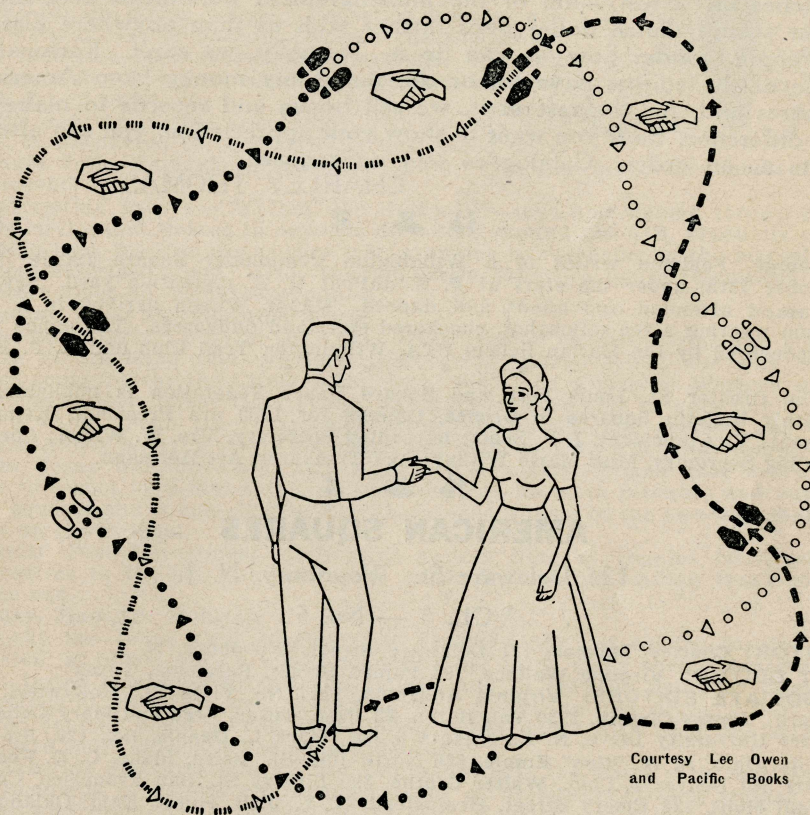


Special  
6V  
1763  
.A58  
v. 5  
no. 5

# AMERICAN SQUARES

*A Magazine Dedicated to American Folk Dancing*



Courtesy Lee Owen  
and Pacific Books

The Grand Right and Left.

*Volume 5*

*January, 1950*

*Number 65*

10 Cents



# The Magazine



We are always trying to improve American Squares for you. Our latest change is in printers. Our present printer will produce American Squares in two weeks from manuscript to mail. That means that if the forms close on the 7th, your copy will be in the mails by the 21st if nothing goes wrong. That means that you can get your Coming Events notices in later and read them at the other end before they happen.

Of course this means an increase in printing prices to us, and gives us an opportunity to call your attention to the low price of American Squares that has never been changed. There is no folk magazine that matches us. Even some of the mimeographed periodicals cost more. Your square dance dollar goes farther with us than anywhere else.

People wonder how we can do it. Actually, we can't. Fortunately none of the editors have to, or do, make any money from American Squares and, for the rest of it, we sell books and records to make up the difference. So if you want to show your appreciation, you can always write us an order. Catalogues sent on request.

CHARLEY THOMAS



George Feldman writes of a Wilmington Community Square Dance held October 13th, under the stars at P. S. duPont H. S. recreation yard. Several thousand attended and about 800 danced. Mayor Wilson arrived in a hay wagon wearing a ten-gallon hat, checkered shirt and dungarees. The dance was co-sponsored by the Harlan School PTA, Wilmington Trail Club and R. P. & S.

The Greater St. Louis Folk and Square Dance Federation is publishing a monthly bulletin **Squares 'n Circles**. Officers for 1950 are President, Kenneth Lissant; Vice-president, J. R. Scott; Recording Secretary, Mrs. W. Wirtel; Corresponding Secretary, Miss Marie Witkay; and Treasurer, Art Hermann.



## AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

VOL. 5 — No. 5

**EDITOR:** Charley Thomas, 121 Delaware Street, Woodbury, N. J.

**ART EDITOR:** Virginia Wallace, 702 Pampa Street, Pasadena, Texas

**ASSOCIATE EDITORS:** Virginia Anderson, 1127 No. Vista St., Hollywood, 48, Calif., Jimmy Clossin, 2930 Van Buren, El Paso, Texas, Fred and Mary Collette, 1268 University Drive, N. E., Atlanta 6, Ga., Mark L. Dannis, Box 126, Brecksville, Ohio, A. W. "Gus" Empie, 626 North 10th St., Boise, Idaho, C. D. Foster, Box 540 Denver 1, Colo., Walter Grothe, 390 Liberty St., San Francisco, Calif., Paul Hunt, 136 Emery Street, Hempstead, N. Y., J. B. Hurst, Enid, Oklahoma, Frank Lyman, Jr., 819½ Avenue G, Fort Madison, Iowa, J. C. Moore, 705 So. Oakland Blvd., Fort Worth, 3 Texas, Elsie C. I. Morris, 117 Tacoma Ave., Tacoma, Wash. Ralph Page, 182 Pearl Street, Keene, New Hampshire, Ralph A. Piper, Dept. of Physical Education, University of Minnesota, Minneapolis, Minn., Harvey Roberts, 20 Orchard Lane, Kirkwood 22, Mo. Bob Wray, 703 So. Kettle St., Altoona, Pa.

**REPRESENTATIVES:** Ray "Rawhide" Cooper, Lot No. 58, 7932 Church Street, Millington, Tenn., Walter Gordon, 1737 101th Ave., Oakland 3, Calif., Guy R. Merrill, Box 1138 Palm Springs, Calif.

Published monthly by Charley Thomas, 121 Delaware Street, Woodbury, New Jersey. Entered as second class matter at the post office at Woodbury, New Jersey, under the Act of March 3, 1879. Forms close the 7th of the month preceding the date of issue. Subscriptions: \$1.00 per year, single copies 10c each, back issues 15c each. Special rates to square dance clubs.

# Square Dance Diary

By JOE & ANNE RECHTER

**Friday, June 1. Cherokee, N. C.**

Talked to Sam Queen, Wayhessville caller, at his beautiful farm, before coming over the Smoky Mountains to Cherokee. Learned about his plans for taking part in exhibition squares at a folk festival in Italy this fall along with folk singers and instrumentalists from the Smoky Mountain area. Bascom Lunsford, of Asheville, will be in charge of the pilgrimage, but weren't able to track him down.

Sam told us about a local dance, so on our way to it had an interesting visit with Arnold Cooper, a retired caller (part Cherokee) who described the early circle dances, with the caller calling the figures at the head of the circle. Now at most of the dances the caller stands at a mike, and an experienced dancer heads the circle, which is done mostly progressive style—couple facing couple. The style tonight was fascinating, sort of a cross between the Charleston and trucking, spontaneous and rhythmic, although outsiders like ourselves could do a two-step and not look out of place.

The dancing in this area, along with its folk ballads, is considered to be practically unchanged since brought from England in settlement days. Can any other area make that statement?

Interesting figures—"Walkin' the Highway"—men and women formed separate circles and walked in opposite directions around the hall, gradually converging back into couples as they met, everyone two-stepping in the marvelous fashion described above. Also "Georgia 'Rang-Tang"—a figure resembling the Western Do-si-do, using two couples.

**Saturday, June 11. Houston, Texas.**

Dramatic arrival here in the "wild West" amidst thunderstorms and police sirens (a gambling raid, we later discovered), finally found our way to a dance sponsored by the Circle Eight Club. We'd had a taste of Western style at home in New Jersey from Frank Kaltman, so were able to keep our heads above water. Soon the rhyme and patter, the lovely long dresses, and the men's cowboy boots 'n shirts got under our skin, and we will never forget the warm Texas welcome—and we'uns perfect strangers! Found that everyone goes to school here first thing, so that they can do more intricate and enjoyable squares and couple dances. Everybody used a form of the two-step shuffle, even on the swings!

Emily Post Department—Delightful custom here of couples introducing themselves to the set just before the music begins, and smiling thank-you's at the end.

**Sunday, June 12. Houston.**

Lucky us—found Carl Journell, the "grand-daddy" of square dancing in Houston, at home. He's a kindly man who has made many square dance records, trains exhibition groups and callers, and in between flying or driving thousands of miles per week spreading "the gospel" to new areas. "Doc" (a retired dentist) spent several hours doing couple dance with us in the attractive barn built especially for square dances.

Staggering Statistics—Only a few professionals in the whole state, but there are hundreds of callers (in various stages of proficiency) being trained by them—and everyone is encouraged to call! Houston has some eighty clubs at present and there are about thirteen thousand people who go square dancing regularly—we noticed even the movie theatres featuring exhibitions and contests.

**Monday, June 13th. Houston.**

Dragged ourselves reluctantly out of the Gulf of Mexico, (swimming at Galveston) and arrived just in time for the caller's meeting of the Blue Bonnet Club, prior to their regular square dance. Jim Crow, caller, was our host (we'd met at the dance Saturday) and Grady Hester, top recording artist, provided his pulsating music.

Loved the Texas do-si-do (left to partner all the way around, right to corner all the way around) and repeat until the caller runs out of breath and patter.



**"Do-si-do, and a little more do, two little gents you ought to know,  
Chicken in the bread pan a peckin' out dough,  
One more chance and home you go!"**

At the beginning of this came the Texas war whoops, although they told us that these were somewhat restrained since a particular occasion when neighbors complaints brought the police. Now they have a light system which flashes red when too much sound occurs!

**Tuesday, June 14. Pelacios, Texas.**

Watched Carl Journell start a new class and put them through intricate dances like "Texas H" and "Denver Wagon Wheel" in practically no time. The class took place in a delightful pavillion over water, with cool breezes free of charge.

**Wednesday, June 15. San Antonio, Texas.**

Found the City Department of Parks and Recreation active everywhere, but especially here. Altho' square dancing has only been done here the past two years, they already have the top caller, Ricky Holden, on their staff. We found him teaching an advanced class at the "Y". Although still in his early twenties, he has a compelling voice and manner, and we were surprised to find him an Easterner, a Tufts man, and a great admirer of Ralph Page. Rick's calling and teaching were so magnetic that at times his voice actually seemed to be an invisible hand propelling a confused couple in the right direction. Interesting figures—"Spinning Wheel" and a filler, "allemande left, alamo style."

**Thursday, June 16. San Antonio.**

An evening of squares, Holden style, after a wonderful day of sight-seeing in romantic old San Antonio, also Holden style! Our first taste of "Catch-All Eight" and "Texas Whirlwind"—two exciting dances.

**Saturday, June 18. Anson, Texas.**

We're real Texans now. Drove several hundred miles to get to this festival, held by the West Texas Square Dance Association, and featuring about twenty callers from surrounding areas. Included was Bob Sumrall of Abilene, who gave us a copy of his book, "**Do-Si-Do,**" and who really "sent" the crowd. This area is the home of a rhythmic style of two-step, sometimes known as the "Sweetwater Lift"—three shuffle steps, then a subtle lift with the knee of the free foot. Quite a sight to see!

**Sunday, June 19. Sweetwater, Texas.**

Dropped by to visit Chuck and Sue Rogers (callers and teachers we'd met the night before) whose set won the state championship last spring. They showed us some of the latest couple dances from Herb Greggerson's and Lloyd Shaw's courses such as "Lili Marlene," "Hot Pretzels," etc. Couple dances are done everywhere between squares, we found.

**Wednesday, June 22. El Paso, Texas.**

In luck again—hit the city on the one square dance night of the week—heat having cut down some of the activity. The dance was held in an open pavillion in the mountains outside of the city. Herb Greggerson and Jimmy Clossin were both out of town, worse luck, but we liked Louis Ratliffe (who made a nice circle dance out of "Ten Pretty Girls," (the couple dance) and several callers of the Southwest Association, who were calling to records. Noticeably faster tempo here. In fact, the farther West we go, the more acceleration, and a change of the two-step to a fast walk (shuffle). Watermelon confab afterward with the callers. Much fun and exchanges of information.

**Thursday, June 23. El Paso.**

Have to be in the swing, so bought ourselves square dance outfits—boots, shirts, ties, and a long dress. Too bad the store dresses haven't the twenty-yard wide skirts of the more popular homemade ones!

**Saturday, June 25. Phoenix, Arizona.**

Bud Brown and the others on our list out of town. Called the "Y" where we learned about a dance they were sponsoring. This was a few miles outside the city on a concrete floor, surrounded by a two-foot wall to sit on, with a stage for the musicians. The dancing noticeably different from Texas in many small ways, faster tempo, and more singing calls, "Oh Johnnie," "My Little Girl," etc. Here the couples trade dances, even keeping programs (a custom worth copying) which extends the sociability even more. "The Hip

(Continued on Page 12)

# Teaching Children Folk Dancing

By RUTH BRITTON

(Continued from the December issue)

The same record can be utilized for different age groups. In a simple dance such as Herr Schmidt and Butterfly Waltz on the reverse side the figures or steps can be modified for the younger children or used to improve the footwork of the older ones and still provide enjoyment.

**Herr Schmidt—5 & 6 year olds.** The starting position is partners face each other and hold hands straight across. The 5 & 6 yr. olds find it easier to place facing feet (which is the lady's right and gent's left) forward rather than diagonal feet. Call the steps by counting 1, 2 (slow) and 1, 2, 3 (fast) instead of right, left (slow) and right, left, right (fast) as they are not sure of what foot is right or left. For the second figure, in place of the polka step have the children hold inside hands and march forward, counter-clockwise, for 16 measures and in the reverse direction for the next 16 measures, or you may try 8 measures forward and 8 measures back, repeat.



The play party Paw Paw Patch, a longways, can be used to follow-up Herr Schmidt. The song is easy to learn and the patterns follow the words.

(1) **Where oh where is sweet little Nellie** (or the name of the girl)

(Repeat twice)—Head lady skips around outside of gents' line to end of set and up around outside of ladies' line

**Way down yonder in the Paw Paw Patch**

Head lady should be back to place by the singing of the last line

(2) **Come on boys, let's go find her** (repeat twice)

Head lady skips around again with entire boys line following her.

**Way down yonder in the Paw Paw Patch**

Everyone is back in place

(3) **Pickin' up Paws Paws, puttin' 'em in her Pocket** (repeat twice)

Head couple joins hands and sachays to foot of set to form an arch. Other couples follow and pass under the arch and second couple moves into first place

**Way down yonder in the Paw Paw Patch**

**Herr Schmidt—7 to 10 year olds.** Have the 7 to 10 year olds use diagonal feet, get in the shoulder movement for the opening figure. In the polka figure, have them polka forward in a counter-clockwise direction holding inside hands—calling step-together-step. Once they have yearned to polka forward, teach them to move sideways, etc. After they have yearned to polka in all directions, let them polka in regular social dance position.

**Butterfly Waltz—7 to 10 year olds.** Begin the waltz step (which is the opening figure) by lining them up by threes according to the instructions of the record. Have them join inside hands and call right, 2, 3—left, 2, 3. On "right" have them place right foot forward—on "2" left foot forward in front of right—on "3" right foot is brought together to left foot. Repeat with left foot leading. In the second figure, let the center child be #1, right-hand child #2, and left-hand child #3 so that each child has the chance to lead in the elbow swings. Each child will take her turn with very little confusion and feel content.

Follow these two dances with the Virginia Reel and Patty Cake Polka.

**Herr Schmidt—11 to 16 year olds.** Girls in this age group are either interested in learning social dancing or are already dancing. They will be eager to learn or to improve their footwork. Teach them the dance according to the record instructions, but have them get a little hop into the first polka step and also to polka on the ball of the foot for lightness. On every fourth measure, have them do three stamps in place.

**Butterfly Waltz—11 to 16 year olds.** Line them up the same way as the 7 to 10 age group. Call right, 2, 3—Left, 2, 3 and as they move forward for the first beat, have them **toe out** slightly and step on the entire foot. This is about an  $\frac{1}{8}$  turn and they will be facing toward a corner of the room. On the second beat the left foot moves forward and out to the side of the right foot and only the ball of the foot touches the floor and the heel is raised. On the 3rd beat the right foot is brought together to left foot heel raised. Both heels are raised and now they are ready for the next step beginning with the left foot.

The toeing out as they move forward gives body motion. Now, teach them to waltz backwards by toeing on every first beat. Call can be varied with foot, toe, toe instead of right 2, 3, etc. At this point, explain that all turns in dancing are made by either toeing in or toeing out.

Follow the Butterfly Waltz with the Mexican Waltz and Herr Schmidt with Kolvelis. For lightness in footwork and a little more precise body control use Road to the Isles and Dashing White Sergeant, and have them point the foot directly forward and directly back—stepping lightly, but firmly and using little body movement.

\* Decoration courtesy of Howie Bernard.

To be continued.



## National Square Dance Contest

### ENTRANTS IN THE CONTEST

There were a total of seven sets entered: one in Young People's Division from Brighton, Colo.; three in Adult-Amateur and three in Adult-Professional. First place in Amateur was taken by the Loraine, Texas, set led by Dr. Bruce Johnson; 2nd by Circle 4 "B" team from Denver, Colo. led by Leonard Hurst; 3rd went to Fort Collins, Colo. dancers led by Johnnie Siverly. In Professional, first place again went to the only Texas team competing—Amarillo Barn Dancers led by Curtis Bell. Tied for 2nd place were Circle 4 "A" team from Denver led by Leonard Hurst and Riverdale dancers from Brighton, Colo. led by Roy Krosky.

### TYPES OF DANCING

The Loraine set used the "lift" two-step first made famous by the Abilene-Sweetwater dancers. They never broke that perfect two-step—no twirls, no spins. Just precise and beautiful two-stepping. The Amarillo team used a ground-covering skating-type one step, with some twirling but not much. The Colorado dancers used a far more vigorous movement, with constant twirling, spinning and some leaping. They were definitely ahead in the category of "joyous and carefree", as the Texas sets seemed more intent and less enraptured; apparently the winning points for the Texans were precision and smoothness.

### HOW IT WAS DONE

Rules this year allowed each set four minutes of prepared dancing to their own caller: three minutes of ad lib dancing to any caller of their choice. As has been done in past years, three dances selected from a previously arranged list were given to the caller for the last three minutes and he was required to call at least two of these figures. The Loraine set was the only one in which the caller for the first portion also danced in the set—Lloyd Brame. Cal Golden called for several of the Colorado sets on the 3-minute ad lib call; I filled in for the Loraine set at the last minute in the absence of Chuch Rogers. Marvin H. Smith of Denver was another caller—and I have inexcuseably lost the names of the other callers.

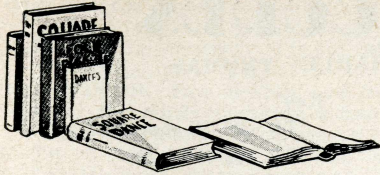
Rickey Holden



Mrs. Ethel Borden of Manuia Ranch, Carrizo Springs, Texas, ordered some records. The shipment was returned. She ordered a shirt, the letter inquiring about it was returned. Anybody know where we can reach her?

\* \* \* \*

Rawhide Cooper, our representative at Lot #58, 7932 Church St., Millington, Tenn. is setting up an exchange of home recorded calls. Send him a recording of one of your calls and he will reciprocate and send you one of him. Sounds like a good idea. Ye Editor would like to swap too.



## Book Reviews

### AMERICAN SQUARE DANCES OF THE WEST AND SOUTHWEST

by Lee Owens

182 pp. Palo Alto, Calif.; Pacific Books. (We stock this.) .....\$3.50

Lee Owens has travelled all over the United States studying the square dance. It was a full time job for him for over a year. If anyone is an authority, he should have fitted himself into that category. However, there is an uncertainty in his writing which shows itself in bald assertions on matters where doubt exists.

"A 'caller' must be a teacher and a leader . . . No one can teach for a caller." p 19. I learned to square dance at Camp Sagamore near Milford, Penna. The camp hired a caller for Thursday evenings, but he could not teach. The camp program director spent an hour and a half with the neophytes before the caller arrived. Before each dance he explained it and demonstrated it with a square of camp employees. Then the caller called. We had such a good time that I kept on square dancing.

I am badly tempted to argue with Lee on a number of other points where he allows no difference of opinion, but I want to comment on the inclusion of Chapter 5, **How to Play the Music**

written by Viola Ruth. I happened to be just breaking in a new fiddler from a violinist and that chapter was a god-send and worth the price of the book.

The instructions how to do figures and dances are adequate. I couldn't follow all of them from the book, but picking the least understandable, Biz read the instructions to a square and we danced it without difficulty altho I was calling with the book in my hand and dancing at the same time. I cannot say as much for the pictures. I like the diagram we have chosen for the cover of this issue very much, but it is allegorical rather than instructive.

Lee has broken his book into two sections: **Off the Dance Floor** covering basic considerations, figures and comment, and **On the Dance Floor** containing thirty-four dances of varying complexity, eleven introductory calls, and the Virginia Reel. It is a thoro job showing the intensive study Lee has put on the subject and paving the way for **American Round and Group Dances of the West and Southwest** and **American Square Dance Singing Calls** which will appear later.

Charley Thomas



The callers of Southern California have a loose organization with a rotating chairman. Bob Osgood of **Sets in Order** will be the January chairman. He is continuing his callers' placement service to the organization.



# RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable

TR 80 Recommended

TR 70 Acceptable

TR 100 Perfect

- CANADIAN VICTOR.** George Wade and his Corn Huskers. 10" records. I am disappointed in these records. The music is characterless; the beat is not strong enough altho it is distinct. Where George Wade calls, he is faint and his enunciation poor. Recording fair. Balance poor. Playing good. **216571 The Devil's Dream** (without calls), Metronome 132. TR 73. **Soldiers Joy**, Metronome 132. TR 70. **216575 Cowboy's Reel** (Wade calling), Metronome 132. TR 65. **Uncle Jim** (Wade calling), Metronome 126. TR 66. **216578 Acrobat Reel** (without calls), Metronome 146. TR 65. **Waltz Quadrille** (with calls). Would be good if the calls were clearer. Metronome 52. TR 74. **216582 Old Time Waltz Medley** (Singing). Would be better without it. Metronome 41. TR 79. **Reel Medley**, Metronome 144. TR 68. We stock these records at 59c
- IMPERIAL 1136.** Manuel S. Aciena and his Ensemble. 10" unbreakable. **Mexican Waltz.** The music is not full-bodied; the twanging of the strings stands out. Metronome 65. TR 73. **Kalvelis**, Metronome 130. TR 73. We stock this record at 89c
- IMPERIAL 1143.** Bill Mooney and his Cactus Twisters. 10" unbreakable. **St. Bernard Waltz.** The accordion is coarse. Metronome 66. TR 74. **Macnamara's Band.** Same arrangement as the Krantz record, but not as good. Metronome 140. TR 74. **Imperial 1145 Lili Marlene**, Metronome 132. TR 74. **Jingle Bells**, Metronome 138. TR 76.
- FOLKRAFT Album 15. Everybody Swing.** Rickey Holden. Four 10" unbreakable. Instruction booklet. It is as much fun to listen to Rickey as to Jonesy and more encouraging. Jonesy has a wonderful voice. Rickey's is average, but the way he handles what he has is an example and a challenge. He is accompanied only by a fiddle, but his calling is so rhythmical that you never notice the lack of rhythm instruments. Recording good. Playing good. Balance, call very loud, fiddle only background. We recommend and stock this album at \$4.36. **1072 Sides Divide**, Metronome 128. TR 96. **Ladies Chain Pot Luck**, Metronome 128. TR 97. **1073 Texas Whirlwind**, Metronome 128. TR 97. **Quarter Sashay**, Metronome 128. TR 95. **1074 Star by the Right**, Metronome 128. TR 96. **Arkansaw Traveller**, Metronome 128. TR 95. **1075 A Little Confusion**, Metronome 128. TR 97. **Sprinning Wheel**, Metronome 128. TR 95.
- FOLKRAFT.** Harold Goodfellow and his Good Fellows. 10" unbreakable. On a par with the last album. A little rough around the edges. Several of the records give the impression of speeding up but I could not check this. **1067 Turkey in the Straw.** Somebody got a hold of the tone control knob halfway thru. Metronome 118. TR 77. **Lucy Long.** The melody is low in pitch and not strong. Metronome 126. TR 76. **1068 Rakes of Mallow.** Ditto. Metronome 128. TR 76. **Jingle Bells**, Metronome 130. TR 75. We stock these records at 89c
- FOLKRAFT.** Tom Dickey's Orchestra. 12" unbreakable. A competent job of playing and a fine job of recording. Balance good. Some of the records have no introduction—they start with a throw of the switch. **1201 Missouri Quickstep**, Metronome 128. TR 82. **Tom & Jerry**, Metronome 128. TR 82. **1202 Taters in the Sandy Land**, Metronome 128. TR 83. **Bear Creek Hop**, Metronome 128. TR 76. **1203 San Antonio Rose.** Supposed to contain the complete dance on one side. A little improvisation appears here and there. Metronome 130. TR 80. **Gray Eagle**, Metronome 120. TR 77. **1204 Little Brown Jug.** Best since Columbia. Metronome 126. TR 82. **Durang's Hornpipe**, Metronome 120. TR 81. **1205 Sally Johnson**, Metronome 124. TR 82. **Steamboat Bill**, Metronome 112. TR 78. **1206 Missouri Girl**, Metronome 120. TR 82. **Wake Up Susie**, Metronome 126. TR 85. We stock these records at \$1.60



**OLD TIMER 8003.** Johnnie Balmer and the Grand Canyon Cabin Boys. 10" unbreakable. **Grand Canyon Rag.** Don't think this was intended for square dancing. TR 45. **My Little Girl.** Ditto, but we used it. Metronome 134. TR 85.

**OLD TIMER.** Roy Sexton and his Arizona Hoedowners. 10" unbreakable. Generally speaking a fine solid body of rhythm. **8010 Saturday Night Breakdown,** Metronome 136. TR 89. **Halfway,** Metronome 134. TR 92. **8011 Jumpin' Cactus.** A catchy tune. Metronome 134. TR 92. **Old Missouri,** Metronome 141. TR 86. We stock these two records at 89c each. **8012 Blackberry Quadrille.** He came a cropper on this. Can't touch Woodhull. There seems to be an echo and the recording is not clear. Metronome 131. TR 73. **Blacksmith Quadrille.** Somebody's playing with the tone control knob. Metronome 127. TR 75.

**WESTERN SQUARES** (Now owned by Old Timer) Album 1. **Square Dance Instruction.** 3 10" unbreakable. I'm not prepared to say that one can or should learn from records how to square dance. But these records, as such, seem competent. The recording is good and the spoken instruction clear. The calling is too high pitched. **801 Fundamentals,** TR 79. **802 Instructions for Sally Goodin,** TR 79. **Sally Goodin.** The caller's voice is not pleasing and the calling is unenthusiastic. Metronome 132. TR 72. **803 Instructions for Birdie in the Cage,** TR 79. **Birdie in the Cage,** Metronome 138. TR 72.



## Meditations of a Square Dance Caller

### THEME

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

### VARIATIONS

Now you're tired and so am I  
There'll be more calling bye and bye

Meet your gal and she expects it  
So promenade her to the exit

That's the dance and that's the call  
Now take your seats 'cuz that is all

All earthly things must have their ends  
And now I'm thru, so farewell, friends.

Meet the gal you like the best  
And leave the floor—I need a rest

Sit down and rest your weary feet  
Or to the stand and have a treat.

Meet your honey, take her hand  
And promenade to the refreshment stand  
And let me catch you unawares

And sell you a subscription to AMERICAN SQUARES

### THEME FOR FEBRUARY

Swing her high, and swing her low  
Swing that girl in calico.



The New Jersey callers are organizing The New Jersey Square Dance Callers' and Teachers' Association. Meetings are held for business and workshop on the first Sunday in each month. The next meeting will be in Camden at the Camden Y, 614 Federal St. on 8 January 1950 at 2 p.m. The officers, pending permanent organization, are William Pearson of Rahway, chairman, and Joseph Rechter of Summit, secretary. Membership is not limited to New Jersey geographically. Anyone interested contact Joseph Rechter at Hobby Hall, Summit, N. J.

The association's first project is a workshop and festival at Wideway Hall, Broad and Hill Streets, Newark, N. J., Sunday afternoon and evening, 22 January 1950. Herb Greggerson will conduct the workshop and be guest caller for the festival.



# The Callers Corner

by

C. D. FOSTER

Author of Foster's Square Dance Cards, Denver

What I am going to say in this article must not be taken too seriously. I do not want to HIT anyone in particular, in fact I am not hitting AT anyone.

The first thing that I think we lack is good Square Dance Orchestras—not in your locality perhaps, you may be fortunate. All over the country there is a cry for real old time dance music. Either the tempo or rythm is not right or else the tune itself is not a real square dance tune.

So many of the orchestras or bands think that a two-step or a polka is all they need, just so they play it fast enough. I will admit that some calls go very well with such music, but they are not quadrille tunes.

Take the Cow-Boy bands on the radio. These are looked upon by many would be square dancers and Old time dance players as the "Real McCoy", but the music that they put out is far from it as a rule.

These bands play mostly cow-boy songs and the would be caller gets the tune and tries to make up a square dance as he calls it to fit, and after working hours trying to put together, what he thinks is a cute bunch of words, he looks through somebody's dance book and picks out a few pieces of a dance figure and then he goes out and tries to foist it on an innocent and unsuspecting public as a new dance that will revolutionize the square dance business.

He is missing the target a mile and if he got his idea of calling from listening to someone call on the radio and has picked up his patter and mannerisms, he will find, when he gets out into action that he is all wet.

The radio caller, must on his "Call" for show and entertainment, not to dance by. It is all done for effect, and is a part of the program. Many of them never called a square dance in their life.

Let us be thankful that people who dance are beginning to realize that a good square dance caller must have some training. He must know, not only how to call, but be able to tell and show the dancers how to dance.

Many of our best callers are now putting in a lot of time and effort teaching and doing a good job of it too. But too many other, would be callers are putting in ten times as much of their time and effort trying to make up new calls which in reality are not new at all, just a little different twist or quirk to something as old as the hills and calling it new, while practically none of their time and effort is put forth trying to teach their dancers to do the old time figures better.

To illustrate, they teach their class to clap their hands and their knees, to twist and turn and get in the road of the other dancers—to float their dresses all of which is very nice in its place but they forget to teach them the ground work that all square dancers should know before they ever put themselves up as a square dancer. They take some old dance figure and some new fangled tune that does not fit into the category of square dancing and mess things up in general.

Now, let's get down to earth and try to live up to the slogan that you will find at the bottom of every letter that you get from our editor, Charley Thomas, "Yours for better dancing."



During the past month the **Square Dance Club** of Bend, Oregon, the **Belle Clair Squares** of Belleville, Illinois, and the **Charlotte Quadrille Club**, of Charlotte, North Carolina, have taken advantage of **American Squares'** reduced rate of 75c each for club subscriptions. Your club should be interested too. Just send in the membership list and a check.

\* \* \* \*

Prima Footwear Co., 705 Ann Street, Columbus 6, Ohio, have put out a booklet **Let's Square Dance** giving basic square dance information and figures. It is free. Just drop them a card and tell them you saw the notice in **American Squares**.

# American Squares Summer Camps

This year **American Squares** is offering three summer camps for your education and enjoyment. Again we are providing schools where we shall all be together all of the time and will be able to eat, sleep and live square dancing. Those who attended last year's class can tell you what this meant. You may start registering now. Send a \$5 deposit. Be sure to specify which camp you want, but you may transfer if you wish. The deposit is refundable up to two weeks before the camp opens.

## **PARK COLLEGE, Parkville, Missouri**

July 2nd to 8th inclusive

Near Kansas City, Missouri. **Jimmy Clossin, Fred and Mary Collette and Charley Thomas** will be the faculty. Total fee including tuition, board lodging and use of facilities, \$50.00

## **CAMP FARLEY, Mashpee, Mass.**

August 6th to 12th inclusive

On Cape Cod. **Jimmy Clossin, Fred and Mary Collette and Charley Thomas** will be the faculty. Total fee, including tuition, board, lodging and use of the facilities, \$50.00.

## **CAMP IHDUHAPI, Loretta, Minn.**

August 27th to Sept. 3rd, and Sept. 2nd to Sept. 4th, inclusive

On Lake Independence near Loretto. **Jimmy Clossin, Ralph Piper and Charley Thomas** will be the faculty. Fee for the week, \$50.00, for the weekend \$20.00, for full ten-day period \$60.00.

### **FACULTY**

The members of the faculty are well-known as editors of **American Squares**. **Jimmy Clossin** hails from El Paso, Texas. He is a full-time dance teacher specializing in instructing school teachers. He is an Imperial recording artist and co-author of **West Texas Square Dances**. He will teach western square and couple dances. **Fred and Mary Collette** call Atlanta, Georgia, their home. They have travelled around the world in their study of dances and the information they acquired is now available to you. They will specialize in couple dances and the Appalachian Circle. **Ralph Piper** is assistant professor of physical education of the University of Minnesota and active in the Folk Arts Foundation and the Dance Section of the Association of Health, Physical Education and Recreation. His field will be the couple and folk dances and calling. **Charley Thomas** is our editor and author of the best-selling **Twelve Home Made Square Dances**. Since he lives in Woodbury, N. J. he will teach the eastern singing call, and contra dances.

Following the schedule used so successfully last year, there will be classes for beginners and advanced students. The day will open with a talk and forum followed by square dance instruction. There will be folk and couple dance instruction in the afternoon and a special callers' course for those interested in the later afternoon. The evenings will be free for dancing and practice of the dances learned during the day. The last night of the course there will be an open dance where students may strut their stuff and visitors dance to the calling of a wide assortment of callers.

Register now.

## **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**

## SQUARE DANCE DIARY (Continued from page 4)

swing" (a one arm swing) not so appealing, leaves one a candidate for a chiropractor!

Here was the first good woman caller we'd heard, who sang "Brown-Eyed Mary," a circle Mixer with entertaining (and endless) lyrics. Lots of clubs here, too, (as in Houston) under the Valley of the Sun Square Dance Organization, sporting such attractive names as "Boots 'n Bustles," "The Allemanders," etc.

### Friday, July 1. Los Angeles, Calif.

So many good professional callers, here, and L.A. is so spread out, it would take weeks to cover them all! Here for the first time, one caller (Eastern style) handled each program alone, as we discovered with Jack Hoheisal, who was calling for an advanced group at one of the high schools. As we'd heard, the Californians danced quite fast, increasing the tempo at the end of singing calls, lots of twirls and turns, especially at the beginning of the do-si-do, and a hop, dip, and bow at the end of a promenade.

### Saturday, July 2. Los Angeles.

In the afternoon, visited Record Square, Bob Osgood's square record shop. Bob, a publicity man, just resigned his position to devote his entire time to "Sets In Order," the California square dance magazine, the shop, and calling for movie stars, etc.—just another indication to us that square dancing in the West is 'way beyond the fad stage.

This evening: heard Carl Myles, a relative of Lloyd Shaw's—with a manner similar to his kind, fatherly, and indulgent. He really had them in the palm of his hand! Particularly enjoyed his delightful polka square, with polka steps and music.

### Sunday, July 3. Los Angeles.

On the way to the Palladium stopped to see Mary Wood Hinman, who'd just returned from a trip East. Long a well-known folk authority, her youthful spirit belies her age, and her opinions we found quite inspiring. Her belief is that each locality should develop its own style and use the tempo it likes best, so that its group personality is faithfully reflected, otherwise it's not a real folk movement. In other words, no one area should say to the rest, "This is the way to square dance." 'Nuff said!

Sunday afternoon hoe-downs at the Palladium are in the nature of an experiment, with singing, entertainment, and solo instrumentalists between Ralph Maxhimer's squares. Only soft drinks were served—nowhere have we seen anything else! Everyone needs a clear head for modern Western style square dancing.

In the evening, had a taste of squares at one of the many popular private parties, held at a small ranch. The dancing took place on a stone patio under the trees, round robin style, with sets dropping out only for cake and ice cream. When the caller ran out of breath, the indefatigable dancers kept going with records!

### Monday, July 4. L.A.

Spent the afternoon in the open patio of the Hoheisal homestead, exchanging couple dances (Waltzing Matilda, Glowworm, etc.) and doing squares with the Hoheisals, the Osgoods, and other friendly enthusiasts. After a delicious outdoor supper, piled into a station wagon to hear Jack call at a nearby outdoor pavilion. We liked Jack's calling even better than before. His relaxed, informal manner, and effortless improvisation, made a perfect square dance atmosphere.

### Thursday, July 7. San Francisco.

Hit town too late last nite for Chang and his International Folk Dance group, but tonite attended the "Gateswingers," an advanced group. Very enjoyable, but slightly breakneck speed for us. One of the callers (from Brooklyn, no less) called a New England contra dance—about the last thing we expected to find! Apparently all the groups here combine international folk and American squares with great success. Nowhere did we find either one done separately.

### Friday, July 8. San Francisco.

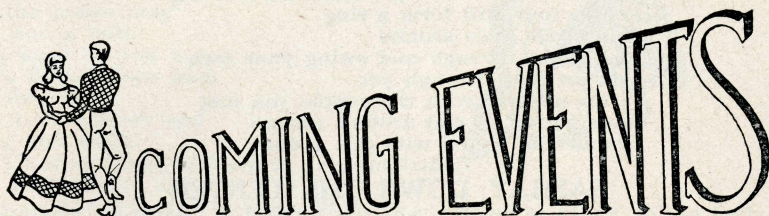
After a dang of sightseeing, and full of Chinese food, watched Madelyn Green's demonstration folk group rehearse. Then on to the weekly shindig sponsored by Chang's group. Many were dressed in folk costumes and danced untiringly. To our uninitiated eyes it looked as though the dancers and the callers were trying to race each other, but guess it all depends on what you're used to!

**Tuesday, July 12. Salt Lake City, Utah.**

Found out about a festival being held at the University of Utah, so trotted up to the campus tennis courts to hear Wilfred Merwedel, of the University Physical Education Department and other local callers. Square dancing in Salt Lake City is only a year-old infant, but a strong and healthy one, with a promising future. Pioneer Merwedel showed the good effects of study with Shaw, as did the callers everywhere. The couple dances (Cotton-Eyed Joe, Varsouvienne, etc.) were done by just about everyone. In a few years, Salt Lake City should be a real square dance town, just like Phoenix, L.A., or Houston.

**Commentary.**

Had to scurry back to our own calling in New Hampshire and New Jersey. Would love to have covered Colorado, Oklahoma, and the Middle West. Perhaps we shall another time. However, we feel from what we saw of the square dance movement, that if the wonderful callers we met continue their wholesome creative efforts, it will grow until every corner of the country is enriched.



Send notices for February and early March before the 7th.

**January 12, Thursday.**—Legion Bldg., Hyannis, Mass. Second Annual Cape Cod Square Dance Festival. Lawrence Loy, master of ceremonies.

**January 12 to 14, Thurs. to Sat.** Ben Garza Gym, Corpus Christi, Texas. Square dance institute conducted by Rickey Holden.

**January 15 to 17, Sun. to Tues.** Pilgrims Hall, 3436 No. Port Washington Road, Milwaukee 12, Wisc. Institute with Herb Greggerson in charge. Sixty couples only, contact Howie Bernard, 2911A No. 5th St., Milwaukee 12, Wisc.

**January 21, Sat.** City Auditorium, Houston, Texas. City-wide jamboree.

**January 22, Sun.** Wideway Hall, Broad & Hill Sts., Newark, N. J. Square dance institute, Herb Greggerson in charge. Write Joe Rechter, Hobby Hall, Summit, N. J.

**January 28, Sat.** St. Paul Auditorium, St. Paul, Minn. St. Paul Winter Carnival Square Dance Jamboree.

**April 12 to 15.** National Folk Festival, Kiel Auditorium, St. Louis. Contact National Folk Festival at that address.



**BEST SELLERS FOR NOVEMBER**

1. Frank Lyman: **One Hundred and One Singing Calls** \$2.00
  2. (Tied) Charley Thomas: **Twelve Homemade Square Dances** \$.50
  3. (Tied) Dot Burgin: **American Square Dances** \$1.50
  4. C. D. Foster: **Learn to Square Dance the Foster Way, Part I** \$1.00
  5. C. D. Foster: **Learn to Square Dance the Foster Way, Part II**, \$1.00
- Do you have all these? Order them from us.



The Boise Valley Square Dance Association Callers Council was organized November 6th to foster and courage American Square and round dancing, to standardize definitions of calls and terms, to publish standard definitions of terms and square dance calls and additions to such standard list, to agree on new dances to be officially released each month and aid in the popularization of such dances, to maintain a directory of callers and their availability for assignment, and to aid in the development of new callers.

Officers are: Council Chairman, Gus Empie; Committees: Research, Roland Onffroy; Program, Don Obee; Publicity, John Corlett.

# Try These

Two head couples balance and swing  
And come right out to the right of the ring  
And around that couple and take a swing  
Inside four will form a ring  
And circle once around  
Pass right through just you two  
And around that couple and take a swing  
Inside four will form a ring  
And circle once around  
Pass right through just you two  
And around that couple and take a swing  
Inside four will form a ring and  
Circle once around  
Pass right through just you two  
And around that couple and take a swing  
Center four will form a ring  
And circle once around  
Pass right through and swing your own  
You are not through yet  
Circle up four with the couple you met  
Four hands up and around you go  
Round and round with dos y dos

Contributed by Walter Grothe

## SASHAY DOWN THE CENTER

Original of Joe Rantz of Seattle, who has dubbed it "Bathtub Quadrille."

First couple balance and swing  
Sashay down the center of the ring  
Sashay down the center of the street  
And swing your opposite when you meet  
The gent goes left and the lady goes right  
And three hands round with all your might  
Three hands round, and when you're done  
You raise your arms and pop 'em home  
Facing partner, both hands joined  
Gent 1 & Lady 3, Gent 3 & Lady 1  
directly to side couples, circle 3  
1½ times around to put single  
visitor on outside  
Side couples arch, and pop  
visitor.

Repeat for the other 3 couples, with your choice of trimmings.

## "RED HOT" Filler

From Ray Smith of Dallas, Texas

**RED HOT**—AND WAIT THE REMAINDER OF THE PHRASE.  
Turn the right hand lady with the right hand round  
Your partner left and left all around  
And the left hand lady with the right hand round  
And your partner left and left all around  
And promenade the corner around.  
Promenade two by two  
Promenade as you used to do—  
**RED HOT**, etc. (four times).

(First command—man turns woman who's ahead of him.)

Best wishes, Virginia Anderson



"Pop" Smith of Winsted, Conn. will sponsor his 4th Annual Callers Night and Jamboree this spring. The 4-H Club of Litchfield, Conn. will again act as co-sponsors. Leading callers will be invited to take part in the festivities and leading square and folk dance groups will be invited to participate.

Harry Saxton of So. Charleston, West Virginia writes, "We find a wire recorder convenient for music. Most of our music is from records which have been recorded onto the wire. This eliminates the need to change records or set the needle back to play one record over and over."

# "GONE AGIN" Filler

FROM JACK HOHEISAL

Allemande left and  
 Gone agin'  
 With a right and left  
 And the ladies' chain  
 Ladies chain across the way  
 The gents chain back  
 And the ladies all stay  
 A once and a half  
 And gone agin'  
 With a right  
 and a left  
 And the Ladies chain  
 Across the square  
 Gents chain back  
 And the ladies stay  
 Once and a half,  
 Well, what do you know  
 Why's there's your own  
 Now do-sa-do  
 Take your partner and  
 Swing and whirl  
 And all promenade with  
 That pretty little girl.  
 Right to partner, left to next, who  
 turns woman around—ladies chain  
 to opposite man. Stay there.  
 Men chain to opposite  
 With the man who has chained  
 across



## NELLIE BLY

Singing Calls, Record Folkroft 1057.

First couple out to the right and circle four around  
 Right and left over now, right and left you go  
 Right and left back again, hurry don't be slow  
 Ladies chain over now, chain 'em way across  
 Ladies chain back again, don't you dare get lost  
 Right hand round your partners all, left hand round your corner  
 Swing your partner when you meet, you swing her up and down  
 Swing old Nellie round and round, swing her round and round  
 On to the next and circle four, circle four around  
 etc.

Reuben Merchant, Nassau, N. Y.



## PRICE CHANGES

**TOLMAN & PAGE.** The Country Dance Book, now.....\$2.50  
**SIGNATURE** records now published under the Hi-Tone label, three  
 in a folder at.....\$1.25

## BOOKS POSTPAID

**PARTNERS ALL—PLACES ALL!** Mariam H. Kirkoll & Irma K.  
 Schaffnit. A fine book carefully organized with full explanations pre-  
 senting 44 square and folk dances with music simply arranged, ex-  
 planations and diagrams. Excellent for beginners. ....\$3.95  
**ONE HUNDRED AND ONE SINGING CALLS.** Frank Lyman. The first  
 book of singing calls. Enlarge your repertoire at less than 2c a dance. .\$.200  
**AMERICAN SQUARE DANCES OF THE WEST & SOUTHWEST.** Lee  
 Owens. Fine basic instruction including a chapter for musicians plus  
 37 dances and 10 introductory figures. Board covers, illustrations....\$3.50  
**SINGING CALLS.** Charley Thomas. In the familiar "calling card"  
 format (see Foster). 32 singing calls with references to records  
 and music. ....\$1.00

# AMERICAN SQUARES

121 Delaware St.  
Woodbury, N. J.

MR. RALPH PAGE  
182 PEARL ST.  
KEENE, N. HAMPSHIRE

10

If undeliverable for any reason, return postage guaranteed.

CAPITOL Records are offering a book of general instructions and some squares free with the purchase of any three Capitol records. Order from us. Minimum order, 3 records, 25c for packing. We prefer C.O.D. orders. All orders F.O.B. Woodbury, N. J.

- Album BD44.** Square Dances by Cliffie Stone. 4 10" records without calls: **Girl I Left Behind Me, Soldiers Joy, Sally Good'in, Ragtime Annie, Golden Slippers, Cripple Creek, and Bile Dem Cabbage Down.** Spoken Instructions ..... \$4.36
- Album CD4006.** Same album with calls by Jonesy: **Arizona Double Star, Inside Out Outside In; Catch All Eight; Swing in the Center, Swing on the Side; Forward Six with a Triple Duck; Right and Left Hand Star; Double Bow Knot and Spoken Instructions.** ..... \$4.36
- 57-40204.** 10" Wade Ray without calls. **Flop-Eared Mule; Hell Amongst the Yearlings.** ..... 89c
- 57-40205.** Wade Ray, couple dances. **Hilo Schottische; Forty Years Ago (waltz)** ..... 89c
- 57-40206.** Wade Ray, couple dances. **Hot Pretzels; Cotton-Eyed Joe.**... 89c
- 57-40207.** Cliffie Stone, couple dances. **Put Your Little Foot; Blackhawk Waltz** ..... 89c
- 57-40208.** Cliffie Stone with Les Gotcher calling. **Cheyenne Whirl; Triple Texas Star** ..... 89c
- 57-40209.** Cliffie Stone with Les Gotcher calling. **The New Wagoner; The "Les Gotcher" Hash** ..... 89c
- 79-40160.** 12" Cliffie Stone without calls. **Tennessee Wagoner and Back Up and Push; Leather Britches and Turkey in the Straw.** ..... \$1.05
- 79-40161.** Cliffie Stone without calls. **Devil's Dream and Old Joe Clark; Down Yonder and Buffalo Gals** ..... \$1.05
- 79-40162.** Cliffie Stone without calls. **Skip to My Lou and Arkansas Traveler; Cumberland Gap and The Fox and The Hounds.** ..... \$1.05
- 79-40196.** Cliffie Stone, Jonesy calling. **The Three Ladies Chain; Four-Gent Star** ..... \$1.05
- 79-40197.** Cliffie Stone, Jonesy calling. **Right Hand Over, Left Hand Under; The Inside Arch, The Outside Under** ..... \$1.05
- 79-40298.** Cliffie Stone, Jonesy calling. **The Lady Goes Half Way 'Round; Bird in the Cage, Seven Hands 'Round.** ..... \$1.05
- 79-40200.** 12" Calls by Tex Williams. **Texas Star; Ocean Waves** ..... \$1.05
- 79-40201.** Calls by Smokey Rogers. **Queen for a Day Square Dance; Lady 'Round the Lady** ..... \$1.05
- 79-40292.** 12" Tex Williams, without calls. **Ocean Waves; Chinese Breakdown** ..... \$1.05
- 79-40203** 12" Tex Williams, without calls. **A & E Rag; Rakes of Mallow** ..... \$1.05

### Microphone Harness

Hang your mike around your neck and leave your hands free. The wire hoop rests on the shoulder leaving perfect freedom and supports the mike at just the right distance from your mouth—you never get too far away or too close. The finest microphone support. .... \$5.00

### RECORDS

- OLD TIMER.** Clay Ramsey and his Old Timers. **8001 Varsoviana, Red River Valley. 8002 Western Schottisch, Golden Slippers. 8004 The Gloworm (Minuet), Ten Pretty Girls, 8005 Heel and Toe Polka, Brown Eyed Mary. 8006 Chicago Glide, Virginia Reel (Irish Washerwoman). 8007 The Manatau, El Rancho Grande. 8010 Roy Sexton and his Arizona Hoedowners. Saturday Night Breakdown, Halfway. 8011 Old Missouri, Jumpin' Cactus. Each** ..... 89c
- APEX.** Don Messer & his Islander. **26298 Lamplighters Hornpipe, Billy Wilson's Clog. 26299 Half Penny Reel, Patronella. Each** ..... 89c
- BELL and UNITED ARTISTS.** Fiddlin' Sam and his Hawaiian Buckaroos, recorded in Hawaii. **FS10 Chinese Breakdown, Ragtime Annie. FS11 Turkey in the Straw, Soldier's Joy. BELL. FS8 Sherrum, Flop Eared Mule. Each** ..... 89c