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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



Volume 5

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Number 3

Ted Sannella
16 Pleasant St.
Revere, Mass.



Contests



We realize that this is a controversial subject. You are invited to send your ideas on the subject to us for publication.

Historically fiddlers' contests, callers' contests and square dance contests have been a part of square dancing. However, at the beginning of the great renaissance, someone discovered that contests were not good for square dancing.

It seems that judges are human and make mistakes. It also appears that losing hurts people's feelings. This is bad for square dancing. Hold exhibitions instead, we have the same opportunity to show off and we spread knowledge of square dancing and have just as much fun.

I'm going to run a track meet. The runners will run for the pure joy of running. The spectators will watch to enjoy the sight of perfectly formed bodies moving with the poetry of motion. The runners will run separately and no times will be taken. We don't want any feelings injured. We have also decided to do away with umpires at our baseball games and we shall no longer keep track of the runs.

To some this sounds like an idiotic comparison. Track meets and baseball, they point out, are kept alive by competition. Dancing is different, we dance for the joy of dancing—rhythm in motion. Contests are something extra, not necessary for our enjoyment.

If they are talking about dancing ourselves instead of just watching, I'm all with them. I'd rather any day dance myself than watch someone else, but that applies to exhibitions as well as contests.

I've played baseball too, for the fun of playing not caring who won. Most teams do. The big leaguers schedule games of that sort on their off nights during the season. But where do you see the best baseball, where the players are just playing for the fun of it or where the chips are down and they're fighting for a prize? If we're going to show off square dancing, let's show the best.

The supporters of exhibitions over contests forget that the same elements which they criticize as detrimental to square dancing exist not only in contests between squares but in the individual contests for the persons to dance in the squares. I'd one hundred times rather be a judge of a contest between squares composed of people who I do not know and will never see again, than chose between personal friends the one to dance in our exhibition square. There is a thousand times more bad feeling engendered in the latter and it will do more harm.

When squares dance in exhibitions or contests, it is obvious that one square will be better than others. It is only fair that that square should receive some recognition of their achievement.

—CHARLEY THOMAS

AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

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“Uncle Billy” Foster

By CHARLEY THOMAS

A couple of years ago the papers around Delaware, Ohio, carried the story that William Foster and his wife would do the same dance on their golden wedding anniversary that they did when he was courting her fifty years before. “Uncle Billy” being well known as a square dance caller many people turned out to watch them make good on their promise.

Mr. and Mrs. Foster did. They danced the schottische. It couldn't have been a square dance for Uncle Billy is too busy calling to dance many of those, and Mrs. Foster admits to being sort of a square dance widow. (As I write this, Uncle Billy's “Balance eight and balance all; swing around eight and swing around all,” rings in my ears. “Give us more balances,” he said after dancing to one of my singing calls.)

Uncle Billy started dancing when he was fourteen. When we met for the second time, at the Ohio-West Virginia Y.M.C.A. Square Dance Contest, he told me that the first dance he learned was:

First couple lead to the right and circle four
Leave that lady and the gent lead on to the next
Three hands around
Take that lady and the gent lead on and circle four;
Leave that lady and the gent go home
Forward six and back
Forward again and cross over
The lone gents cross the hall
Forward six and back
Forward and cross over
Lone gents cross back
Two lone gents off to the right
Circle four and home you go.*

Three years later he and another boy were husking corn for a woman. Husking being an occupation that does not require great mental concentration, they started imitating the square dance caller to pass the time.

Their employer surprised them behind the corncrib at their pastime. She played the bull fiddle herself and, to their surprise, far from censuring them she encouraged them to the point that they started calling in earnest. Three years later Billy's companion was electrocuted while working as a lineman, but Uncle Billy is still going strong, and those of us who have danced with him are glad of that.

Uncle Billy called for Lynn Rohrbough in his revival of square dancing. But as far as Uncle Billy was concerned, it was no revival. He has been calling steadily, in between dancing the schottische with his wife, for sixty years. Many of the dances collected in Mr. Rohrbough's **Handy County Dance Book** were contributed by him.

When I asked him his favorite dance, Uncle Billy said, “I like to see everybody active at one time; so I think I like the Star best.” I like the Texas Star myself, but any resemblance is coincidental for Uncle Billy calls the Star like this:

All four ladies to the center of the ring
Right hand cross and a half way swing
Back by the left; how are you?
Take your partner around with you
When you are home, balance and swing.

Left allemande, right to your own
A right and left grand and promenade home.
All four ladies to the center of the ring
A right hand cross and a half way swing
Back by the left; how are you?
Take the man ahead of you.

*This means pass your partner and take the next. Repeat three times more until they get their original partners back and then call the dance with all four men to the center.

Aside from calling square dances, Uncle Billy is, and always has been, a farmer. But he's getting a little old to take care of the farm and at 74 he's considering leasing out a few of his sixty-some acres next year.

Uncle Billy, quit farming if you have to, but don't stop calling square dances. The finest thing anyone can do is to give joy to others—and that's what you're doing.

Plantation Quarters

Adapted by HERMAN SILVA

S'lute your pardners, (bow politely
Don't be bumpin' 'against the rest)

Balance all (now step out rightly
Always dance your level best)

Forward sides and bow you chiggers
Back again and don't be slow

Swing your corners (mind your figures
When I holler, than you go)

Head two ladies cross right over
Swing 'em round and send 'em back

Gents solo, like stompin' clover
Ladies solo, then drop back.

Hands around (hold up your faces
Don't be lookin' at your feet)

Swing your pardners to your places
(That's the way. It's hard to beat.)

Forward sides, when you're ready
Make a bow as low as knees

Swing across that opposite lady
Now your own one if you please.

Ladies change (Let's have no talkin')
Swing them round and back in style

Right and left now, promenade walkin'
Make your steps and walk a mile.

How We Do It In Our Town

By EMMETTE WALLACE

(Continued from Last Issue)

STEPS

Ask many square dancers about the step they use and their reply will be, "Why just like everyone else." But when you watch a group of dancers from different parts of the country you will discover many variations.

W. H. Walter of Alta Vista, Texas, says the step used betrays the stage of advancement of a dancer. Beginners hop; advanced dancers two step and the old timers do a shuffling walk. While this isn't absolute, it certainly does fit many cases.

1. Hop, skip or bounce. These are the beginners' special. You'll find them doing these even tho they have never seen any square dancing before and the others are not doing a bounce. At a big dance we once encountered a woman who made a grand right and left seem like shooting quail. You never knew whether to look for her high or low. Lloyd Shaw says, "Some dancers take a little leap or jump on each step, springing up and down quite joyously. This is usually the mark of a beginner."

2. Two step. This is the step advocated by many teachers and used in many localities. It is beautiful when done properly; especially to slow music. In some fast figures it is not suitable or possible. Too many dancers never learn to two-step. Many men (and some women) look like bulls doing a minuet when they attempt a two step. For me it is tiring after four or five hours of dancing. Those who teach this emphasize that it should be a smooth, gliding two step (Bob Sumrall, Abilene, Texas) with short steps (Cal Moore, Ft. Worth, Texas). Herb Visser of Los Angeles says they use a two step so modified as to be almost unrecognizable. It is a gliding shuffle tending to keep the dancers very erect, feet never off the floor. Most two-steppers mix it with other steps.

3. The most widely used step seems to be a gliding, shuffling walk with a light spring step. Harrington, Maddocks, Lawrence Loy, and Ed Durlacher all recommend this. Shaw says, "A light, gliding shuffling walk with a promenade rhythm. The knees are loose, the step light, and somewhat shuffling and in complete rhythm with the music—erect or stiff from the waist up, shoulders back and elbows high, wide and handsome, the dip and sway of the body being mostly produced from the loose-joined hips and knees."

The easterners have more spring to their walk and take longer steps to fit the slower tempo of their music (about 128 metronome). The westerns, speeding the tempo to 134 and faster, tend to a short shuffle step.

4. Jigs, taps and breaks are often interpolated by advanced dancers feeling their oats. This is especially true of the south or southeast according to Nat Welch of Montgomery, Ala., and Dave Hendricks of Sevierville, Tenn. Dave says, "Many of our good dancers do a clog, hoedown, or tap dance all the while." I've seen dancers from that area jig thru an entire evening, but not me—I can't take it!

5. Obsolete and obsolescent steps. In the August issue of **Northern Junket** Ralph Page wrote, "Another interesting development [in modern square dancing] is the simplifying of the various steps. This has been more or less forced upon us by the faster playing of the tunes, which more often than not, are 4/4 time, and by no stretch of the imagination can that rhythm 'pick up your feet' the way 6/8 or 2/4 will do. It is fact though, that few of my generation would recognize a 'pigeon's wing' step if they saw it, to say nothing of doing it themselves. I cherish the hope that the present generation of square dancers will soon demand to be shown this step, both single and double varieties. Also the 'cooper' step, High Billy Martin and countless others. But the time is getting short and I'll wager that there are not a hundred people in the whole country that know how to do them. Perhaps, if the orchestra leaders would slow down the tempo, the kids might develop steps of their own." (I had a couple of high school kids this summer who did a flat foot jitterbug step, particularly to **My Little Girl**. Cct.)

Appealed to, Ralph Page writes, "Sorry, I can't help out on the pigeon wing step. I can do it but I can't describe it to someone who never danced it before. You stand on one foot, the toes of it in fact, bring the other foot up at an angle close to and in front of the knee and shake that foot, as fast as you can. All his takes one measure of music. Repeat with the other foot. Now do you get a glimmering of the difficulty of describing a dance step? Some of them can't be

described and let nobody tell you differently. The cooper, brazing and High Billy Martin steps are merely names to me. I have heard of them ever since I was a kid but have never seen them done. The pigeon wing was one of Uncle Wallace Dunn's favorite steps, that he used when going down the outside, never at any other time, and I've seen him do it a thousand times and imitated him half that. He always used to say that a man's knees had to be hung on right to do the step well. Anybody can kick up their heels, but only a few know what to do with them when they've kicked up."

Can we hear from any more old-timers?

6. Sashay. This is used in some figures, promenades, etc.—in some localities. It is a step-close-step done to the side. More about this later.

7. In the older books on the quadrille, it is evident that the dancing teachers were very strict about footwork. Each figure had its own steps that had to be done just so. Scheele describes the quadrille step as a **galop**. I will not take space to describe it. You will find it in most old books on how to dance.

SWINGS

This term and the action to suit it have been the source of many discussions and disagreements. My information is not complete enough to guess at the chronological development but Jimmy Clossin comments that "in the old days, if a girl liked a gent, she let him swing her with a waist swing. If she did not like him, she would offer him only her hands."

It is probable that which swing was used in the past depended on the religious and social mores of the community. Many of the older books give hand swings for "turn partners." Henry Ford's **Good Morning** give a "walk around" waist swing. Clossin says he uses a waist swing only for the figure "Break that ring with a corner swing."

In almost every section the waist swing is used. In many cases (per Lou Harrington of Illinois) this is the only figure done to a swing call. All others are called **turns**. The New England buzz step swing has so recently been described in **AMERICAN SQUARES** that there is no need to repeat this. From my correspondence and books it seems that few places use the "walk-around" version of the waist swing. Cal Moore of Forth Worth and Wesley Rader of Denver are two of those favoring this exclusively. Any information about where else it is used will be appreciated.

In the eastern metropolitan regions several different holds have sprung up mostly thru the association of square dancing and foreign folk dances in the same evening. All use the buzz-step. The following are typical:

1. Cross-arm. Partners face each other. Gent places his right hand on the lady's left hip. Lady places her right hand on the gent's left shoulder. With her left hand the lady reaches around and under the gent's right arm and joins hands with his left. This is a common variation shown in **Partners All! Places All!** but with the feet in the wrong position. To break remove the right hands and honor or step back with the lefts joined.

2. Elbow hook. Partners stand right side to right side. Hook right elbows and reach behind partner's back with the right hand. Reach behind your own back with the left hand and join the hands behind each back. Use the buzz step. To break the gent releases with his right hand and swings the girl in front of him into the regular waist swing hold.

3. Stiff arm. Partners stand right side to right side. Each places the right hand on the right shoulder of the other keeping the arms stiff. With the left hands reach under the entwined arms and grasp hands. To break, remove the right hands.

4. Hungarian. Partners right side to right side. With right hand reach across partner's tummy and curve hand around his (or her) waist. The left arm is curled in the air over the head. This is favored by two men who are forced by circumstances to dance together.

There are also variations in the number of revolutions per swing. Jimmy Clossin's fine article in the August issue gives West Texas as using one turn, Colorado two turns (south and southeast Texas, ditto). Shaw, Harrington and many others agree with the twice around version. Some dancers and some



(Continued on Page 8)

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.

THE GIRL I LEFT BEHIND ME

CALL:

1. a. **Right hand to your partner**
Grand right and left
All the way around.
2. a. **First couple lead to the right**
And four hands half now mind you
 - b. **Right and left through and balance too**
 - c. **And swing that girl behind you.**
 - d. **Right and left back on the same old track**
And swing your own behind you.
 - e. **Lead to the next and four hand half now mind you**

Repeat (b) (c) (d) and (e) as couple one moves on to couple three and again as they move on to couple four.

3. a. **With a ho and a go and an allemande left**
With your corners allemande, oh,
Meet your partner with a grand right and left
Meet your partner and promenade home.

Repeat 2 and 3 for couples 2, 3, and 4.

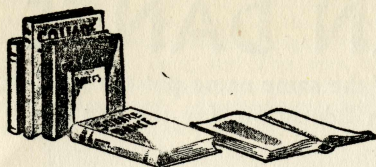
EXPLANATION:

1. a. Partners join right hands and pause a moment until the "Grand Right and Left" call is given.
 - b. The regular grand right and left is done here but note that it is done all the way around the circle instead of the more common half-way around and the "Meet your partner and promenade home." This variation is more confusing than it might seem. Caution your set about it before the dance starts.
2. a. First couple walks over to face couple 2. These two couples then join hands to form a circle and the circle rotates to the left half way around. (This means that at this point couple 1 will be in couple 2 position and couple 2 will be in the center of the square facing couple 1.)
 - b. Couples 1 and 2 execute a right and left through. Partners face each other and balance (bow to partners as they step backward two steps.)*
 - c. Opposites swing. Gent 1 with lady 2. Gent 2 with lady 1.
 - d. Gent 1 and his partner (lady 2) and gent 2 and his partner (lady 1) execute a right and left through. Gents bow slightly to the ladies as they leave them, then each gent turns and swings his own partner.
 - e. Couple 1 now leads to couple 3 and repeats the figure. Then couple 1 leads to couple 4 and repeats the figure. Then after the chorus (3) the entire dance is repeated for couples 2, 3 and 4.
3. This call is different than the one you are used to hearing. The figure, however, is the standard ending, "Allemande left with the corners, then a grand right and left half-way around and then promenade home with partners."

Note: At the end of the dance, the call will be:

With a Ho and a Go and an
Allemande left with your corners allemande Oh
Swing your partners once again, the best girl in the town
Allemande left with your corners,
Allemande right with your own (Partners join right
hands and walk around each other.)
Allemande left with your corners again
With a grand right and left all the way around.

* Editors Note: This is the western style balance. In other parts of the country the new England kick balance is used.



Book Reviews

SQUARE DANCING FOR BEGINNERS, Bob Osgood and Jack Hoheisal, published by the same, 152 No. Swall Drive, Los Angeles, Calif. 1949. \$1.00.

The rest of the country knows that California has strange ways. Here's a book for beginners that starts out with Allemande Thar! However, once we have disposed of that peculiarity, which is indigenous to the state as we found out when some visitors returned, there is nothing remarkable about the book.

The twenty-five squares set forth are basic dances that may be found in most books. The explanations are adequate.

In writing a square dance book for beginners, the strength of the book should be in the introduction and general instructions. That's what makes Lloyd Shaw's **Cowboy Dances** such a fine book. Very few beginners start right off from a book without having seen a dance first, but the instructions should be such that they could, if they wanted to. Here the subject of our discussion falls short. I am not prepared to say that a stranger could not pick up square dancing from it given enough intelligence and plenty of time, but the book is slanted to those who have attended one dance and want to learn more.

—CHARLEY THOMAS.

ONE HUNDRED AND ONE SINGING CALLS, Frank L. Lyman, Jr. AMERICAN SQUARES, Woodbury, N. J. 1949. \$2.00.

When Frank borrowed my notebook, he wrote that he was worried that he could not find 101 singing calls to live up to the title that he had already selected. However, with many others helping him out, he found such a wealth of material that I recognize very few of the dances he has included.

Well, that's what a square dance book is purchased for—something new. While there are a few variations, (the only difference between the two Bell Bottom Trousers is that in one the dancers change partners) most of the 101 dances to the 46 tunes are distinct.

Frank has done a fine job of collecting them. I consider myself well read in the square dance field and I'd stack my library up against any in the country, but I'd say that 40 per cent of these dances were new to me. Its a book like this that makes it worth buying books.

—CHARLEY THOMAS.

Best Sellers for September

- 1st. BURGIN: American Square Dances
- 2nd. THOMAS: Twelve Homemade Square Dances
- Tied for 3rd. SHAW: Round Dance Book
GREGGERSON: Herb's Blue Bonnet Calls
LYMAN: One Hundred and One Singing Calls

OUR WAY — from Page 6

sections spin around as many times as the caller permits. From some of the callers and records I have heard they allow time for more than two times around. V. J. Tiger's (Bernardsville, N. J.) variation of **Bell Bottom Trousers** in Frank Lyman's **One Hundred and One Singing Calls** gives twelve measures for a swing, this would be six revolutions.

In some places, however, the body or waist swing is seldom used. Instead, a two-handed swing or turn is used. I do not believe there is any locality where the two-handed swing is used to the exclusion of the waist swing. For the two-handed swing the two dancers join hands and turn (or swing) one, two or more turns clockwise. (Does anyone ever turn counterclockwise?)

Especially in the mid-West and East there seems to be a strong sentiment against calling anything except the waist swing a **swing**. One or two hand figures are **turns**, not **swings**.

There is some difference over the country in the position of the arms for a two-handed swing or turn. Henry Ford's book shows hands shoulder high. This brings to mind the statement in **Dick's Quadrille Call Book**, "Whenever a gent offers his hand to a lady, he should present it palm upwards. The lady lays her hand palm downward upon his." Bob Sumrall, Abilene, Texas, says the arms should be extended but Clossin says the elbows should be close to the sides with the arms straight out in front and a strong grip.

(To be continued)



Records

CHARLEY THOMAS

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

Several of our regular square and folk dance records have come out in microgroove. Since the actual playing time of the selections is no longer than that of the ordinary record selections (they merely get more selections on one record), there is no point in buying these. On the other hand, the needle is prone enough to jump a groove on a regular record when we execute one of those folk dance stamps. Microgroove requires even more steadiness. I stick to the regular records and recommend the same to you.

We had an inquiry about needles, too. The fiber ones do not pick up the higher tones, and there are plenty of them in fiddle playing. The 1000-play jobs have to be hard to wear that long and therefore put too much wear on the record. I use and recommend the needles with shoulders, such as Meritone, good for ten or twelve plays.

Signature's Riley Shepard album is now available in the Hi-Tone label in an envelope for \$1.25 per set. We have them. Drop us your order. It's a fine series tho very fast.

BAR NOTHIN' SQUARES Album No. 2. "Cactus" Tait's Orchestra, Bud Udick calling. five 10-inch records. Recorded, as before, at a dance at the Broadmoor Hotel, Colorado Springs, Colo. This is a much better album than the first. There is less extraneous noise. It still sounds as tho there are tin cans in the orchestra—come to think about it, maybe there are. 606 Side 1 and Side 6. Broken. 607 Side 2. Singing Quadrille 2 and 3. Waltz Quadrille. Metronome 56, 2R83. Little Old Log Cabin In the Lane. Metronome 140. TR84. Side 7 Hen and Chickens without calls. The tin pans in all their glory but a fine beat. Metronome 138. TR77. 608 Side 3 Singing Quadrille Part 4, Metronome 58. TR75. Side 8 Skaters Waltz with variations. Metronome 54. TR77. 609 Side 4 Singing Quadrille Part 5, Metronome 52. TR84. Side 9 Cactus Capers without calls. Metronome 138. TR77. 610 Side 5 Chase that Rabbit. The caller's lost interest. Metronome 137. TR75. Side 6 Honest John without calls. Metronome 138. TR80.

F. M. We culled these records from the catalogue that may be of interest:

F M 274 Deep Valley Schottische¹ We've been waiting for some time to find a schottische that we could recommend for purchase. We've chosen this and stock it at 89c. Metronome 159. TR 85. **New Ulm Favorite Polka** on reverse.

F. M. 334 Finger Dance¹ TR 78. **Rye Waltz** TR 70.

F M 350 Black Hawk Waltz¹ Coarse. Metronome 66. TR 70. **Flying Bird** (Anybody know how to do this one?) Metronome 45. TR 75.

F M 351 Square Dance Medley¹. If you want square dances with brass by a polka band this would be hard to beat. Metronome 130. TR 75. **Cotton Eyed Joe.** Metronome 128. TR 83.

F M 386 Old Joe Clark². Contains singing.

F M 404 Raggedy Ann³. Good playing. Unenthusiastic calling. Good recording. Good balance. Metronome 132. TR 72. **Chicken Reel²** Metronome 127. TR72.

IMPERIAL FD 30 Square Dances Without Calls. Betty K. and her Tip-O-Tex Boys. Four 10-inch records. Music fair—lacks base. Playing good. Recording fair. There is an unaccountable weakness in some of the pieces. 1125 Champaign Reel. Breaks at the change of phase. Metronome 128. TR 67. **Golden Slippers** Metronome 138. TR 85. 1126 **Bully of the Town.** This is the whole tune, not just the chorus. Metronome 142. TR 85. **Chinaman's Jig.** Metronome 140. TR 85. 1127 **Old Joe Clark.** Weak. Metronome 138. TR 76. **Alabama Jubilee.** Weak. Metronome 146. TR 76. 1127 **Old Soldiers Joy.** Why old? Weak. Metronome 134. TR 76. **Down Yonder.** Metronome 142. TR 81. We stock this at \$4.36 and the single records at 89c each.

IMPERIAL FD 31 Square Dances With Calls Lee Bedford, Jr., and the Big D Ranch Hands. Another, even better, performance. Playing fine. Recording good. Calling excellent. Balance good. 1132 **Shoot the Owl.** Hash. Metronome 128. TR 85. **Texas Whirlwind.** Metronome 124. TR 85. 1133 **Rail-**

¹Fezz Fritchie and his Goosetown Boys.

²Fiddlin' Russ and his Barn Dance Boys.

³Fiddlin' Russ and his Barn Dance Boys. Lynn Woodward, caller.

road Track. Metronome 124. TR 85. **Mountain Music.** Metronome 128. TR 85. 1134 **Glory Hallelujah.** Metronome 136. TR 85. **Star by the Right.** Metronome 128. TR 85. 1135 **Swanee River.** It's Lady around the Lady. Metronome 130. TR 85. **Rose of San Antone⁴.** Metronome 128. TR 85. We stock this album at \$4.36.

Meditations of a Square Dance Caller

THEME

Dosi lady, dosi gent
Dosi lady and on you went.

VARIATIONS

Dosi lady, dosi gent
I came here with the best intent
Now my bumper's smashed and my fenders bent

Circle four until you're sent
Then it's dosi lady, dosi gent
I hate a girl who's too content
So pinch her till she's insolent

Dosi lady, dosi gent
Crowd around, hear my lament
She slapped my face and off she went

Dosi lady, dosi gent
Come on sinners! Let's repent!
The sawdust trail leads down the tent.
Hallelujah!

Dosi lady, dosi gent
Jack's become quite corpulent
The result of unearned increment

Dosi girl, and dosi boy
Squeeze her hand, she's mighty coy
And hang on the rafters and yelp with joy.

Dosi lady, dosi gent
AMERICAN SQUARES is eminent
And a dollar a year is cash well spent.
Send in your subscription.

THEME FOR JANUARY

Promenade, you know where and I don't care
Take her out and give her air.

⁴See TRY THESE for this dance.

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.

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Room 301, San Francisco 2, California.**



From a Caller's Scrapbook

By Ralph Page

In the old days certain tunes went with special dances and nothing exasperates an old timer more than to hear a "wrong tune" played for a dance. The tempo was slower than that of today. This slower timing was needed because emphasis was placed on gracefulness and intricate foot work. Each figure required so many steps to execute it properly. Dancing was an art and not a romp or a wrestling match.

Because of the slower tempo, the men could do all sorts of fancy balance steps—and did. Each of them prided himself on his own original step that suited his temperament. This was his own private property and woe betide any luckless individual who attempted a corrupt version of it. Many times have I heard the good dancers of yesterday say sarcastically, "Do it right or not at all!"

Certain families of the region have always been known as good dancers or fiddlers. Some that come to mind quickly are the Taggarts of Temple and Peterboro, the Holmes family of Stoddard, the Dunns and Uptons of Nelson, the Otis Family of Hancock, Jeffreys of Walpole, the Barretts and Beedles of Keene, the Richardsons from several towns, Gowings of Dublin, Pages and Petts of Munsonville and the Hastings and McClures of Sullivan. The list could go on and on. It seems as though every generation of these families has several members who are superlative dancers or fiddlers. From many of these families have also come some excellent callers and from a few of them equally excellent teachers, for not every caller is a good teacher of dancing.

There are square dance halls in the region that are known from coast to coast. Notably in Nelson, Temple, Peterboro and Hancock. For the most part the region has a reputation for conducting orderly dances. A dance hall will always reflect the character of the owner, or the sponsors of the dance if it is a public place. The first Saturday in October sees the Monadnock Region Association's square dance festival with exhibiting teams from the best dancers in the area. Of late years, many of the churches are encouraging square dances in their parish halls, and from such a clean and wholesome atmosphere will come a generation of the best square dancers this section has ever seen. The Grange, too, has done much to keep square dancing alive, and whoever undertakes to write a history of this organization will have a great deal to say about square dancing.

Another reason for its popularity in this region is because most of us believe more in practicing democracy than in talking about it. And if square dancing is not democratic, then nothing is!

Frank Kaltman, publisher of Folkraft Records, has been retained by the recreation department of the City of Newark to teach a course in advanced square dancing. The Newark Evening News is co-sponsoring the project.

For six months we have been trying to get for you Bell Records' Fiddlin' Sam and his Hawaiian Buckaroos. At last we have been able to get the best of the lot No. FS8 **Sherrum and Flop Eared Mule**. Send in your order, 89c.



COMING EVENTS

Send notices for January and early February before November 20th.

NOVEMBER 11 and 12—Fourth Annual National Square Dance Contest, Amarillo, Texas.

NOVEMBER 12—Jamboree sponsored by the Houston Square Dance Council and the Houston Parks and Recreation Depart. City Auditorium, Houston, Texas.

NOVEMBER 17, 18, 19—Corpus Christi, Texas. School for callers and advanced dancers sponsored by the Swing and Turn Square Dance Club. Herb Greggerson teaching. Ben Garza Gymnasium. For information write R. V. Pearce, 309 Mesquite, Corpus Christi, Texas.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (39 U. S. C. 233).

Of American Squares published monthly at Woodbury, New Jersey for October 1, 1949.

1. The names and address of the publisher, editor, managing editor, and business managers are:

Name	Address
Publisher Charley Thomas,	121 Delaware Street, Woodbury, New Jersey.
Editor Same	
Managing editor Same	
Business manager Same	

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately there under the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated form, its name and address, as well as those of each individual member, must be given.)

Name	Address
Charley Thomas,	121 Delaware Street, Woodbury, New Jersey.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are not any, so state.)

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None	

4. The two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly and tri-weekly newspapers only.)

CHARLEY THOMAS

(Signature of editor, publisher, business manager or owner)

Sworn to and subscribed before me this 19th day of September, 1949.

ELIZABETH M. THOMAS

Notary Public of New Jersey.

(SEAL)

My commission Expires June 23, 1953.

Classified Advertisements

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Christmas is coming up! Don't forget the subscriptions to **AMERICAN SQUARES** you're giving to your friends. Announcements of the gift are sent out on appropriate, if not attractive cards.

We're proud to announce that Frank L. Lyman, Jr., of Fort Madison, Iowa, author of **One Hundred and One Singing Calls**, who resigned the managing editorship because he was too busy, is back with us as an associate editor. Frank was recently the subject of a full page spread in the Fort Madison **Evening Democrat**. Seems as how there was no square dancing there when he arrived a year ago and now (in three weeks, according to the **Democrat**) he draws 500 to a dance.

Try These

HAYLOFT POLKA SQUARE (Heel and Toe)

- Patter call. Any square dance tune. **Buffalo Gals** recommended.
Head two couples balance and swing
Now up to the center and back to the ring
Head two couples step right out
Partners of first and third couples separate and move to the corners of the square—gents step left, ladies right.
Side two couples face about
Partners of second and fourth turn backs on each other and face corners.
Right sashay to the center of the set
Two lines of four each sashay to the center of the set and stand in one line of eight—ladies standing in front of the gents.
Sashay back you're not thru yet
Same two lines of four sashay back away from each other.
Now sashay eight to the center of the floor
And stand right there and we'll dance some more
Each gent reaches over the shoulders of the lady directly in front of him and takes hold of her hands.
Heel and toe and out you go
With the left foot a heel and toe and sashay: left, right, left.
Heel and toe and back you go.
Heel and toe and one two three. (Out to the left)
Heel and toe and back you flee. (Back)
Now sashay out you're doing fine
Now back to the two lines of four that you had at the end of the fourth call.
Turn half around stand four in line
All turn and face the center of the set.
Now pass right thru across the set
Right and left back you're not thru yet
Now ladies chain within the line
First and second ladies chain while the third and fourth ladies chain.
And chain right back and keep in time
Four ladies chain across the floor
Now chain right back and we'll dance some more
Now ladies to the center and back to the bar
And the gents to the center with a left hand star
Now around to the one you call your own
With a full turn around and don't you roam
Each gent picks up his own partner with his right arm around her waist and pivots one turn to his left.
Now polka with that pretty gal home
It's a heel and toe and in you go
Regular dance position, gent's left heel and toe and left, right, left toward the center of the set—ladies counterpart.
Heel and toe and out you go
Gents right heel and toe and right, left right.
Now polka boys and don't you roam
Retain regular dance position and two-step clockwise around the set to home position.
And balance all when you get home.
Repeat for sides leading, fill-in with the Texan Whirl and repeat the Polka Square for heads and sides again, ending with the Texan Whirl. Don't miss the Texan Whirl described in the next issue.

—GUS EMPIE, Boise, Idaho

ROSE OF SAN ANTONE

- Singing call. Sheet music of the same name.
First couple to the right and circle four in style
Dos a dos your partner in the good old mountain style
Swing with your opposite until you find your own
And swing with the Rose of San Antone

—from Imperial Album No. FD31

THE PINWHEEL

While this is in the form of a singing call, there are pauses where the caller waits for the phase of music before starting the next line. Recommended: Ragtime Annie, Jarman: **Square Dance Tunes**, No. 2, p. 2, Woodchopper: **Square Dance Calls** p. 18. Record: Capitol 20101.

INTRODUCTION:

The two head ladies chain across
And the two side ladies do the same
Chain the two head ladies back
The side ones do the same
Now you allemande left your corner girl
Your right hand to your own
Grand right and left around
Until you meet your own.
You swing her when you meet her, boys,
Swing her up and swing her down
(Swing her high and swing her low
Swing her all around the town.)
Now you put your arm around her waist
And promenade her home.
(Promenade the ladies, boys
Promenade 'em home.)

FIGURE:

The first old couple separate
And go just half way 'round the ring
Pass between that couple there
And swing in the center of the ring.
Swing in the center and six hands 'round
(Circle six hands 'round)
Run away home and swing your own,
(You swing your honey 'round).
Now you do-si-do your corner girl
(Your corner do-si-do)
And do-si-do your own little girl
(Your corner do-si-do)
And promenade, promenade.

Repeat the figure for the other couples and wind up with the introductory figure as an ending.

—MAL HAYDEN, Rochester, N. H.

MEGUNTICOOK REEL

Contra dance. 1, 4, 7 cross over. Recommended record: Beltonia 2480 (\$1.05)

First couple cross over
Down the outside below the third couple
Turn partners with the right hand around
Turn third couple with the left hand around
Turn partners with the right hand around
Turn second couple with the left hand around
Turn partner to place with the right
Down the center and back
Cast off.
Right and left four.

—WAYNE RICH, Concord, New Hampshire

On September 15, 1949, the Greater St. Louis Folk and Square Dance Federation 500 strong embarked upon the S. S. Admiral which plies the Mississippi River at St. Louis. Five of the federation's callers delivered an hour and a half of dancing to the ship's regular orchestra.

The first meeting of the American Country Dance Leaders Association of Michigan was held on Friday, September 2, 1949, at 9:30 a.m. It was followed by two days of callers' clinics and square and folk dancing. President Scott Colburn, Al Hards, L. E. Dunning, Mrs. Margaret McKone, M. VanAmejde, William Blasely and Burt Hall supplied the calling.

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