiarly known as the "double dose." I was calling and Kay was watching when, wishing to surprise them with it she nudged me and whispered to end that dance with that call. I was still calling "Duck for the oyster!" and it was rather short notice to produce a rhyme but my belief in my own ability has always led me to try, at least, and when the last couple had

ducked, and the allemande left, grand right and left started, I yelled
In an out and these and those
And treat her to a double dose.

I was not satisfied. (Would you be?) So during the next intermission I ran over all the rhymes for dose that I could think of, which weren't many. The best I could do was

This right and left is not grandose
So treat her to a double dose

which doesn't even rhyme unless one is very careful to pronounce "grand" distinctly.

Before the next rehearsal, I got out my rhyming dictionary and put a solid half hour in on the problem and came up with

Not to make this call verbose
Just treat her to a double dose.

Nothing to write home about and as a matter of fact, I preferred the first which at least had the merit of a very corny half-rhyme.

So I settled down in earnest. I worked on the problem during all my spare moments, going to and from work, in the bathtub, while waiting for sleep to overtake me, everywhere. I discarded the idea of confining the rhyme to "dose." That gave me the world to work with and I could lug in anything in the way of corn.

It was a terrific struggle, but at the next practice I proudly shouted

If your gal's on the water wagon,
A double dose gives her a jag on.

The dancers went down for a moment but came up before the count of ten and the air was filled with flying verbal missals. Technically the call would seem about perfect. It violated Rule No. 5, but I enunciated it so distinctly that everyone understood it. It is loaded with corn. But it doesn't click. Too much corn, I guess.

And then I came across it in a book. (I pity Andy Williams who never got a call from a book). So simple as to leave me wondering why I had not thought of it myself. Plain, easy to understand, rings the gong on all the rules and trimmings too.

Watch that gal and watch her close
And treat her to a double dose.

Go and do thou likewise.

* * *

Dear Mr. Thomas:

I have seen lots of comments in AMERICAN SQUARES against having square dancing where alcoholic drinks were served. I do not share their convictions. In the last ten years, two-thirds of my calling has been in such places: Resorts, taverns, clubs and lodges. Only on rare occasions when door crashers or transients pried their way in have I seen any trouble. As a whole, they are a good lot of folks that love a good time in the right way.

Respectfully yours, FRANKLYN A. (Pop) SPRUNGER

* * *

The pulling power of AMERICAN SQUARES for advertisers is illustrated by Shorty Hughes' experience. We mentioned his little sheet, The Old Barn Door, in our May issue. He writes in distress: "I received quite a few requests for my periodical, "The Old Barn Door," and am receiving more every day. I would appreciate it very much if you have room in your next issue of "American Squares" to notify these people that the periodical is nothing more than a newsy, gossip column about the people who come to the Red Barn." (Advertisers: See what American Squares can do for you!)

Record Reviews

CHARLEY THMOAS

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



Capitol sold so many of the Cliffie Stone Square Dance albums that they decided to make some more. Somebody told them that what the square dancers want are twelve inch records so they play longer. When this came to Cliffie's ears, he exclaimed, "Play one tune for five minutes straight! We'd be bored to death!" So they agreed to let him put two tunes on each side of the record. (This is, of course, hypothetical.)

The result are three single records played with Cliffie Stone's steady proficiency. While not exceptional, these are fine jobs of playing, arranging and recording and should be in every square dance library. **40160 Tennessee Wagoner and Back Up and Push**, Metronome 130, TR 85. **Leather Breches and Turkey in the Straw**, Metronome 132, TR 85. **40161 Down Yonder and Buffalo Gals**, Metronome 130, TR 84. **Devils Dream and Old Joe Clark**, Metronome 129, TR 85. **40162 Skip to My Lou and Arkansas Traveler**, Metronome 127, TR 87. **Cumberland Gap and The Fox and the Hounds**, Metronome 131, TR 83. We stock these records at \$1.05 each.

Joe Lang's Hayloft in Denver is a magnet. Many dancers have stopped in on their way through the country and write how fine it is. They do the Hayloft Polka square which we hope to publish shortly.

* * *

The first official picnic of the Greater St. Louis Folk and Square Dance Federation was held at Blanchette Park, St. Charles, Missouri, on June 25. The dances were held in the outfield of the baseball diamond under floodlights. James (Scotty) Scott of Overland, Mo., is Federation president and Ben Doerre of Sappington, Mo., was chairman of the committee in charge.

* * *

Emmette Wallace writes: "Last spring a man joined our club, (a small one) and learned to dance — no classes or formal instruction. Since then he has not only taught several classes but **his pupils' pupils** are teaching! You can figure how little the people in the last class know about the fine points."

* * *

I lately told my dancers that we would do: "Duck for the oyster and dig for the clam, and pack 'em all in an old tin can." You know the action, of course, the active couple goes under the arch and then backing under their own arms, pull the other couple through.

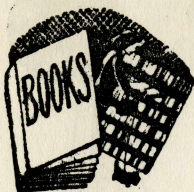
Well, we purposely didn't do too much explaining so the resultant mix-up was a real mess when two groups got tangled up together. That wasn't so terribly funny, but when the smoke of battle cleared and the dead were dragged off the floor, there, stark alone was the sleeve out of a coat with a glove sticking out the end, and the sleeve seemed to be quite plump (with newspapers, as it turned out).

One lady nearly had hysterics. We never found out whether it was fear or joy.

LOU HARRINGTON

* * *

The buzz step swing done mostly in the North Atlantic states is done as follows: Put the outside of your right foot alongside of the outside of your partner's right foot. Take her in regular dance position. Now, in time with the music, push with the left foot as though you were on a scooter, never letting the left foot get in front of the right. This gives much faster and more interesting swing than the walk-around swing of the West and South.



Book Reviews

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

HANDBOOKS OF EUROPEAN NATIONAL DANCES

These handbooks, sponsored by the Royal Academy of Dancing and Ling Physical Education Association, will prove invaluable not only to teachers and students but to dance lovers in general. Written by experts, and edited by Violet Alford, they are gems for the folk dance library. Each volume gives a brief outline of the dance history, descriptions of natural costumes with four color plates and dance patterns and music. Places where folk dances may be seen are listed with approximate time of year. Also a very fine bibliography is printed in each volume. Published 1948 by Chanticleer Press, New York.

DANCES OF AUSTRIA by Katharina Breuer

Of special interest in this volume is a background on the waltz, and description of recreational and traditional dances. One particularly interesting was the Sword Dance of Hallein, following the general pattern of the English and Basque sword dances, with the traditional Fool, Animal-maskers, dating from pre-Christian spring rites. In costumes it is interesting to note that the high-waisted effect on the women's Sunday clothes dates from Napoleon's invasion.

DANCES OF FINLAND by Anni Collan and Yngvar Heikel

The village people saw choreographical possibilities in everyday life and so we have many interesting dances giving these pictures. The history given in this volume is tied in with the dances still in existence.

DANCES OF GREECE by Domini Crosfield

As pointed out many other times, the dance apparently originated in ancient Greece. Plato extolled dancing—"The uneducated man is not likely to have the ability to dance; on the other hand the man of education must be considered perfectly apt to do so."

Although the music has been influenced by the invasion of other peoples, it still retains the characteristic $7/8$ and $5/4$ metre. Each province in Greece has its local dance, but they occasionally follow the ritualistic type of dances, with the traditional Man-Woman in bridal attire, the Animal-maskers in skins, the Hobby Horse—all following tradition in other countries. Dances for 5,000 years have been primarily for the men and usually of a warlike nature. The Pyrrhic is still danced in an altered form today, but it was not until 300 A.D., that women started to dance it, and the motif changed from war to love. The ancient Syrtos has become the Kalamatianos, the real Greek national dance.

DANCES OF PORTUGAL by Lucile Armstrong

Yet another delightful book giving historical background for folk dance and music. I believe this volume has the best costume descriptions—and to me it is more complete—more places to see the dances, more actual groups listed. Also I think clearer descriptions of the dance patterns.

Since these books are only \$1.25 each they are a must for your library. In addition, they are delightful reading, nicely edited, and of a size easily slipped into a large pocket for companionable reading. I sincerely hope more volumes to the series is considered for the near future.

June 15, 1949

VIRGINIA C. ANDERSON

Folk Dancing the Western Way, Bill and Eddy Tait, 1949, Published by William and Edna Tait, 2300 So. High Street, Denver, Colo. \$1.50.

A mimeographed book does not strike one as being very acceptable, but here it enables the Taites to present the music for each dance they give. However, having been proofreading until I was black in the face, I note with unholy glee that some typographical errors have crept in.

Twenty-one couple dances is a good number to acquire at one time and a number of them have not been presented in popular form before. Six mixers and all of them are strange to me. Three longways dances, two circle dances and we pass to twenty singing calls. It is an unusual addition to a dance director's repertoire.

I was interested to note that the book contains a call to **I Like Mountain Music** which I asked for in the June issue. More interesting was a strange one to **Pistol Packin' Mama**.

A. Allemande left your corner and dos-a-dos your own
Swing the corner lady and promenade your home

B. First and third go forward and back, forward to and fro
Separate, go round the ring until you meet your own,
Swing your partner everyone and swing her round and round.

Repeat three times, with Part A following each.

The "square dance section" (aren't "singing quadrilles" squares?) is rather weak because so much space has been given to the other types of dances. The book would have been stronger if that section had been omitted.

It would have been stronger in another way if they had not used mimeograph paper. I wish it had been. The material will be serviceable for many years, the book, I fear will not be.

CHARLEY THOMAS

* * *

The Dance Encyclopedia, Anatole Chujoy, A. S. Barnes and Company, 1949, New York, \$7.50.

Devoted mostly to ballet dances, the encyclopedia mentions folk and square dancing slightly. Walter Terry has written a section on **Folk Dancing in America** which says no more than one of the articles that periodically appear in the large-circulation magazines expounding this new and curious form of entertainment to the public at large. He has an article on **History of the Dance** which says just about as much. There are small notes on some of the older folk dances such as the polka, schottische, gavotte and Varsouvienna but nothing on the hambo, veleta, tuxedo and others of the newer dances. Those notes that do appear are not long or particularly accurate. (Who can be sure of the history of these dances anyway?) There is a long article on the **Waltz** by Paul Nettel which says as little as the other articles.

This book cannot be regarded as authoritative so far as our type of dancing is concerned.

CHARLEY THOMAS

Meditations of a Square Dance Caller

Theme

Meet your honey and pat her on the head
If she don't like biscuit, feed her corn bread

Variations

Meet your honey and punch her in the eye
Now black the other one if she don't cry
Meet your honey and tweek her nose
Do it again and thar she blows
Meet your honey and wring her neck
She does better that way, by heck.
Meet your honey and pull a lock of hair
You are safe 'cause your head's bare.

Theme for October

Send in your suggestions before the 20th.
Swing your opposite all alone
Now the one you call your own.

Ever Dance on a Spring Floor?

By HENRY A. ZANDER

Ever since a lecturer speaking on historical building in Wisconsin described a spring-floor dance hall it has been my desire and hope to witness a dance in such a hall. My wish was granted when I was invited to call Square Dances in the century old hall in a Racine county village of 200 population. The hall looked as it must have a 100 years ago with the stove pipe extending across the entire length of the hall from the stove in the rear.

The dancers were mostly the young people from the surrounding farms, many of whom left the "Sunday go to meetin'" clothes at home. They seemed to be more intent upon making the floor swing than on gracefulness as they galloped in the promenade and Polka as well as other dances with all the vigor and pep at their command.

I did not expect to see such a movement of the floor, but the entire building swayed so that one was reminded of being in a boat on a choppy sea. One of the ladies in our exhibition set became seasick. Even the benches swayed with the floor and the heads of those seated on them would bob with the movement of the benches and the floor. Electric fans were not necessary as the air would rush in through partly opened windows when the floor dropped, and would rush out again whenever the floor rose so the ruffled valences overhanging the windows would flap back and forth incessantly with the movement of the air.

Most of the young dancers were unfamiliar with the square dance but caught on quickly after they had seen the exhibition and received a few instructions. They enjoyed it so much that they called for more, and tried to prevent the caller from leaving at midnight, as it is local custom to dance until four o'clock in the morning. Even though the hall would accommodate six sets comfortably the floor became so crowded with sets that they interfered with each other. When a person is out of step while dancing on a spring-floor he may find himself on the floor but up again in a few seconds to continue the dance.

Those present had the most hilarious time that I had ever witnessed at a dance. That evening was the second time in ten years, and the first since the Centennial in 1948 that the props were removed from under the floor so that the floor would do it's "darndest." All the members of our exhibition set will carry the memories of this affair through life, and cannot wait until the next party in fall for which I have again been asked to call.

ROSIN THE BOW

Folk Dance Magazine

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



Send notices for October and early November before August 20th.

August 3 and every Wednesday thereafter; Muskego Beach Ball Room, Muskego, Wis., Lyle Stan's Square Dance Band and Bill Reed calling.

August 5 and every Friday thereafter; Beacon Ball Room, Highway 15, two miles west on Highway 100. Lyle Stan's Square Dance Band and Bill Reed calling.

August 10—Sixth Annual Festival, University of Connecticut, Storrs' Conn. Callers: All Brundage, Pop Smith, Bob McLean, Grover Harlow, Phil Green and Deke Fowler. Exhibitions: Grange Dancers, Camden Y Demonstration Group, Boy Tyrell's Walcott Dancers.

September 5, 7 and 9—Gloucester County Fair Grounds, Paulsboro, N. J. Panky's Tune Twisters. Deke Fowler of New Haven, Conn., guest caller, on the 5th. Christ Sanderson and his Pocopson Valley Boys on the 7th. Gloucester County night with Panky's Tune Twister on the 9th.

September 13, 14 and 16—Mineola Fair, Mineola, Long Island, N. Y. Rock Candy Mountaineers, Paul Hunt, Charley Thomas and others calling.

America Square Dances

Edited by DOT BURGIN

What kind of dances do you want in a square dance book? Easy, Difficult? New? Old? They are all in the 70 dances described in **America Square Dances**, because this volume contains all the dances published during the first year of **AMERICAN SQUARES**. Dances collected by the editors, sent in by the readers and even original dances. Dot Burgin has sorted and arranged them, written fuller explanations where necessary and added a set of general instructions in square dancing for beginners and this is it. Even if you have every issue of the first volume of **AMERICAN SQUARES** you will want the dances in this handy compilation. Postpaid \$1.50

Wholesale prices on request.

Twelve Homemade Square Dances

By CHARLEY THOMAS

Are you looking for new dances? These are all new because Charley made them up himself. This collection contains **The Mill Wheel** the favorite dance of thousands all over the country. You will get your money's worth from that dance alone. Complete instructions, calls and suggestions for music for all the dances. Postpaid 50c

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Try These

SUNFLOWER

Singing Call. Music the popular sheet music.

Intro.

Swing your gal from Kansas
Swing her clear to Kansas
Swing her back from Kansas
The way they do in Kansas
Then you all promenade — around the garden gate
With the Sunflower of the Sunflower state.

Chorus

Allemande your corner, right hand to your partner
And you grand right and left half way round
Dosido when you meet her, pass her by, do not greet her
And you grand left and right on home.

(The dosido in the chorus is merely an interruption of the grand right and left, substituting dosido for the right hand to partner, then continue on home. Repeat a few bars of the chorus for a simple walk-around-partner, courtesy, and square sets in readiness for the next call.)

1. Two head ladies dosido in the center of the ring
You pass right by and dosido with the gent across the ring
And now you come back home and dosido in the center once again
And dosido the bozo on your own side of the ring.

(Repeat chorus)

2. Go across, you two side ladies and you swing that gent like Hades
You swing him till he's dizzy and your own is in a tizzy
Then you run away home — and swing that rusty gate
You swing that hobo from the Sunflower state.

(Repeat chorus)

3. Two head gents to the right and turn that lady with your right hand
Now your corner with your left hand — with your left hand around, and
Now you turn your own with both hands, cause
You know you have a date
To swing the flower of the Sunflower state.

(Repeat chorus)

4. Two side gents to the right and then you elbow (Right elbow) swing that lady. (Switch to left elbow)
You swing her around and round until her feet don't touch the ground
And now you leave her alone and dosido your own
And swing (right elbow) the flower of the Sunflower state.

(Repeat chorus)

Finale. Same as introduction. For exhibition purposes, I called: "Then you all promenade — right through that garden gate," etc., and the group promenaded off the floor and out of the hall, omitting the chorus.

Danced as an exhibition square with the girls in yellow skirts and brown blouses to represent sunflowers. This was a beautiful dance.

MAL HAYDEN, Rochester, N. H.

HERE, WRANGLER, HERE

Singing Call. Music: Sheet Music

First gent lead to the right with a right elbow swing.
Then on to the next with a turkey wing
On to the next with the right elbow swing.
Then run along home and everybody swing.
Swing, wrangler, swing. Swing, wrangler, swing
Swing that wrangler in the barn
Swing, wrangler, swing.

Allemande your corner, right hand to your doe.

Left and right halfway around

Meet your honey and promenade her home.

On the second call, the first and second gents lead to the right, then first, second and third and at last all of them.

LEONARD TANKA, Cleveland, Ohio

TAKE THAT LADY BY THE EAR

Singing call: Girl I Left Behind Me. Capitol 20100, Imperial 1061.

Here is one that the folks have a lot of fun with. To me it is by far the least obnoxious of the fun dances:

Take that lady by the ear

And lead her down the center.

Lady go right and gent go left

And balance to your corner (Kick balance half a dozen times)

Promenade that corner maid

And not your own behind you.

This call is varied with ear, nose, arm, elbow, knee, hair, etc., until the gent has taken all four girls. Throw in a chorus and give the other gents a chance.

GEORGE WAKEFIELD, Newville, Pa.

CRUISING DOWN THE RIVER

Biz and I have had a lot of fun working this out to M G M 10346A. Hope you have as much fun with it. First figure: starting with "Cruising down the river—" Partners side by side, girl on the right, inside hands joined. Take one step to each measure. Walk forward four steps **starting** with the **inside foot**. Join both hands. Cross gent's right and lady's left in front (between you and your partner) and put your weight on it. Cross gent's left and lady's right. Cross gent's right and lady's left. Cross gent's left and lady's right. Repeat. Do this figure smoothly so that you move naturally into the crosses without any pause or interruption. Second figure: starting with, "The winds around all make the sound—". Closed dance position. Balance on gent's left and lady's right with the feet advanced in the direction the gent is facing for a measure. Balance back (gentleman's direction) on gent's right and lady's left for a measure. Repeat Waltz for four measures. Repeat until the "Cruising—" brings back the first figure.

—CHARLEY THOMAS

HASTE TO THE WEDDING

First couple out to the right and circle four hands round
Leave the lady, gent to the next circle three hands round
Take that gent on to the last circle four hands round.
Leave that gent and gent to his place.
Forward back six on the sides
Odd two you do-si-do
Do-si-do six on the sides
Odd couple swing in the center with six hands around.
Everybody swing your own and promenade round to home.

Repeat call four times.

"DEKE" FOWLER

ARIZONA DOUBLE STAR*

Called Dance: Recommended music: Soldiers Joy Imperial 1066

First two couples do a left hand swing

First four turn partners with left hand just half way around, putting the ladies on the LEFT of their partners.

Up to the center and back to the ring

Four forward and back to place, ladies still on the left of their partners.

Star by the right in the center of the set

Right hand cross in the center, making one and a quarter turns.

Now double the star with the folks you met.

Break to the couples on left of home position and form two left hand stars.

Break to the center and two ladies chain

Two lead couples break from stars and chain their ladies in the center.

Do NOT chain back, men keep their opposites as partners, ladies on gentlemen's right. This leaves side couples standing in home position.

Then circle four around the range

Go HALF way around in the center, then break the ring.

A right and left through and on your roam

Couples in center go through and keep on going and

Split our corners and head for home

Men with their opposites as partners go through the outside couples, ladies turn right and men turn left and go to their home positions. This puts original partners back together.

Left hand around with your pretty little mate

All four gents turn partners with a left hand turn

A right to your corners and promenade eight.

Turn corners with right hands and promenade.

Call the first two couples, side two, first and side two; four complete times.

* * *

BOSTON FANCY

Contra Dance Recommended Record: Beltona 2480.

First couples balance to the seconds and turn. (8)

Down the center and back, cast off (8)

Ladies chain (8)

Half Promenade (4)

Half Right and Left (4)

WAYNE RICH, Concord, N. H.

* * *

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