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# AMERICAN

# SQUARES

*A Magazine Dedicated to American Folk Dancing*



*November, 1950*

*Ten Cents*



# PATTER



All southern California calling is predicated upon patter. First you get your patter, then if there is any room, you mumble a few calls at intervals. When caller meets caller here, you say, "What's the patter for this or that?" They never say, "What's the figure?"

We do not use melody at all. Just the beat. The caller is so far above the music in decibels, I haven't heard a melody in some considerable time.

So much patter comes out hereabouts it would be absolutely impossible to gather it all up. More and more comes out each night. Much of it is very, very clever too.

Rhyming has become more important than clarity of call. Here is a sample. In MacNamara's Band, "Circle to the North". That means circle left. "Circle South, let a little moonshine" also means circle left. The dancers are supposed to know that both South and North mean to the left.

We have two different kinds of square dancing in this country, old-time square dancing and modern which at present is still unnamed. Is the wording of the patter to fit the days of long ago or the present? Should we do an old time dance with modern phraseology or should we use modern phrases with the newer dances?

Our square dances came from the old quadrilles, and our quadrilles came from—well where did they come from. We are entitled to rearrange the older figures and call them old time are we not? If we are going to try to create a new form lets come out in the open and say so. Each generation has the right to create the dances it needs. Personally I do not feel like standing up in front of a group of dancers who undoubtedly surpass me in intelligence and call a so-called old-time dance using the words, "Meet your honey at the pylon, she's the one with the run in her nylon".

We are taking a ride on the present upsurge in popularity of the old-time dances. These are a segment of American culture. We shall have custody of them for a time but they will go on for some time to come. Lets try to do a good job with them. The principal reason for the popularity is that they are

(Continued on Page 11)

## AMERICAN SQUARES

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No. 3

121 Delaware St., Woodbury, N. J.

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OUR COVER:—The old subscribers may recognize the cover. It's a shot of Charley's television show from way back in 1947. We just thought that the theme was appropriate for the time between Hallowe'en and Thanksgiving.

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# So Are Dance Timing and Rhythm

BY CHARLEY THOMAS

Dancing starts with music. The music on which square dancing is based is two down beats per measure. At the end of four measures there is a change in rhythm that identifies such an end. There is an ever more definite point at the end of eight measures. The tune itself usually comes to an end at the end of sixteen measures tho some (Little Brown Jug) end with eight measures, and sometimes more than one tune is strung into a piece.



It naturally followed when dances were set to music of this nature, the figures themselves corresponded to those phases of music. Thus the Ladies Chain or Right and Left took sixteen counts, (8 measures) four to cross, four to turn, four to return and four to turn. A Grand Right and Left took sixteen measures.

This was carried to extremes such as HULL'S VICTORY where sometimes two turns and sometimes a turn and a half are set to the same length of music necessitating hurrying and slowing down to make the changes of figures correspond with the change of music.

The dance was done to the music. Unfortunately the pioneers of New England had other things to do besides learn dances. On the comparatively rare occasions that a fiddler or dancing master visited them and they had a dance, they would forget which figure came when in which dance. Cursing their stupidity under his breath, and wondering why he ever left the cultured areas, the dancing master would prompt them, just as "Pappy" Shaw, Ralph Maxiheimer and the rest of us prompt a new couple dance today. Since the dancers were dancing to the music, the call came just before the point in the music the dancers were to start the figure.

The result can be diagramed this way. The beats are represented by numbers. The downbeats are the heavier ones. "X" marks the spot where the dancers started the figure.

♩	<b>1</b>	2	<b>3</b>	4		<b>1</b>	2	<b>3</b>	4		<b>1</b>	2	<b>3</b>	4		<b>1</b>	2	<b>3</b>	4		
	X																				
♩	<b>1</b>	2	<b>3</b>	4		<b>1</b>	2	<b>3</b>	4		<b>1</b>	2	<b>3</b>	4		<b>1</b>	2	<b>3</b>	4		

As the pioneers drove westward and took the dances with them they left the dancing masters farther and farther behind. They were a free and untrammelled lot. They resented authority including the authority of the dancing masters—or perhaps they just didn't know. At any rate they did the figures as fast as they wanted to. If beginners and easterners wanted to take sixteen counts for a Ladies Chain or Right and Left, that was okay, but they only needed twelve for that easy figure and that's all they were going to take. And they didn't want to wait for the music to catch up. The callers had to call the way the dancers wanted to dance or not call at all.

In addition, the quadrille, carried West by the northern pioneers, met new figures: Duck for the Oyster, Birdie in the Cage, Wave the Ocean, etc., which did not readily adapt themselves to the eight-count framework of the dancing masters. This threw the pattern even more out of gear.

To complete the demonization of the exact, callers realized that if the first couple did Duck for the Oyster all the way around followed by a Grand

Right and Left, then the second couple did the same followed by the other couples in turn, he was no longer needed. Consequently he threw in a different figure here and there and dancing to the call was born. Different figures took varying lengths of time.

All of these factors threw the square dances out of the set figure they had followed. The dancers no longer danced to the music but to the call. The caller might or might not start the call on a beginning of the phase of music, but the dancers started the dance after they heard and understood the call. The result can be diagrammed this way:

**X**  
Allemand left with old left hand, a

♩	1	2	3	4		1	2	3	4		1	2	3	4		1	2	3	4		
right to your honey and a right hand grand																					
♩	1	2	3	4		1	2	3	4		1	2	3	4		1	2	3	4		

The place of the X varies. The figure started as soon as the dancers understood and reacted to the call.

Even today good patter calling and good dancing to patter calling requires a delay. For example, in "First couple bow and swing, lead to the right to the right of the ring. Around that couple and take a peek..." The dancers should keep swinging until they understand the second call. They should not, as I have seen dancers do, stop and wait or start to circle four with the other couple. The swing is put there to fill up the period until the dancers understand the next call.

It is this delay that makes eastern dancers who are used to starting the figure with the start of the call, as is explained below under singing calls, feel hurried when dancing to a patter call. Generally they don't like it. I've heard that criticism of Rickey Holden's calling. To them, let me say that the caller is supposed to be ahead of you. Stay behind where you belong, don't try to catch up and don't let it worry you. However, the caller should not get more than two measures ahead of the dancers.

In the East, the same desire for rhythm and rhyme that in the West led to patter, led to the singing call. The figure was still started with the music, but it was set to a familiar song such as *Nellie Gray*. At least in the beginning. It generally contained the figures of the old quadrille, but the instructions were sung. One naturally started the song with the beginning of the music and the result can be diagrammed this way:

(Continued on Page 6)



## FOLKRAFT RECORD COMPANY

Our new catalogue is ready—

### FOLK AND SQUARE

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your name on our mailing list.

**7 Oliver Street  
Newark, N. J.**

# THE ORACLE

Q—I wonder if you could send me the music and calls to the square dance “dunderbeck”? Mildred Reed, Bristol, Conn.

A—That’s a poor one with which to start an answer column: I don’t know. Do any of our readers?

Q—Can you tell me if there is any recorded music for the English Booms-a-Daisy dance? Howard J. Davis, Waukegan, Ill.

A—Two strikes! Anybody answer this one?

Q—Any info you can give me on the purchase of European folk dance records would be much appreciated. Daniel Bershader, Hyattsville, Maryland.

A—Try Michael Herman, Box 201, Flushing, L. I., N. Y.

Q—I wish you could find me the Waltz Quadrille and the words. Libby Carlson, Woodstock, Ill.

A—Records: Folkraft 1046, Imperial 1095, with calls, Imperial 1068. Music: Viola Ruth: **Pioneer Western Folk Tunes**, p 48. or **He Sat in Her Hammock and Smoked His Cigar** for the verse and **Rock a Bye Baby** for the chorus.

**First Couple down center and there you divide**

**Gent to the left, lady the other side**

**Honor your partner and fair little maid (corner)**

**And dip to your partner for a waltz promenade**

You can keep quiet for the waltz or sing selected verses as presented in **THE SQUARE DANCE** written by the W. P. A. and published by the Chicago Parks District (reprinted in the April, 1949, issue.)

Q—I know you must be a busy man but would you give me a little help on Card 16 **My Little Girl?** (In **Singing Calls**) I’m having a little trouble getting the first couple around the square and home in time to continue with the next call. Ty Persson, Lake Worth, Fla.

A—Those mid-western patter callers mis-proofread that card. It should read “First couple promenade the outside, around the outside of the ring.” There are eight measures of music and that should be enough for the outside promenade if the other couples will move in as the promenading couple passes them. In our demonstration, we had both head couples promenading at the same time. This meant that the side couples moved in together, out together, in together and out together making a pleasing movement with all dancers active.

Q—Where can I find directions for the dance to MacGregor #310, **Lili Marlene?** John Sanderson, Harrisburg, Penna.

A—There are two dances to the tune: Susan’s Gavotte. This can be found in **Dancin’ Around** and also in the July, 1950, issue of **American Squares**. (15c). The dance **Lili Marlene** can be found in **Round Dances** by Betty and Homer Howell, obtainable from H. E. Howell, 2308 N. 26th St., Oklahoma City, Okla.

Q—Can you give us directions for the Flying Dutchman? Roy W. West Bend, Wisc.

A—The answer is easy, “No.” Perhaps some of our readers can help?

Q—Could you tell me where I could obtain the steps for **Herr Schmidt and Butterfly Waltz**. George Churchill, Bend, Oregon.

A—Try the June, 1949 issue of **AMERICAN SQUARES** for both of them. We have some copies available at 15c.

Q—Do you have a good record of the **Home Sweet Home Waltz** or a **Good Night Ladies** record? Charles A. Kremenak, Sioux City, Iowa.

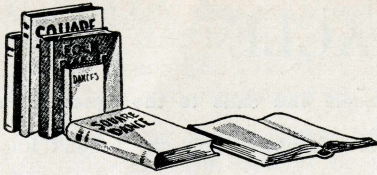
A—I use and recommend the Old Timer record of **Home Sweet Home**, number 8009. We’d be glad to sell it to you.

Q—Could you please tell me where I could get the fiddle music for the following tunes: (1) **Flop Eared Mule** (2) **Ragtime Annie** (3) **Silver Bell** and (4) **Down Yonder**. Donald G. Taylor, Westport, N. Y.

A—(1) **Arkansas Woodchopper’s Square Dance Calls**, p. 8. (2) **Arkansas Woodchopper’s Square Calls**, p. 18 under the title **Raggin’ On**. (3) and (4) sheet music.



Don’t forget a gift of a subscription to **AMERICAN SQUARES** as a Christmas present. We notify the recipient with an appropriate announcement, with Christmas motif. It costs to little and means so much!



# Book Reviews

We do not stock reviewed books unless specifically stated

SQUARE DANCE REVIVAL IN LINCOLN, 1949-1950. Jessie B. Flood and Cornelia F. Putney. 1950, Lincoln, Neb. Privately Printed.

This book combines information of all types, personalized to Lincoln, Nebraska. It starts with a history of Nebraska square dancing, includes articles by some of the outstanding leaders of that vicinity, the usual tips to callers, dances and music. Both dances and music and personalized by giving the names of the caller who is associated with that call in the Lincoln area. It makes a wonderful souvenir as well as an interesting and informative book.



## BEST SELLERS FOR OCTOBER, 1950

1. Square and Circle by Virginia Anderson \$1.00
2. America Square Dances by Dot Burgin \$1.50
3. Singing Calls by Charley Thomas \$1.00
4. One Hundred and One Singing Calls by Frank Lyman \$2.00
5. Square Your Sets by George and Marian Waudaby \$1.00
6. Learn to Dance the Foster Way, Part I. by C. D. Foster \$1.00
7. Twelve Homemade Square Dances by Charley Thomas \$.50
8. Square Dancin' by Les Goucher \$1.00
9. Learn to Dance the Foster Way, Part II. by C. D. Foster \$1.00
10. Square Dance Instructor's Manuel by Roger Knapp \$1.50
11. Cowboy Dances by Lloyd Shaw \$5.00
12. West Texas Square Dances by Jimmy Clossin \$1.50
13. Herb's Bluebonnet Calls by Herb Greggerson \$1.50



## Square Dance Rhythm

(Continued from Page 4)

**X**

It's	alle	mand	left	with the	lady	on your	left	and a
4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	4
&	right hand to your			dar-ling Nellie		Gray		
&	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3		

The dancers knew what was coming and started the dance with the beginning of the call.



This is not exact. Actually the dancers lag far enough behind the call so, that at least on the chorus, the call can be pattered and changed without warning without confusion. However, to all intents and purposes the dance starts with the music. And don't try to change the singing part of the call, the instructions come out too slowly.

These differences exist today. Remember them whether you are calling or dancing. The prompted call is given and completed before the dance and the phase of music start together. In the pattered call, the call starts before the dance starts and the phase of music is ignored to a great extent if not entirely. In the singing call, the call, the music and the dance start together.

Having fitted the dance to the music and to the call let us now try to fit the call to the music.

(Continued Next Month)

Would you like a reprint of the complete article by Charley Thomas? Send us two new subscriptions other than your own at full rate and we'll send it!

55 Dances  
traditional and modern  
many available for  
first time in book form

\*

Gay illustrations  
explaining each step  
and figure

\*

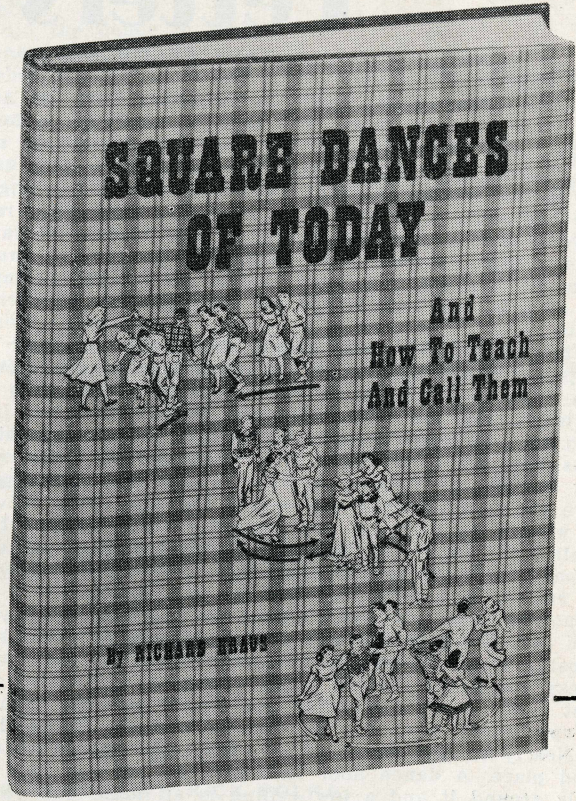
Music for each dance  
arranged for  
easy playing

\*

Detailed instructions  
how to teach squares

\*

Appendices for source  
material and recordings



# Beginners, Experts!

Here's your complete guide to teaching, calling and dancing America's most popular square dances.

This new book by a man who has taught teachers, who has "called," who has organized square dance parties the country over, will give to the amateur and the instructor clear cut, tested instructions for square dances and the square dance party.

This is the practical guide you've been looking for, with detailed directions, accurate illustrations and authentic music for 55 dances.

### THE CONTENTS:

*The square dance story, the leader's role, learning to call, the patter squares, the singing squares, circle and longways dances, ice breakers and mixers, square dance philosophy, program planning, square dance records, calls and music.*

by **RICHARD KRAUS**

MUSIC BY CHARLES LEONHARD

\$3.00 at all bookstores or order direct from  
A. S. BARNES 101 Fifth Ave., New York 3, N. Y.

# Letters

## TAPE RECORDERS

Dear Charley:

I have a Twin-Trac made by Amplifier Corp. of America. It worked perfect while it was new. The tape is taken up on one reel and comes off another. The mechanism driving the reels operate on or by friction clutches. The clutches get out of adjustment quite often. Each tape must be separated: that is one number to each tape. The double tracking feature is no good. I have had some reversible tapes made and when they reverse it is just as bad or worse than setting the arm out on the turntable. I have had a hard time getting my tapes played. Most musicians don't want to play tapes as it puts them out of a job. It is sure hard to put records on tape, cut and splice them and keep on the beat. If you get one right, it's an accident even with a cuing device.

When something goes wrong electrically—oh boy! The radio and sound equipment shops have a fit when you take a tape recorder in. I've had mine in a good shop for nearly two weeks at a time and then they didn't fix it. I always take the wiring diagram too.

My tape recorder doesn't rewind fast enough. It rewinds twice as fast as it plays but say a set lasts nine minutes—they want to dance another while they are on the floor—you want to use the same tape—they have to stand there 4½ minutes while you rewind the tape.

I worked on mine all day yesterday (that is after I got up at 10 o'clock—I called till 12 o'clock Saturday night) trying to get a wow out of it. I took it apart five times, and adjusted the clutches etc. It still does it. I always carry the records and turntable with me to a dance.

Another thing, you can't adjust the speed of the tape job. If you can get a band that can play the way you want them to without you calling you could probably make fifteen tapes (square and folk) that would serve the purpose unless you are a singing caller and need a different number for each dance. Most bands won't record for less than \$10.00 per tape.

Tapes don't wear out as fast as records. Tapes don't break like records do. Nearly all tape recorders have a speaker that is too small to cover a medium sized place. A dance floor that you can squeeze four sets into that has four walls around it and a low ceiling is all mine will cover. If the place is any bigger, I use an extension speaker.

Also when you hawl a tape recorder put it in the seat of the car. If you don't, resistor and condensers will break loose. They are mighty delicate.

Yours for happy dancing, Rawhide Cooper, Millington, Tenn.



## INFLATED EGOS AND A SOLUTION

Dear Charley:

In the couple of years or so that I have been reading and enjoying AMERICAN SQUARES, I find the current issue about the same as the first one I read in one respect. That is, the callers from all over the country seem to have the same idea. That idea is that they, themselves are tops, the best, in fact anyone that doesn't believe as they do are all wrong and know nothing of square dancing. What a ridiculous idea that is!

Callers should travel around, dance at any and all dances within a hundred miles of home. In doing so they will soon find out that there are different ways of doing any special number. Then too, they might learn something more and give them a little different slant on square dancing.

If we could just get this square dancing thing on a national scale or organization, have district, state and national meetings and dances, then all of us would soon find out there is a lot more to square dancing than we think. Many, many ideas could be exchanged and in the long run all of us would learn a lot and would not feel lost when in a different part of the country.

I'm an old buck of 55 but am a bug for square dancing. I have only danced steady for the last 8 years, but I learned to dance down in Kentucky where we went on horseback to pick up our gal. She would hop up behind us and down the hill and across the creek we would go. Fiddle, guitar and a jug supplied the music.

Jim Copeland, Des Plaines, Ill.



## GOODBYE MY LOVER

Dear Charley:

I noticed in your last publication of American Squares in the "Records" Goodbye My Lover, Goodbye.

Here is the way we did the dance in Idaho.

**First old two you promenade through**

**Between that couple facing you** (First couple goes between the third couple split the ring)

**The lady go east the gent go west**

**Right back home to your own little nest**

**You swing her once then join the sides** (Lady goes to her right and circles with the number two couple—Gent to his left, circles with number four couple)

**You circle three and you circle wide**

**Around, and round, and round you go**

**And three in line you stand**

**Its forward three and back you go**

**Forward again and a do-sa-do** (back to back)

**Forward again and do what I say**

**You make an arch and make it sway** (Both hands like London Bridge)

**The lone two you drop right through** (Couple No. two) goes through the arch

**And swing at the other end**

**Swing her around and around and around**

**Swing her once more and then**

**You go right back on the same old track**

**And swing your darlin again**

**Now every body swing your own**

**You swing your honey back home**

(Repeat for second couple than alamande left etc.

**Alamande left a right to your own**

**All around the ring**

**All around the ring**

**Its a grand old right and left boys and every body sing** (Promenade)

Repeat for couples three and four—then alamande left etc.

Cliff Brandel,  
Harrell, N. Y.



## BUD BROWN'S KICK POLKA

Dear Bish (E. W. Bischoff—letter in September issue):

Rickey Holden sent me a copy of his reply to your published letter or I'd have missed the whole matter of who, where, and when the "kick-shin." I'm amused at this further evidence that a "prophet is without honor etc."

There's one discrepancy you overlooked in your letter. You sav the dance has been "known to us for many years" and also note that Johnny Melton introduced it. But that just can't be, for Johnny's trip on which he visited us was in the summer of 1949.

The story of the dance, just for the record and right from the horses mouth, is this: in the summer of 1948 we took the orchestra from the Barn on a 12,000 mile tour, on a pre-scheduled itinerary of parties and dances clear to the Clambake Club at Newport and the Eastward Ho at Cape Cod. Between jobs we visited square dances and dancers, and among others picked up "Road to the Isles" and what Rickey and Herb Greggerson later named and taught as "my" polka. Johnny Melton was my caretaker while we were gone and one of the first to be shown all our new stuff when we returned.

Yours, Bud Brown, Phoenix, Ariz.



## CREDIT

Dear Mr. Thomas:

In the December issue of AMERICAN SQUARES, I noticed that you have the square dance figure Texan Whirl contributed by Gus Empie. I'm glad that you have published the figure as it was my desire in originating it for people to dance it, but I do think that credit should be due myself for originating it.

Best Regards,  
Bob Sumrall, Abilene, Texas.

## CREDIT IN "SQUARE DANCIN'" BY LES GOUTCHER

Dear Charlie:

As to my borrowing one sixth of your book, without credit, I wanted to give credit in my book and asked about it and the legal staff said no. They pointed out that as long as I didn't know exactly who wrote each one of the dances, that their necks would be out if I happened to make a mistake. If you will notice, I didn't even take credit for around twenty that are my own originals. Also they said that if I happened to get a call from someone and he told me that it was his and then someone else also claimed it, well, you see what I mean, or what they mean.

So many calls are just a combination of other calls, or sometimes the caller hears them and later thinks about them again and then he thinks he thought them up. Or some caller takes a call and turns it in as his own when maybe he had heard it in some out of the way place. All in all, it makes a very difficult problem when writing a book of calls. That's the reason no names were mentioned.

Sincerely,

Les Gotcher, Sun Valley, Calif.



### TOO MANY DANCES

Dear Charley:

I have been calling and studying square dances for 15 years and wish to say that I think the biggest mistake we are making right now is too many new dances. Wherever we go, it seems the caller thinks he must call a new one that no one ever heard before.

I really believe the most fun we ever had doing square dances was when we started about 15 years ago. The callers had about a dozen dances that everyone knew and we danced. There was no teaching or pushing around while the dance was going on. Now you are lucky if they call one that you know.

I like to learn a new dance, but I think about one a night is enough. And after we learn it, why not dance it, not throw it away and call another new one so we can teach it.

Very truly yours,

C. S. Wilson, Dixon, Calif.



### MISCELLANY

Dear Charley:

The following opinions are made for what they are worth.

The caller's handkerchief is a disappointment, good only as a child's gift. Items like this tend to make one question whether other items sent for will be worth the price paid.

Have read your reasons for sending records express but on receiving three records after paying 25c packing and then \$1.25 express or 50c per record shipping charges one would think twice before ordering more records from American Squares if they were at all available from another source.

Foster's Part I and II have some very good diagrams and suggestions and are well worth the price paid, but to fit the dances to any good tune, if you are a singing caller takes some one who knows more about the business than I do.

Part III has been worth the price of the whole last order received. Have been able to use all the calls with the music suggestions.

Sincerely yours,

Ty Person, Lake Worth, Fla.



### Patter

(Continued from Page 2)

good dances and people just simply like to dance them. Many of us are basking in the mistaken idea that we the callers and instructors did it all just by our own scintillating performances. We did not! We just happened to have, by a very fortunate chance, a most wonderful vehicle in which to take a ride.

We have available a certain number of these squares, we have been feeding them to our dancers at such a clip that we have exhausted the supply in many cases. Now we are frantically hunting for new material. Anything and everything goes into the hopper. Have you heard my newest adaptation. I have a square dance based upon "Riders in the Sky", the orchestra plays the music backwards and I call the dance in Sanscrit. We are determined that Smitty

or Jonesy shall not get ahead of us, so anything and everything that comes out is put on regardless of its worthiness.

The clever patter is turning the heads of many. We have been in the entertainment field many years. It is the most highly competitive business I know of. All callers should give this considerable thought. Just how much should we attempt to offer the public? Before we are thru, we shall find that this is the really vital question of the whole dance business.

Here in the shadow of the great movie industry, we have been asked over and over again, why we didn't crash into the movies with our act. If I were specially trained, I certainly would have crashed in before now and I would be making a couple of thousand a week or more. I have tried to be myself and to keep strictly to what I know and understand. I strongly urge all callers to give this some thought before they take Bob Hope's job away from him. At present I greatly fear that Hope, Crosby et al are soon to be replaced. Don't try to be like Hope all at once. Possibly at least a couple of years should elapse before you take his job away. If you are really funny, they will come and get you. Don't stand up there and make a fool of yourself trying to be funny when you have no training for it. Don't make it harder for the rest of us who are not so greatly gifted. Don't train your dancers to expect scintillating wit and devastating humor thrown in along with superb square dance calling. Patter isn't going to get you into the movies. Attending to the business of a square dance caller however might do the trick. The dancers are having fun doing the dances, your wit and humor helped some, but after all it was a minor part of the fun. Try and remember that you are very fortunate to have as a vehicle, one which provides its own laughs, its own fun. You will do better to keep this in mind at all times.

Now that I have cooled the typewriter off a bit I will get to the business of patter hereabouts.

Personally I like things like this: "I sold my cow, I sold my calf, I sold 'em both for a dollar 'n a half."

Here also is my personal dislike: Take a chaw of terbakker, spit it on the wall" or "Take a chaw 'o terbakker and spit in the crack, meet your partner and turn right back."

I think that bit of patter in the Spinning Wheel is one of the finest of all: "Spin that silk, spin that cotton, one more change and on you're trottin'". That's my idea of patter of the highest type.

Another good one, "I wish I was in Arkansas asittin' on a rail, sweet potato in my hand and a possum by the tail, meet your honey down the hall and everybody sail."

Another one used by Greggerson, "Sugar in the gourd, gourd upon the ground, if you want to get some sugar, you kick the gourd around."

Here is one from the Kaintucky hills: There are endless versions, "I wish I had a needle, I wish that I could sew, I'd sew my true love to my side and down the lane I'd go, (I'd sew the girls to my coat tail, etc.)

If you lose your necktie, a shoestring 'll do, promenade your partners two by two.

I like this (Do si do call) Bow and smile and do si do

Here is one that is done to death "Here I come in the old chuck wagon, hind wheel off and the axle draggin'." I changed it to this: "Here I come in the old chuck wagon, the hind wheels fixed and the axle ain't draggin'."

The Clossin-Hertzog book has some of the finest on the last two or three pages, look it over.

Herb Greggerson's Bluebonnet book has a lot of very good patter.

Years ago I used "Big hogs grunt, little hogs root, next couple out and follow suit." It is a rare call but can be used very effectively in any dance in which the caller wishes a continuous movement from the promenade, one couple



moving into the next figure upon reaching home positions while the others come to a stop.

Meet your honey with a Hey, hey, heY, turn right back and go the other way. Greggerson again, the guy is positively terrific.

Up to the middle and back with the fiddle. Origin unknown.

"Up the river and around the bend." I wonder how old that is and to uses it has been put.

Here is one hot off the griddle. Dave Van Natta feels obliged to fill up the alphabet with allemandes. Here is his latest allemande Q. "Allemande left and allemande Q its a right and a left and what do you do?"

From then on any figure at all is used to put partners together again.

I suggested that Dave call it this way, "Its a right and a left and what do you do, the callers thru and so are you."

I enjoy patter regarding such homely things as goats, shoats, bunions, corns, aunts, uncles, grandpas, grandpas, trees, cow, calf, hoe-down, jig fiddle (Never a violin) boots, shoes, buckets etc.

I see no reason why modern terms cannot be used. The difficulty readily asserts itself. How can a man justify modern language with a dance that is supposed to be an oldtimer. If the dance is new why not say so and be done with it.

Vaudeville died too. I think we made a great mistake in trying to inject vaudeville into our dances. We are enjoying an upswing in popularity of our dances, can we bring back vaudeville as well.

Lets leave vaudeville alone, we will have troubles of our own keeping our stuff going. When you have a very good vehicle with which to work why try to gild the lily? Lets not try to be funny until we learn how. Lets keep patter where it belongs. Lets be square dance callers first and comedians later on.

Let us not forget that square dancing took a mighty fall and it did not get up for some considerable time. I am interested in seeing how long we can keep it going this time.

Guy Merrill



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# RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable  
TR 70 Acceptable

TR 80 Recommended  
TR 100 Perfect

**CONTINENTAL C-8051.** Red River Dave with the Texas Tophands. Here's your opportunity of hearing the words to these two folk dance tunes. Playing fair, recording good, balance good. **Herr Schmidt.** Metronome 124. TR 75. **Cotton Eyed Joe.** Metronome 138. TR 68.

**DECCA.** Album DAU 734. **Square Dances with Calls.** This is Ed Durlocher's famous album repressed on flexible 10" records. I've often wondered with the changing standards in square dance calling what rating I would now give the old masters. Here I go and just remember that this is one of the famous albums that helped in the spread of square dancing. Al MacLeod's Country Dance Band. Ed Durlacher, caller. 4 10" flexible records. Playing good, calling good, balance excellent, recording fine. **DU 40142 She'll Be Comin' 'Round the Mountain.** Metronome 132. TR 87. **Billy Boy.** The syncopation tangles the feet in places. Metronome 134. TR 89. **DU 40143 The Grapevine Twist.** Metronome 122. TR 92. **Dip and Dive.** Metronome 120. TR 94. **DU 40144 Mademoiselle from Armentieres.** Metronome 128. TR 93. **Cowboys Dream.** Waltz time. Don't cry, Ed. Metronome 38. TR 84.

**FOLKRAFT.** **Old American Folk Dances.** Music by the Folkrafters. These carry the notation "Project" supervision and dance notation by Virginia Anderson". It's too bad the notation isn't included with the records. Playing good, recording good, balance good. 10" flexible records **1101 Old Southern Schottische.** This is much faster than the Ford version and we feel rushed in dancing it.\* Metronome 156. AR 82. **Chester Schottische.** Runs in the music interfere with the feat. Metronome 152. TR 76. **1102 Shoe Fly.** Horn too prominent. Metronome 128. TR 84. **Loobie-Lou.** Metronome 119. TR 88. **1103 Skip to My Lou.** Metronome 124. TR 81. **Rye Waltz.** Two sets of heel-toes before the waltz. Last four measures of chorus in 4/4. Metronome 132 and 30. We stock these records at 89c each.

**MacGREGOR 615.** **Lindy Lee.** Last month we asked whether it was possible to learn a dance from the spoken instructions on the sides of records such as this. We tried this and report that after playing the instruction thru twice we managed to learn the dance. We found that he first told us what we were going to do and then to do it. We found that in concentrating on the spoken instructions we forgot the instructions that had gone before and lost the order of the figures. Hence we had to go thru it twice. We did, however, learn the dance. We've learned others we liked better.

**MacGREGOR 625.** 10" flexible. **Old Joe Clark.** Music by the Jones Boys. No calls. Playing good, balance poor, recording fair. Metronome 134. TR 77. **MacNamara's Band.** Music by Jack Barbour's California Clippers. Arranged. Playing good, balance fair, recording fair. Metronome 138. TR 78. We stock this record at \$1.00.

**MacGREGOR 627.** 10" flexible. **Laces and Graces.** Spoken instructions by Ralph Maxhimer. Music by Jack Barbour's California Clippers. Playing good, balance good, recording good. Metronome 96. TR 81.

**MacGREGOR 628.** 10" flexible. **Spanish Circle.** Spoken instructions by Ralph Maxhimer. Music by Jack Barbour's California Clippers. Playing good, recording good, balance good. Tune unfamiliar for this purpose. Metronome 53. TR 80.

**MacGREGOR 630.** 10" flexible. Jack Barbour's California Clippers. **Lindy Lee.** This seems to be the same recording as appears on 615. Metronome 66. TR 80. **Veleta Waltz.** Metronome 46. TR 83.

**Mac GREGOR 631.** 10" flexible. Jack Barbour's California Clippers. Playing good, balance good, recording good. **Spanish Waltz.** Metronome 62. TR 85. **Canadian Barn Dance (As Time Goes By).** Metronome 133. TR 83.

**MacGregor 632.** 10" flexible. Jack Barbour's California Clippers. Playing good, balance good, recording good. **Jessie Polka.** Good square dance music. Metronome 129. AR 80. **Maxina.** Metronome 116 TR 80.

**MacGREGOR 633.** 10" flexible. Jack Barbour's California Clippers. **Spanish Circle.** Same as 628. **Laces and Graces.** Same as 627.

**PLAYHOUSE PL2012.** 10" flexible 33 1/2 rpm. **Square Dances** by Charles Thomas, caller, and the Arkansas Travelers. This is the four Continental records on one record at 33 1/2.

**RONDO R186.** 10" flexible. Ken Griffin at the Organ. Playing fair—sounds lonely, recording good. **Five Foot Two.** Instructions included. Metronome 94 or 188. TR 72. **You, You, You Are The One (Du, Du Lingst Mir im Hertzen).** Metronome 60. TR 75. We do not stock this record but have a few left over from camp at 89c.

**RONDO 197.** 10" flexible. Ken Griffin at the Organ. Playing good, recording good. **Skaters Waltz.** Metronome 60. TR 79. **Take Me Out to the Ball Game** and **And The Band Played On.** Metronome 66. TR 75.

**RONDO RFD-1.** 10" flexible. Ken Griffin at the Organ. Same. **Ting-a-Ling.** Metronome 48. TR 79. **Cuckoo Waltz.** Metronome 60. TR 75.

**SMART.** 10". Sheldon Giffs and his Arizona Ranch Boys. Playing good and enthusiastic. Fiddle scratches a bit. **1001 Wakeup Susan.** Metronome 134. TR 77 **Chinese Breakdown.** Guitar syncopates. Metronome 128. TR 72. **1002 Leather Britches.** Metronome 137. TR 70. **Santa Claus Breakdown.** Metronome 126. TR 76.

Our hats are off to WINDSOR! When they had a record that wasn't quite up to snuff they rerecorded it. I have never heard of another company taking that much interest in their public and taking that much of a loss in masters, mothers, recording time and other investments. How we wish some of the other companies would just junk their recordings—they wouldn't have to go to the trouble to rerecord. Again, we salute Windsor and recommend to our readers that they show their appreciation in sales.

**WINDSOR 601.** 10" flexible. **Dance: Altai. Music: Sentimental Journey.** This is the rerecorded record. I have the old one and it sounds all right to me. I shan't review it because it is the old one. **Narcissus.** Organ. Metronome 118. TR 80.

**WINDSOR 602.** 10" flexible. Organ and Piano, Nola. Metronome 120. TR 88. **Beautiful Ohio.** Metronome 39. TR 84.

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# The Roundup

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News of Minnesota and  
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AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

Of American Squares published monthly at Woodbury, N. J., for September, 1950.

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

Publisher, Charles Crabbe Thomas, 121 Delaware St., Woodbury, N. J.; 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 thereunder the names and addresses of stockholders owning or holding 1 percent 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 firm, its name and address, as well as that of each individual member, must be given.)

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My commission expires Nov. 8, 1950

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# COMING EVENTS

- Send notices for December before November 7th.
- Nov. 2, 3, 4.** Amarillo, Texas. Fifth Annual National Square Dance Contest. Information: H. Grady Wilson, P. O. Box 2446.
- Nov. 5.** Newark, N. J. Fall Festival of New Jersey Square Dance Callers and Teachers Assn. Portuguese Hall, 55 Prospect St. 3:00 to 10:00 p. m.
- Nov. 8.** Concord, N. Hamp. Ralph Page, guest caller. Merrimack Valley. Square Dance Assn. High School.
- Nov. 12** Carlstadt, N. J. Fifth Annual Callers Jamboree. Noon to Midnight Blome's Hall, Monachie Road at Paterson Plank Road, (Route 3)
- Nov. 19.** Minneapolis, Minn. Folk Festival of Minnesota Federation. Minneapolis Armory. 2 to 6.
- Dec. 2.** Brownsville, Texas. South Texas Square Dance Assn. festival. International Airport. Regular dances are not listed here. We suggest a Classified ad.
- Regular dances are not listed here. We suggest a Classified ad.**



Dear Charley:

Our Westchester Association is not a caller's organization, as it has been described in American Squares. Instead it is a general square dance association, having as its members callers, dancers, musicians and dance clubs. While we are still in the formative stage, the idea is that each group will have its own section in the organization. The official name is the Westchester Square Dance Association.

Best Regards,  
Dick Kraus, New York, N. Y.



Bernice Lancaster the secretary of 20 Squares Club of Kearney, Nebraska, has just sent us a clipping telling of their ownership of their own building. The clipping says that they are the only club in the United States with this distinction. Anybody want to dispute that statement?



The Michigan Square Dance Leaders Assn. held their second annual Square Dance Workshop at the National Music Camp, Interlochen, Mich. on Sept. 1 to 4. Forty leaders from Michigan, Indiana and West Virginia participated.



Among the callers at the festival at Irving Field Pocatello, Idaho, was Dennis Brandel, aged four. The reports are that he did very well and was presented with a Hopalong Cassidy suit which thrilled him more than the publicity he received.

Incidentally, Mr. & Mrs. Cliff Brandel, now live at 25 Genessee St., Hornell, N. Y., and are anxious to get in touch with square dancers near their new home.



We're still trying to get places for American Squares camps for 1951 lined up. Any suggestions would be appreciated



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# Try These

## LINDY LEE

(Correction to dance as it appeared in October issue)

D. Couple makes right-hand star and starting with free foot (man's left, lady's right) step forward three steps and point TWICE. Quickly pivoting and forming left-hand star, repeat three steps and point TWICE. This uses four measures of music. This would be for man: Step L, R, L, point R. Step R, L, R, point L. PIVOT. Step L, R, L, point R. Step R, L, R, point L.) Man ends with left foot free, ready to start two-steps.

E. It's eight two-steps around the circle (doing two two-steps per measure). Since we're twirl-happy in Southern California they do six two steps and the man steps in place as lady twirls.



## OLD SOUTHERN SCHOTTISCHE

(Philadelphia Version)

Use Ford record. The Folkraft one is too fast.

Measures in Roman numerals. Beats of the measure in Arabic.

Steps for the gentlemen. Ladies do counterpart. Position; Closed—ballroom.

I. Step left, close right, step right, close left

1 2 3 4

II. Slide left, slide, slide, step on left and pivot

1 2 3 4

III. Two step for a measure. Gent starting by stepping back on right from the pivot

1 2 3 4

Right, close left (hop) left, close right. (hop)

The Hop is a short step whereby the weight is changed from the left to the right foot (or vice versa) enabling one to step off the correct foot.

IV. Partners move left slightly so they stand right hip to right hip facing in opposite directions. Gent walks backward and lady forward starting with the gent's right foot.

1 2 3 4

Right, left, right, pause.



## GREAT GRANDAD

In the Adirondacks, N. Y. State, Ed. Wallace and others

Tune: Great Grandad when the west was young

Barred his door with a wagon tongue

He picked his teeth with a hunting knife

And wore the same suit all his life.

Dance: Allemande left your corners all—

Grand right and left around the hall.—

Meet your own and doeCiDoe—

Take her in your arms and away you go—

Promenade like Old Grandad—

Twenty one kids was all he had—

Twenty one boys and not one bad—

Quite a man was Old Grandad.—

First head couple separate—

Walk right around, make a figure eight—

When you meet her do ci do—

Right and left four right there you go—

You go right through and you come right back—

Swing your opposite, don't be slack—

Leave her alone and swing your own—

Down the center and right back home.—

Wess Wakefield, Newville, Pa.



What is the finest present anyone can give a square dancer? An AMERICAN SQUARES gift certificate, of course. It will be sent with a Christmas greeting card appropriately designed both bearing the name of the giver.

## TWIN SISTERS

Contra. Record—Cliffie Stone's "Golden Slippers"  
Victor's "Blackberry Quadrille"

Other suitable music probably can be found.

The version of Twin Sisters to be described is a slight modification of the version which was used as a play party game at parties held in Oak Valley Grange hall located in West Deer Township, Allegheny County, Pennsylvania (near Pittsburgh). For music someone chorded at the piano.

As many couples as convenient may be in a set, but the minimum should probably be not less than six. The couples align themselves in usual contra formation with partners in opposite line facing each other—the gents in one line, the ladies in the other. The gents should be in the line to the right of the head of the hall. Odd couples are the lead couples and should join hands with the couple below.

### ACTION

Forward and back  
Forward and cross over  
Forward and back  
Forward and swing  
Return to your lines.

### EXPLANATION

Forward and back. Forward and the ladies pass under the gents' raised arms which form an arch. After the arch all continue to opposite line where they turn around as when doing a half right and left—the lady or the gent on the left backing into place. Forward and back. Forward and swing in center. Both the ladies and the gents return to their original lines in their new positions in the line. The action may be repeated as long as desired or until each couple has been returned to its original position. In this dance casting-off is done with the turning around after crossing over.

When this dance was done as a play party game at Oak Valley Grange, the first two couples would start the dance while the rest of the line stood still. As the head couple would progress toward the foot of the hall, the couples toward the head of the hall would join the dance as soon as there was another couple on its right with which to dance. When the head couple would return to the head of the hall, it would stop dancing and wait until the other couples toward the foot of the hall are returned to their places to complete the dance.

By Harry E. Monnier, Cheswick, Pa.



## THE DO-CI-HOE

This call was originated by Gordon Hoyt for the "Do-ci-Hoedowners", an intermediate group of Square Dancers which meets on the first, third and fifth (when there is a fifth) Tuesdays, from 7:30 P. M. to 10:30 P. M., in the Girls' Gymnasium at the Whittier Union High School. It can be used in place of a country do-ci with two couples, or as a break pattern, with three or four couple circles.

### Two couple pattern:—

Circle up four and away you go,

Now you're doing the **Do-ci-Hoe**.

"Gents do-sa on heel and toe—(Gents do a do-sa-do, stepping back to place momentarily)

Around the opposite girl you go—(Walk around opposite girl, passing right shoulder)

Now catch your own with a right elbow—(For a one and a half)

Opposite gal for a do-sa do

Now swing your own, that pretty little thing, and lead to the next couple in the ring."

### Three or four couples:

Circle up six (or eight as the case may be) and around you go.

"Gents do-sa on heel and toe

Now around the opposite girl you go (or corners if you wish)

Catch your own with a right elbow

Now corners all for a do-sa-do.

Swing your own, that pretty little thing and promenade around the ring."

(Optional end for break can be:—"Swing your own, that pretty little pal, and all run away with the corner gal.")

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### THE HOUSTON STAR

All Eight to the center and back to the bar  
Now ladies to the center with a right hand star  
Right on around, go all the way  
When you meet your honey, you all sashay  
Gents to the center with a left hand star  
Go all the way around for a Houston Star  
Now arch with your right and your partner's left  
Pick her up and travel your best

The gents do not break their star. As they meet their partners they extend their right hands to the partner's left and the ladies join the traveling star. Gents right hand and ladies left hand form an arch.)

(Let the arched star travel four beats.)  
Now couple No. 1, you turn right under  
Three arches over and go like thunder

While the other couples continue to rotate, Couple No. 1 breaks from the star. Gent No. 1 and Lady No. 1 turn around in their tracks—turning toward each other—and bowing under the arches, travel in the opposite direction.)

Turn right around and join the star  
Make it smooth and up to par

When three arches have passed over Couple No. 1 they stand erect, turn around in their tracks as above and resume their original position in the travelling star.)

The gents turn out and the ladies turn in  
And form that Houston Star again

Gents break in the center and, without lowering the arches, swing the ladies in to form a right hand star. The star now travels clockwise, ladies on the inside, gents on the outside.)

(Let the arched star travel four beats)  
Now couple No. 2, you turn right under  
Three arches over and you go like thunder

While the other couples continue to rotate, Couple 2 breaks from the star. Gent No. 2 and Lady No. 2 turn around in their tracks—turning toward each other—and bowing under the arches, travel in the opposite direction.)

Turn right around and join the star  
Make it smooth and up to Par

When three arches have passed over Couple No. 2 they stand erect, turn around in their tracks as above and resume their original position in the travelling star.)

The ladies turn out and all promenade  
Oh! Promenade that pretty maid

Promenade home like you were before  
And we'll do it again for the other four

Repeat from the beginning for couples 3 and 4 ending with:

Promenade two, promenade four  
Promenade home like you were before.

Original by Tom Mullin, Houston, Texas.



Go all around your left hand lady  
See-saw round your pretty little taw  
Gents to the center with a right hand star  
Keep on going just like you are  
Sa-shay round your partners all  
And swing your opposite across the hall  
Star right back and you should know  
Meet your honey with a do-sido

Contributed by Mickey Cochran, Corpus Christi, Texas