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AMERICAN SQUARES



A Magazine Dedicated to American Folk Dancing

February, 1951



Price 15 cents



Square Dance Clubs



For over fifteen years I have seen people pay their admission at the door, then step into the dance area and expect to dance . . . Many of these people learned as I did, by watching the "older folks" awhile and then by actual dancing, being helped around by the more experienced. Eighteen or twenty calls was the complete repertoire of the caller and it didn't take long to familiarize oneself with these calls and to execute them just like the old timers did, with slow graceful movements and lots of extra flourishes and bows and fancy footwork.

I was very fortunate as I learned in a large living room filled with friends and neighbors and with an atmosphere of friendliness seldom found here in the East at a Square Dance. . . . I was only thirteen at the time, but I felt a part of the crowd as everyone co-operated in the spirit of the dance and had fun. So did everyone present.

Then I started to call. For the 4-H Club, the Grange, the Firemen, and other organizations. Gradually the picture changed and as the crowds grew larger, the beginners and newcomers attended and expected to dance. Many of these people were ignored and frozen out of sets because they didn't have the know-how. Walk thru's and pre-dance instructions were met with shouts to get started and to "do something we know."

Thus over a period of time the trimmings and niceties began to drop out. Fewer and fewer people could do a ladies grand chain or do a turn back out of a grand right and left, so these things began to be left out of calls. In their place the one thing that everyone seemed to be able to do was becoming popular, the Swing. It seemed like anyone could swing and promenade, so all the new calls were based on these actions. New callers and orchestras began to hold dances and many of these callers themselves never knew the basic fundamentals of the Square Dance. With a set-up like this it's easy to see how the Square Dance decayed and was taken over by the jitterbug type swinger and the exhibitionists, who cared nothing about the dance or its execution. The old timers dropped out of these swing contests and most decent folks refused to attend. For several years people shook their heads and took their pleasures in another direction.

Most of New England is now improving steadily, thanks to a few good leaders who have finally found a way to combat the influence of poor dancers and incompetent callers: the Square Dance Class.

The Square Dance Class is never dull. Beginners and old-timers alike participate with a cooperative attitude. They want to learn and thus know they

(Continued on Page 11)

AMERICAN SQUARES

Vol. 6

No. 6

121 Delaware St., Woodbury, N. J.

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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: \$1.50 per year, single copies 15c each, back issues 20c each. Special rates to square dance clubs.

Western Longways

by E. W. "BISH" BISCHOFF

(Hayward, California)

Recently I read an article by Guy Merrill in which he concluded that what the American people today wanted was not contra dances, western dances, Texas dances, Appalachian Circle dances, etc., but rather a "fashion of these styles." **American Square** readers may be



interested to hear of an experiment in "fusion" which I have tried with one of my groups in California.

For some years I had been trying to popularize contra dances in this area without too much success. As Merrill says, a contra dance loses its charm when lifted from its environment. My folks liked contras well enough, but the question "When do we do some squares?" always came quickly.

The trouble, I found with contras, was that (1) the progression method took too long to learn, (2) the constant repetition of figures tended to become monotonous, (3) the "challenge" of following the caller was lacking, and (4) the caller's patter was not of the exciting and individual variety found in squares.

On the other hand, squares also presented some difficulties. Quite often we would have seven or eleven or fifteen couples all wanting to dance, but the square formation always requiring some of the couples to sit out the dance. Also, many of the contra figures we liked did not work or were awkward when attempted in square dance formation.

So I asked myself—why not try doing square dances in contra formation? Then we could use all couples present, and be able to use nearly all the figures and breaks of both contras and squares. There would be no progression, couples would retain a "home" position as in squares. They would always retain the same number. Some problems presented themselves when a switch was made from a contra figure to a square figure, but these became easy once I realized that this was a new medium that called for some special techniques of its own.

Well, with many misgivings, I tried it out on my dancers. To my amazement, they loved it and have asked for more and more. We now call this kind of dancing "Western Longways." Perhaps "Cowboy Contra" or "Cow Contra" would be a better name.

They are not "prompted," but are patter-called like western squares. Formation is a double line, ladies in one line, gents in the other as in Virginia Reel, partners facing each other. Dancers "count off" with one and two, or if it works out right, count off one, two, three. We find that triples work out better than doubles as it increases the number of figures that can be done. When doing a "circle four" figure, the No. 2 couples must cross over first.

Beginning with easy and traditional figures, we have now worked out some new ones peculiar to this type of dancing. Given here is a sample patter from a Western Longways. See if you can work it out. *Honor your partners, Ones and Twos honor, Twos and Threes Honor.*

*Everybody swing your own, swing her high and swing her low
And back to places go.*

*Ones and Twos you do-si-do, and Partners now a do-si-do.
Twos and Threes you do-si-do, and Everybody Swing.*

Face up now to the head of the hall, Cast off one and cast off all.

Lady go right and gent go left, meet them again
with a Grand Right and Left.

All the way up to head of the line, and Promenade down,
you're doing fine.

First couple arch and come back up, the rest follow suit
Go through that tunnel with a rooty toot toot.

When you reach your place, it's everybody stop
And swing your own like a Spinning Top.

Number Two's cross over with a pigeon wing (left elbow hook)
And One's and Two's you form a ring.

(At this spot, call any square figure that can be done with two
couples, i.e. change and swing, dive for oyster, right hand star)

Now Two's and Three's here's your chance,
Join your hands and around you dance.

(Here call another figure or two)

Number Two's you sashay home.

Now you have the idea, the rest is up to the caller. We have worked
out some nice figures specialized for Western Longways, such as the
Triple Reel, Triple Promenade, Contry Hey, etc. There is no reason
why Singing Calls cannot also be adapted to this form.



The new officers of the Long Island Square Dance Callers Assn. are:
Paul Hunt of Hempstead, president; Howard Nordahl of Floral Park, sec-
retary; Henry Smith of Floral Park, assistant secretary; Hal Hallett of
Fort Totten, treasurer; Lloyd Wilson of Garden City, historian; Mary Nickel
Levittown, publicity. Board of Directors: Harold Goodfellow, M. "Two Gun" Ponty
and Eleanor MacLeod. Ed Durlacher becomes the first member of the Board of
Trustees which will consist of retired presidents until the number becomes five.



We had a complaint the other day that there weren't enough notes in American
Squares. You send 'em in and we'll print 'em.

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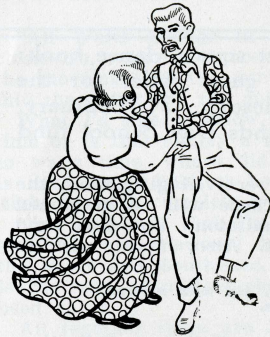
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Dancing Partners I Try To Avoid

By MOLLIE S. PATTON

For quite a number of years I have been attending all kinds of dances in various parts of the country, but somehow, no matter where I go, I generally come across a few partners who have the same faults.

Talking the matter over with a few girl friends the other evening we came to the conclusion that dancing could be much more enjoyable if the men paid just a little more attention to the little things that ladies don't like.



For instance, among my dislikes in the dance hall is the partner with a "fed up" disposition. The atmosphere of a dance hall should be bright and cheery, not with an inch of room for the gloomy individual. Yet a surprising number of young men who frequent dances move about with the most doleful expressions on their faces.

Then there is the ferocious type. He greets you in such a manner that you immediately think of cavemen. And when he grabs you, the mistakes you make in simple figures are really amazing—and all because of his method of approach.

Just as annoying is the fellow who has no idea of timing. Indeed, these men who seemingly ignore the music should not be allowed on the floor at all. As for the chap who keeps a cigarette stuck in his mouth while dancing, well he is yet another type I try to avoid.

Although I can enjoy dancing with a learner, I have to confess I get just a trifle angry with the chap who keeps telling me he is sorry every time he makes a slip. We have all had to learn, but to keep on repeating "I'm sorry" gets rather monotonous and takes a lot of the fun out of the dance. Actually it means you have to wear a perpetual smile and murmur, "Oh! it's quite all right," and I can tell you this is by no means as easy as it sounds.

Yet another type that gets under my skin is the non-stop conversationalist. I'm sure you have met him. He usually starts off with a record of his dancing ability, tells you all about himself, discusses the political situation, and never gives you a chance to discuss the music or dancing. As a matter of fact, dancing itself holds very little real enjoyment for him; all it does is to give him a grand opportunity of keeping up an endless chatter.

Topping the list of my dislikes in the ballroom, however, is the floor-hog. Somehow I have never yet met anyone quite like him. He has no consideration whatsoever for the other folk on the floor. When he struts on to it, he goes around like an atom bomb—leaving behind him a trail of knocked-aside and battered couples. Certainly he is a type to be avoided at all costs.

There are quite a few other types, too, from the fellow who clings to you all night, to the chap who imagines he is a Fred Astaire or George Murphy, not to mention the individual who keeps murmuring,

* From *Danceland*, November 1950. Used by permission.

"Slow, slow, quick, quick, slow," etc.!

However, to compensate for such a collection, there are many types that it is a pleasure to dance with. Fat men, for example, are surprisingly light on their feet, have a keen sense of humor and are generous when one makes a slip. I like the considerate chap, too, and the fellow who has a few complimentary remarks to make about the band—and maybe my dancing!

But for the really perfect partner, give me one who has a good sense of timing, a delicate ear for rhythm, a confident and graceful manner, and who makes you feel it is really a pleasure to be on the floor.

Dick Kraus, author of the newest and best square dance book: **SQUARE DANCES OF TODAY** will be guest caller for the Souvenir Square Dance to be held Wednesday, 21 February, 1951, for the benefit of the Woodbury Friends Day School fund at the Woodbury Armory.

The souvenir part works this way. We have received gifts from the leading square dance callers of the country. These will be auctioned off for the benefit of the fund during the intermission. You may send in bids ahead of time if you cannot be present. Also, if you wish to make a contribution, it will be accepted.

Bob Osgood—Hammered sterling silver belt buckle, tip and straps.

Virginia Anderson—Collection of dance descriptions.

Yankee—Copy of The Old Farmers Almanac

Gene Gowing—Five autographed copies of American Folkways Collection.

Ralph Page—Autographed pictures and two subscriptions to Northern Junket.

Walter Grothe—Copy of Yearbook and current issue of Let's Dance

Doc Alumbaugh—Autographed Windsor records BP 101, IP 201, WC 501

and 502.

Mac McKenrick—Square dance kit containing clothes brush, comb, nail nip-

pers, file and bottle opener

Pop Smith—Picture of orchestra

Bill Mooney—Autographed copy of Stylemaster Record 5005

Arkie Woodchopper—Two autographed copies of Square Dance Calls

Pacific Books—Copy of American Square Dances of the West and Southwest

Morry Gelman—Copies of Folk Dancing for Fun, Vols. 1 & 2

H. T. FitzSimmons Co.—Copies of Old Square Dances of America and Noels

Lyn Rohrbough—Complete set of Workshop kits of the Cooperative Recrea-

tion Service

Caxton Printers—Autographed limited edition copy of The Round Dance

Book by Lloyd Shaw

Betty & Homer Howell—Autographed copy of Round Dances

Lloyd Shaw—Autographed albums 1 & 2 of Round Dance Records

Kamin Dance Book Shop—Ballet Close-Up by S. Yancy Belknap

Marion & George Waudby—Two cute square dance figurines

J. B. Hurst—Imperial Album FD-25 and 7 farm bulletins

L. Brundage—Autographed copy of Folkraft Album #10

Lesco Distributors—Imperial Album FD 19

American Squares—Autographed copies of Square and Circle and American

Square Dances

Paul Hunt—pair of autographed suspenders.

Jere Long—autographed copy of IN IDAHOE IT'S DOCEYDOE.

Lawrence Loy—necktie.

C. P. MacGregor—autographed copy of Album #4 by Jonesy.

Plute Pete—five autographed copies of THE SQUARE DANCE PARTY BOOK.

Fred and Mary Collette—hand carved ivory good luck bird from Hong Kong

and Atlanta handkerchief.

Les Gotcher—autographed copy of SQUARE DANCIN'.

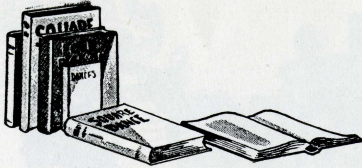
Floyd Woodhull—autographed copy of Victor Album DC 45.

Virginia Wallace—necktie painted by her.

Elisha C. Keeler—autographed album of Tone Art Records.

The admission will be \$1.00 per person, tax included, but if you order your tickets ahead of time from Mrs. Jane Boedker, 114 Delaware St., Woodbury, N. J., you can get them for \$1.50 per couple. Plan to come now for an evening of fun to help a cause.

Harriet Kline of Phoenix, Ariz. has a weekly, signed square dance column in the Arizona Republic.



Book Reviews

We do not stock reviewed books unless specifically stated

ADVANCED SQUARE DANCE FIGURES OF THE WEST & SOUTHWEST.
by Lee Owens and Viola Ruth. pp 142. Palo Alto: Pacific Books. \$3.00.

The book starts as follows:

"The Waltz Swing"

"All Waltz Swings in the Western Square Dance are just once around, clockwise, with the dancers 'rolling' out of the swing so that the lady finishes the movement at the gentleman's right side, with both facing center. Dance into the swing and roll out of it, using eight beats of music for the movement."

What I'd like to know, Mr. Owens, is: Is the Waltz Swing done to waltz time or is that simply a name for a particular kind of swing? If it isn't done to waltz time, where did it get its confusing name? What kind of a hold is used, hand hold or body hold? What kind of a step is used that takes eight beats to complete a turn?

The trouble is that I'm just not used to western terminology. Possibly my questions are answered in the preliminary book **American Square Dances of the West and Southwest**. It's just a bit confusing, however. Confusing too, is the way of putting the instructions before the call. Logical, but I'm not used to it.

All together there are 39 dances, with 39 tunes interspersed where I seem to overlook them, of supposedly advanced character. Add the tunes and you have a book for the caller, the instructor, the fiddler and the dancer.

Charley Thomas

PROCEEDINGS OF THE SQUARE DANCE LEADERS' INSTITUTE, published by Prairie Farmer, Chicago. \$1.00.

This report shows the shortcomings of the Institute at the first International Square Dance Festival. The program was definitely not planned well enough and as a result the **Proceedings** are disjointed and say little with many words—including "how glad we are to be here!"

However, there are nuggets of wisdom when you take the time and trouble to dig them out. Vic Graef, after giving some hints on programming round and square dances together, goes on to say about instruction:

"You have to be complimentary, and here are a few things you want to learn. One of the little tricks I have learned is that it is always a good idea to compliment the ladies and to razz the men in teaching a dance . . . It is important to work out the routines. It is different from a square. It is harder to teach a dance to a couple, because there are four feet, four hands and two heads and two bodies in telling each part of that conglomeration what to do; while in a square dance you get up and call and tell them what to do and some do it and some don't.

"In teaching a couple, I tell the gent what to do, such as "Sweep your left foot," and, of course, the girls are so smart they don't have to be told what to do, and they will love you for it.

"Another little trick I do while teaching a dance is to try to get them to change partners. Usually a man will give up and sit down if he is having trouble learning a new dance, but if he has a partner who is strange to him, he will not let her stand in the middle of the floor and go sit down."

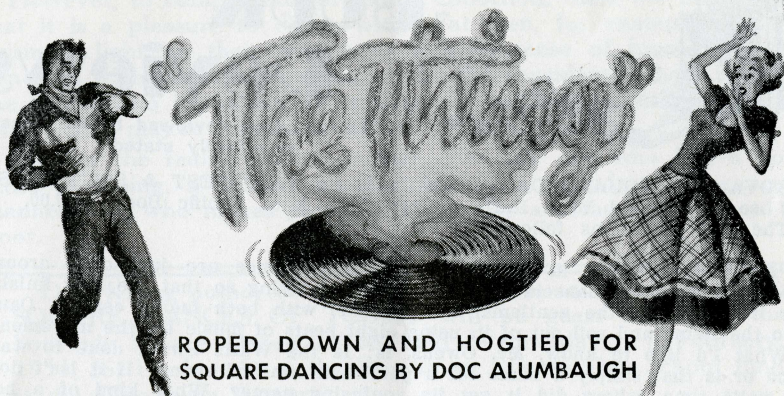
Charley Thomas



Arche M. Harley of the South Dakota Square and Folk Dance Federation writes that they want to invite any callers or exhibition groups who may be travelling thru Eastern South Dakota to dance with them. If you are planning such a trip, write Ed Michl, 704 North Broadway, Watertown, So. Dakota, or Arche, himself, at Watertown for an invitation and itinerary.



Monty Snider writes asking us to give the La-Z-8 Square Dance Club of Seattle, Washington, a plug. It is made up entirely of students with the purpose of keeping the square dance flame kindled in the hearts and minds of the younger generation. Dances are semi-monthly and open.



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DECCA "Whoopee" John Wilfahrt. These are the kind of polkas and schottisches on which I was raised. These are the kind that set your toes to tingling and rhythms to rocking. Recording good, playing excellent, balance fine. 45002 Bass Polka Metronome 129. TR 79. Jenny Polka Metronome 126. TR 79. These ratings are low because there are so many good polkas and these tunes aren't particularly interesting. Incidentally, we thought this was the Jenny Lind Polka, one of our favorites when played by Wilfahrt, and stocked them. Order from us at 89c each. 45024 Tulak Polka Metronome 130. TR 81. Beer Barrel Polka in Waltz Tempo Metronome 52. TR 81. 45026 Lager Polka Metronome 126. TR 81. Edna Schottische Metronome 80 or 160. TR 81. 45045 Evergreen Polka Metronome 126. TR 79. Happy Hugo Hambo Metronome 53. TR 80. We stock this record at 89c each. 45047 Two Canaries Polka Metronome 126. TR 87. Twin Cities Schottische Metronome 84 or 168. TR 84. 45059 Oh-Kay Polka Metronome 118. TR 83. Bumble Bee Schottische Metronome 78 or 156. TR 83. 45067A Herr Schmidt. This is still our favorite recording of this number. Metronome 117. TR 94. We stock this record, yes sir. Our Katy Metronome 130. TR 84. We stock this record at 89c.

FM 350 Fezz Fritsche and his Goosetown Band. Playing good, recording fair, balance good. Flying Bird Waltz* Metronome 44. TR 82. Blackhawk Waltz Metronome 44. TR 81.

IMPERIAL 4 10" records. Johnny Downs and his Squares and Rounds. Playing good, recording good, balance on the treble side. 1168 Canadian Barn Dance Clarinet Polka Metronome 132. TR 80. Jesse Polka, 12th Street Rag—Parade of the Wooden Soldiers Metronome 118. TR 76. 1169 Marching Thru Georgia Arranged. Syncopated. Metronome 138. TR 84. Garfields Hornpipe, Robert E. Lee Syncopated. Metronome 134. TR 83. 1170 Solomon Levi Syncopated 8 measure verse, 4 measures chorus. Metronome 132. TR 84. Rustic Schottische Metronome 76 or 152. TR 84. 1171 Mule Train Always heard there was a square dance to this (placed backwards with the calls in Sanscript) does anyone know how it goes? Syncopated. Metronome 136. TR 76. Five Foot Two, Eyes of Blue. Syncopated. Metronome 134. TR 77.

LLOYD SHAW Album 2 10" flexible. Fred Bergin at the organ. Instructions. Playing good. Recording good. 109 Waltz of the Bells Metronome 51. TR 91. The Irish Waltz One of our favorites. Metronome 52. TR 92. 111 Down the Lane Metronome 127. TR 88. Cruising Down the River Metronome 57. TR 88. 113 Goodnight Irene Metronome 48. TR 90. Sentimental Journey Too high pitched. Metronome 140. TR 79. 115 Spoken instructions. They're short, but you can learn from them. We stock the records 109, 111 and 113 at \$1.05 each and the album at \$4.95.

MACGREGOR 10" flexible records. Stan James and the Valley Boys. Playing fair. Recording good. Balance, accent on the melody. 643 Beautiful Ohio Metronome 40. TR 79. Goodnight Irene Metronome 48. TR 89. 644 Too-Ra-Loo-Ral Metronome 54. TR 92. The Third Man Theme Metronome 92. TR 79.

Old Timer 2021 Boil dem Cabbage Down Roy Sexton and his Arizona Hoedowners. Playing fair. Recording good. Balance good. Metronome 133. TR 75. Ragtime Annie. Metronome 130. TR 77.

OLD TIMER Fiddlin' Forrest Delk and His Gully Jumpers. Playing good. Recording fair. Balance good. Instructions 8026 Under the Double Eagle. Much too fast for a march. Metronome 85 or 170. TR 72.

OLD TIMER Clay Ramsey and the Old Timers. 10" flexible. Playing excellent, recording good, balance good. Syncopated. 8031 Flop Eared Mule. Best recording we've heard of this. Metronome 138. TR 93. Knockin' at the Door Metronome 134. TR 92. We stock this record at 89c. 8032 Hell Amongst the Yearlings Metronome 132. TR 88. Eighth of January. Best recording of this tune we've heard. Metronome 136. TR 88. We stock this record at 89c. 8033 Tennessee Wagonner Metronome 136. TR 90. Buffalo Gals. While this still leaves something to be desired for

* For the dance to this record see TRY THESE.

for a singing caller, it is the best to date. Metronome 133. TR 88. We stock this record at 89c.

SMART 10" Fiddlin' Slim Forbes, Sheldon Gibbs and his Arizona Ranch Boys. Playing fair, recording fair, balance not so hot. These lack the life of Clay Ramsey's playing on Old Timer. 1003 Sally Goodin' Metronome 132. TR 76. **Rag-time Annie.** He finally gets in the swing but its too late and too fast. Metronome 138. TR 81. **Mississippi Sawyer** Metronome 134. TR 79. **Boil Them Cabbage Down** Metronome 139. TR 80.

SMART 10" Caller: Bob Walters. Sheldon Gibbs and his Arizona Ranch Boys. Playing good, recording good, balance good, calling uninspired. Instructions. 1005 **Arizona Star I** called it the **Texas Star** Metronome 134. TR 78. **Birdie in the Cage** Metronome 128. TR 74. 1006 **Sutters Mill** Metronome 130. TR 75.

VICTOR 10" Victor Band. 20151 **Pop Goes the Weasel.** Altho played with wind instruments, this is still the best **Pop Goes the Weasel** ever recorded and we are delighted to finally be able to get it for you. Metronome 120. TR 91. **Norwegian Mountain March** Metronome 60. We stock this record at 89c.

VICTOR Album DC45 Volume 2 Squares Dances 3 12" records. Woodhull's Old Tyme Masters. Playing fair, recording not so hot, calling ditto, balance good, selection lousy. Maybe the last album spoiled me but these aren't up to the old album's knees. 28-0437 **The Irish Washerwoman** Metronome 127. TR 69. **Pony Boy** Metronome 118. TR 71. 28-0438 **The Bum Song** Metronome 122. TR 70. **Bloom on the Sage.** Metronome 114. TR 69. 28-0439 **Take Me Out To The Ball Game** Metronome 120. TR 70.

WINDSOR 10" flexible. 603 **Sweetheart Waltz** Organ and Piano. Metronome 50. TR 79. **Man on the Flying Trapeze,** Organ, vibraharp and drums. Metronome 58. TR 79. We stock this record at 90c. 604 **Irish Waltz,** Organ and vibraharp. Metronome 57. TR 82. **Dennis Waltz** Metronome 65. TR 79. We stock this record at 90c. 603 **All-American Promenade** Organ, vibraharp and drums. Metronome 120. TR 78. **Waltz of the Bells** Organ and vibraharp. Metronome 52. TR 79. We stock this record at 90c. 606 Organ and accordion. **Tea for Two.** Metronome 64. TR 86. **Oxford Minuet.** We stock this record at 90c. 607 Organ and accordion. **Gay Gordons,** Had lots of calls for this—here it is. Metronome 120. TR 80. **The Roberts** Metronome 114. TR 83. We stock this record at 90c.



The final organizational meeting of the Square and Folk Dance Leaders of the Delaware Valley resulted in Charley Thomas being elected president; Leo Jones, Philadelphia, vice president; Dolores Tomlinson, Swarthmore, Pa., recording secretary; Elizabeth Thomas, Woodbury, N. J., corresponding secretary, and Bill McIlvain, Mt. Holly, N. J., treasurer.

The purpose of the organization is stated:

"To encourage and promote interest in square and folk dance forms, to increase the knowledge and improve the techniques of its leaders and to add to the the enjoyment of the dancers.

There are 57 members to date. Square and folk dance leaders and callers of the Delaware Valley are urged to attend the sessions, which include workshops, the first Sunday of every month at the Camden Y.M.C.A. at 2 p. m.



Majestic Records has set up a Folk Dance Record of the Week Club with a new record going out each week to the subscribers and costing only \$24 per year.

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7 Oliver Street
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Stone of Scone (Promenade Patter)

Where, oh where, is the Stone of Scone?

'Neath England's throne 'twas heard to groan.
PROMENADE home and swing your own.

Where, oh where, is the Stone of Scone?

Scotland insists it was there on loan.

Yet Ireland claims that it is her own.

PROMENADE all around and 'round.

Then you swing till the stone is found.

Beneath the throne we hear no sound.

Has the royal rock returned to ground?

PROMENADE the ring and then you swing.

When will the wandering stone be found,

If you will but solve this mystery

Your name will go down in history.

PROMENADE home and everyone moan

Where, oh where, is the Stone of Scone?

Mary Collette



BEST SELLERS

1. One Hundred and One Singing Calls, Frank Lyman. \$2.00
2. American Square Dances, Dot Burgin. \$1.50
3. } Square Your Sets, Marion & George Waudby. \$1.00
} Singing Calls, Charley Thomas. \$1.00
5. Calling Cards I, C. D. Foster. \$1.00
6. Square and Circle, Virginia Anderson. \$1.00
7. Calling Cards II, C. D. Foster. \$1.00
8. } Square Dances of Today, Richard Kraus. \$3.00
} Twelve Homemade Square Dances, Charley Thomas. \$.50

We will be glad to supply you with any of the above books or of the score of others we stock. Write for a catalogue.

Square Dance Clubs

(Continued from Page 2)

must LISTEN. The classmembers are friendly and tolerant and take keen enjoyment and satisfaction in executing the steps and figures properly. Many a Saturday-night dancer has attended a lesson just for laughs and found that he has been missing plenty. This discovery spurs him into delving further into the dance, and to learning the finer points and improving his style.

As a direct result of the classes, Square Dance Clubs are now being formed. Here in my area the Connecticut Square Dance Group has now set up its organization with officers installed and committees formed. It is a non-profit organization with membership limited to dancers who have satisfactorily demonstrated their skill and active interest to the qualifications committee. Membership is also limited to 160 people so that it will not grow to be unwieldy.

The club springs from the hearts of men and women who are true enthusiasts. They have banded together for the purpose of preserving good dancing and to provide the opportunity to progress into the more interesting and complicated type of Square and Couple Dance. Its function is actually the answer to a callers dream. Competent, enthusiastic people anxious to learn, and the satisfaction of a job well done!!!

I'm now calling for club dances regularly. Each session is reminiscent of the old spirit of neighborliness and cooperation that existed in the Square Dance of my boyhood. Here again is the pride in doing the dance well and the comfortable feeling of being part of a consistent group.

Al Brundage.



The Charlotte Quadrille Club of Charlotte, North Carolina, and the Belle Clair Squares of Belleville, Ill. have both recently taken advantage of our club offer.

Clubs can subscribe to our magazine at the price of only \$1.00 per year per person. You can add this to the dues, take the \$1.00 when you give a sales talk or charge an extra \$1.00 admission at your next dance. However, a club officer must send in the subscriptions as this reduced rate is open only to clubs.

CLASSIFIED ADS

25c per line. Here is the place to advertise your dance.

ANNOUNCING The Northwest Folk Dance Leadership Camp on beautiful Lake Coeur d'Alene, Idaho, two sessions—July 21 to 28 and August 4 to 11. A week of intensive training for leaders in: The Square Dance, Clarence Nelson, Seattle; The Round Dance, Jim and Ginny Brooks, Denver and Everett; Principles of Calling, Donald Mills, Kirkland. For information and application forms write J. T. McGinty, Bus. Mgr., 208 5th Ave. So., Kirkland, Washington.

Now at **DANCE CIRCLE** studio, 144 W. 54 St., N. Y. C. All yr. 'round. For experienced square or folk dancers, every **FRI. & SUN.**, alternating sets of square & folk. For beginners & experienced, every **SAT.** — mostly squares. **FRI. & SAT.** — 9-11:30 p. m. **2nd & 4th SUN.** — 4:30-7, 8-11 p. m. Other Sundays — 8-11 p. m. **PAUL HUNT**, guest caller, Sun., Feb. 4 & 18. **DAVID HAHN** (OL 2-2740), leader & caller all other other sessions.

CAMDEN Y. 614 Federal Street, Camden, N. J., 2 half blocks from the High Speed Line, Charley Thomas, calling, Saturdays, Feb. 10, 24, March 10, 24.

READ NORTHERN JUNKET. The only magazine of its kind in the country. Each month you get music and directions for squares, contras and folk dances. Folk songs, folk tales and legends of the Northeast. Real recipes of New England cooking. News and gossip of interest to all square and folk dancers wherever you live. \$2.00 for 12 issues. Ralph Page, editor. Address subscription to Ralph G. Page, 182 Pearl St., Keane, N. H.

On February 17th, Square & Folk Dance Midwinter Jamboree at the Camden YWCA, 565 Stevens St., under direction of Ralph Talmage.

WANTED a copy of Ira Ford's Traditional Music of America published by E. P. Dutton & Co. Write Box 8, American Squares, quoting price. We finally have our disc recorder back. Drop in and make a record of yourself calling and then take it home and study it. Prices from 50c up. 121 Delaware St., Woodbury, N. J.

ENGLISH Old Time Dancing. Monthly and Weekly magazines. Available by subscription. Send for specimen copies and terms. **DANCELAND**, 34 Exeter Street, London W.C. 2, England.

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Our Summer Camps

Registration is now open for the 1951 American Squares schools. The three finest schools will be repeated this year with more fun and knowledge for those people lucky enough to take part.

The highlight of last summer for me is still Jimmy Clossin's pants flying at the top of the flagpole, tho Fred and Mary Collette doing the Windmill Waltz to a record what was off center and revolving excen- trically ran it a close second. Nothing can ever replace the memories of those 1950 schools, except possibly the 1951 ones.

Our schools this year will return to Farley and Ihduhapi. Lincoln Memorial University will replace Park College on the schedule.

July 1 to 7, inc. Lincoln Memorial University, Harrogate, Tenn., at the Cumberland Gap in the Appalachians. Students will be quar- tered in the college. If you don't care for camps, come here.

August 5 to 11 inc. Camp Farley again at Mashpee, Cape Cod, Massachusetts where the air and the jokes are always fresh. Just try to match our price at that time on Cape Cod for board and lodging alone, let alone tuition.

August 26 to Sept. 3 (Labor Day) inclusive. Camp Ihduhapi, Loretto, Minn. This may be a camp but it's hardly roughing it with hardwood floors in the cabins. Week end courses for those short of time.

Again Jimmy Clossin of El Paso, Texas, Fred and Mary Collette of Atlanta, Georgia, and Charley Thomas of Woodbury, N. J., will handle the first two camps. For Minnesota, Ralph Piper of Minne- apolis, Minn., will replace Fred and Mary Collette on the faculty. With teachers drawn from all sections of the country, the students get the flavor of dancing from all over—something they get in no other school.

Registrations are open! The price will be \$55 covering everything and the deposit will be \$5. Write to American Squares.



From Harriet Kline's column in the Arizona Republic:

Last May the Phoenix Promenade Club decided to give a loving cup to the visiting club best represented at their dance. The cup, by the way, looks suspi- ciously like an aluminum malt-mixer, but nobody cares, the idea is fun!

The Chicks and Hicks won the cup and they promptly decided to use Prom- enade's idea at their next dance. Since then, a dozen clubs have won the cup, some of them two and three times. The record is open to all. The names of the winning clubs now fill two long ribbon streamers attached to the handle of the cup.

The Roundup

OF FOLK DANCE INFORMATION

Published by
The Folk Dance Federation
of Minnesota

News of Minnesota and
Surrounding Territory

\$1.00 per year
703 Henn. Ave.
Minneapolis 14, Minn.

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calling, Saturdays, Jan. 6th, 20, Feb.
3 and 17th.

Square Dance Party Book

BY PIUTE PETE

(featured on TV, radio Village Barn, Stork Club
and Folkway Records)

Square Dances, Country Games, Music
with chords, 40 photos of basic steps
and games, Punch recipes, 60 pages.
Excellent for beginners.

All for \$1.00.

Order from

Village Recreation Service

1701 Broadway, Dept. A
New York 19, N. Y.

The Oracle

By JOHN ZAGORIEKO

Q—Could you give me the most popular version of the play party game "Nobody's Business?" I have the Old Timer record of this. Is there a singing call or dance to this music? Mrs. John Hardy, Pomeroy, Ohio.

A—Sorry, we can't help you with that play party game. If you can obtain a copy of "Sing and Dance" by B. A. Hunt and H. R. Wilson, published by Hall and McCreary; you will find therein a version of a circle dance which may be what you seek. We don't have it. Here is a singing call for a square dance which will fit your record:

NOBODY'S BUSINESS

Allemande left with all your might
And gents to the center and star by the right
It's nobody's business but my own
Now dosido your partners all
And swing that girl across the hall
It's nobody's business but my own.
Nobody's business, business
Nobody's business, business
Take that gal and promenade the floor
Promenade around the town
With the right foot up and the left foot down
And pass that little lady on one more.

Q—What record do you use for The Dixie Reel? W. E. Smith, Wenatchee, Wash.

A—We use the Ford recording of Cub Berdan's Quadrille, speeded up.

Q—Do you stock "Way Down East Fiddlin' Tunes" by Don Messer and the other items listed on page ten of the Dec. issue? What is the price?

A—We do not stock the book by Don Messer. The price is 75 cents. The only item listed on page ten that we have in stock is Woodward's Dance Score, 35 sheets for \$1.00. We review many items but do not stock everything we review. Reviewed items we decide to stock will usually be followed by a tag line such as "we stock this at price."

Q—will you inform me where I can get a Tex William record of Cotton Eyed Joe? Mrs. Ruth Hoffman, Dyer, Indiana.

A—We know of no such record by Tex Williams. We can supply you with a Capitol recording by Wade Ray, Folkraft record by Grady Hester and an Imperial record by Harley Luce at 89c each.



We have always been willing to send a sample copy of **American Squares** to any square dancer whose name and address are sent us. If one of your friends might be interested, we'll send them a copy. Just please don't overdo it.



The Jarrettown (Pa.) Square and Circle Club has recently joined the ranks of square dance clubs and invites local square dancers to join them. Contact John Fisher, Lansdale, Pa.



Elisha C. Keeler of South Salem, N. York has been elected chairman of the newly organized Westchester Square Dance Association. Other officers are Secretary, Joan Pelsner, Tarrytown; Treasurer, Dick Kraus; Executive Committees: John Callahan, Tarrytown; Doug Sibley, Rye; Dorothy Lawrence, Hawthorne; Everett DeRevere, White Plains; Dick Forscher, Banksville, and Anne O'Hare, Yonkers.

CALLERS

Here is the book designed for you!

Play as You Learn (Square Dancing in One Easy Lesson)

1. Retail for 10c. Anyone will buy a copy!
 2. A place for your card. Each copy you sell is an advertisement for you!
 3. Figures are taught as you would teach them on the floor, gradually. No dismaying glossary of terms to be studied.
- 1 to 5 copies 10c; 6 to 10 copies 8c; 10 to 25 copies 7½c; 26 to 50 copies 7c; 51 to 100 copies 6c; over 100 copies 5c.

Order from American Squares

Try These

FLYING BIRD WALTZ

The Flying Bird Waltz was originated by Walter and Vera Meier of Des Plaines, Illinois.

Record: FM 350

The above mentioned record plays the entire dance three times and part 1 and meas. 1-8 of part 2 through the fourth time. The dance ends with the bow.

Part 1:

Meas. 1-2 Balance—step (backward), step, turn

Partners side by side inside hands joined (his right is holding her left). Both balance forward on outside foot (gent's left, lady's right) on meas. 1, swinging joined hands forward. Meas. 2 both take three steps backward, the gent steps right, left, right and the lady steps left, right, left. On the third step partners release their joined hands and turn toward each other to face opposite direction. The gent turns to his right on right foot and the lady turns to her left on left foot. Both join other hands (his left holding her right).

Meas. 3-4 Balance (backward)—turn, 2, 3

Both balance backward on inside foot (gent's left and lady's right) to meas. 3, swinging joined hands backward. Meas. 4 both swing joined hands forward, release their joined hands and turn away from each other in three steps once around to face same direction as to the start of meas. 4 (opposite direction). The gent turns to right and steps right, left, right and the lady turns to her left and she steps left, right, left. Both join same hands at the end of the turn.

Meas. 5-6 Balance-step (backward), step, face

Both balance forward with inside foot (gent's left, lady's right), swinging joined hands forward. Meas. 6 both take three steps backward the gent steps right, left, right and the lady steps left, right, left. On the third step partners turn to face each other (gent turns left and lady turns right), and they join other hands (his right and her left).

Meas. 7-8 Lady turn—bow

The gent takes three steps in place (left, right, left), while the lady at the same time turns to her right under her own left arm in three steps (right, left, right) to face partners again. Meas. 8 the gent bows and the lady curtseys.

Meas. 9-16 Repeat meas. 1-8.

Part 2:

Meas. 1-2 Step, swing, turn—balance, (hold), step

Partners facing each other, his right hand is holding her left hand. Gent steps left with left and lady right with her right. At the same time both swing their joined hands and free foot forward (pivoting on the foot they stepped out with) so that they are back to back on the end of meas. 1, but keeping their hands joined (his right and her left). Meas. 2 in this back to back position the gent balances on right and the lady on left. Both hold the balance to count 1 and 2. Count 3 of meas. 2 the gent closes his left to the right foot putting weight on left and the lady closes her right foot to the left foot putting weight on right foot.

Meas. 3-4 Turn, 2, 3,—dip (facing opposite direction)

Both make a quarter of a turn away from each other with three steps to face opposite direction. The gent turns to left and steps right, left, right and the lady turns to her right and she steps left, right, left. Both release their joined hands at the start of the turn. Meas. 4 partners are side by side (lady is on gent's left), they join other hands (his left and her right), and both dip on inside foot (his left, her right).

Meas. 5-6 Step, swing, turn—balance, (hold), step

Meas. 7-8 Turn, 2, 3,—bow

Meas. 5-8 repeat meas. 1-4 in opposite direction, the gent starting with his right foot and the lady with her left foot. But at the end of meas. 7 partners face each other and meas. 8 the gent bows and the lady curtseys.

Note: Free hands are held on hip during the entire dance.



COMING EVENTS

- Send in notices for March and April before February 9th
- Jan. 31, Feb. 1, 2, 3 Tucson, Arizona, Winter Square Dance Carnival.
- Feb. 2, Hackensack, N. J. 2nd International Folk Dance Festival, at the Y For All, 360 Main Street.
- Feb. 3, Audubon Park, N. J., Square Dance benefit "March of Dimes," Audubon Park Community Hall. Guest callers.
- Feb. 17, Camden, N. J., Square and Folk Dance Midwinter Jamboree, YWCA, 565 Stevens Street.
- Feb. 21, Woodbury, N. J., Souvenir Square Dance benefit Woodbury Friends Day School fund, Dick Kraus calling. Armory.
- Feb. 24, Houston, Texas, Jamboree, Houston Square Dance Council.
- March 15, 16, 17, Amherst, Mass. 15th Annual recreation Conference, University of Mass.
- March 21, Concord, N. H., Merrimack Valley Square Dance Association Ralph Page calling, Concord High School.
- March 31, Beaumont, Texas, Annual Square Dance Festival, Beaumont Area Square Dance Council, Harvest Club, South Texas State Fairgrounds.
- April 4, 5, 6, 7, St. Louis Mo., National Folk Festival, Kiel Auditorium Opera House. Write M. J. Pickering, 814 Clara Ave., St. Louis 12, Mo.
- April 15, White Plains N. Y., Westerchester Square Dance Association 2nd Annual Jamboree, County Center.
- April 21, 22, Houston, Texas, Spring Festival, Houston Square Dance Council.

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POKEY FOUR

Traditional dance from Central Ohio
Music: Little Brown Jug or Heel and Toe Polka
The usual introduction and chorus.

First couple right, change and pokey four.
Pokey four around you go
pokey-o with pokey Joe.
On to the next, change and pokey six,
Pokey whirl with your pokey girl
Pokey six around the world.
On to the last, change and pokey eight,
Pokey eight with your pokey date
pokey eight till you all get straight.
. . . and all swing your pokey-o!

Allemande left with your corners all,
Grand chain eight around the hall.
Meet your partner and promenade,
Promenade your pokey-o!

Repeat for each couple in turn, after each repetition each gent will have his former corner for a new Partner. At the call "change and pokey four" gents 1 and 2 change partners, take both the lady's hands, and while revolving clockwise travel around the other couple counter-clockwise. This is repeated with three and four couples, the visiting couple changing Partners each time. The old-timers in Knox County do all the dance except the swinging and the allemande at a polka step. If the young people knew the polka they would use it too since the music seems to demand it.

John G. Bellamy, Jr., Columbus, Ohio.

SWING ALL THE FAMILY

Alternate hand swings, beginning with the right hand and continuing the use of alternate hands except on Call for everybody swing which is a waist one turn around.

Call . . . Introduction . . . Allemande left, etc.

Pattern

Head two gents, lead to the right
And swing sister Fanny, — — (right lady, right hand)
Now change right over, and swing grand Mammy
(Corner, with left hand)
Home you go, and swing your Pet (Partner with right hand)
Now go on over, and swing Aunt Het (Opposite with left hand)
Home you go, and swing your Pet (Partner, waist swing)
And everybody, swing — (waist swing)

Break or Trimming

Side gents, lead to the right, etc.

Break or Trimming

Now all four gents, lead to the right, etc.

Break or Trimming

Two head ladies, lead to the right
And swing brother Happy, — — (Right hand, ladies corner)
Now change right over, and swing Grand Pappy (L. hand, L. Hand G.)
Home you go, and swing your Beau (Partner with right hand)
Now go on over, and swing Uncle Joe (left hand to opposite G.)
Home you go, and swing your Beau (Waist swing with partner).
And everybody, swing — (Waist swing)

Break or Trimming

Repeat with Side Ladies

Break or Trimming

Now all, four ladies

Finale

Original by Jimmy Clossin

McNAMARAS BAND

INTRODUCTION SINGING CALL

Join your hands and circle to the right

Circle just half way round

The other way back in the same old track

The other way back around
Alley man left on the corners, on the corners alley man, all
Swing your honey up and down the best girl in the hall.

FIGURE:

First couple lead to the right and four hands round you go
Leave your lady lead to the next—3 hands round you go
Take that gentleman on to the next and 4 hands round you go.
Go home alone and the sides come up forward six and back.
The head will do si do in the middle of the ring
Side six go forward and back forward and back again
The head two swing in the middle of the ring
And the rest go six hands round, six hands round and round you go
to MacNamaras band

You do si do with your partner, with your partner do si do
Now you swing the corner girl

Around and around you go

You do si do with your partner again, your partner do si do

It's alley man left on the corners and grand right and left you go.

E. W. Swain, Scottsville, N. Y

THE ROSEWOOD WHIRL

First and third with a balance and swing
Up to the center and back to the ring:
Up to the center with a right and left thru
A right and left back as you usually do.
Swing on the corner, swing her round and round

Each gent swing his corner.

Bounce that little girl up and down:

A pocket full of rocks to hold you down:

If this makes too much patter leave this line out.

The gents roll out with a Rosewood Whirl

A Rosewood whirl is a right face whirl the men make after they have
swung their corners twice around, they are then at the opposite girls home.

Swing on the corner; swing and whirl
It's around and around with the pretty little girl.

Now the same old bucks and a brand new doe

Up to the center and back you go,

All men are in opposite positions, the girls are at their home.

Up to the center with a do sa do:

Join your hands and circle o

All the way round for a docey do:

It's a do and a do a little more do.

It may be the last, I don't know.

It's a docey high and a docey low

We'll make it eight and here we go.

Corners by the right

Partners left and hold on tight.

Gents to the center like an alemande thar,

Back up, boys, but not too far:

All the way round and leave the girls standing thar.

This is the girls' home, boys opposite from their home.

The gents roll out with a full turn around

And star by the left. Go all the way round:

Meet your partner with the right hand half:

This is the girl you just left, your original opposite.

Back by the left and all the way 'round,

The corner girl with a two hand swing

Back to your own and swing, 'round and 'round with the dear little thing,

The gents roll back with a Rosewood whirl,

Swing on the corner and swing and whirl

This is the corner girl from where you are, boys, opposite from your home.

Then promenade the pretty little girl

All the way 'round the outside world:

Promenade for a 'round and a quarter,

Careful, boys, she is the farmer's daughter

Repeat for 1st and 3rd, then 2nd and 4th; it is necessary to have the 1st and 3rd do it twice in succession so that all have an opportunity to do all the dance.

HOLLYWOOD WAY

**Alemande left in a Hollywood way
A right to your honey, and there you stay.**

This far is just like an Alamo style, all hands joined, boys facing in, girls facing out.

**You balance in, and you balance out,
Box the flea, and the gents face out.**

Boys turn loose with right hands, raise their left hands, walk forward, the girls go under the raised left hand and all join hands again, girls facing in, boys facing out.

**You balance out, and you balance in,
Box the nat, and the gents face in.**

This time the boys release left hands, raise right hands, the girls going under facing out while boys face in.

**Balance in, and out you sway
A left to your corner in a Hollywood way.**

Release right hand, hold onto left hand, walk 'round the girl and all join hands.

Balance out, and don't you fall.

**It's a right to your honey, the sweetest of all,
Swing her boys, and promenade the hall.**

Do not turn loose of both hands and clap at anytime. Remember at all times the boys have hold of at least one girl's hand.

Bill Taylor, No. Hollywood, Calif.

WILL THERE BE ROOM

Music: Singing Call: Will there be room for me, 'near the old apple Tree.

Figure:

Head couples to the right, circle halfway around
Pass right through and balance when you meet.
Take that lady home* 'and you swing her for your own
You swing that gal so sweet.

Then into the center and back with steps so deft
Left hand round the corner and a grand right and left.
Hand over hand until you meet your own
Then promenade the gal back home (you heard me say it)
You promenade the girl back home.

(alternate heads and sides) (4 times in all)

Chorus:

All join hands and circle to the left
Now circle back the other way.
Then the ladies grand chain right across the inside lane
Now the gents grand chain halfway.
Now the ladies chain home to the place you call your own
And the gents chain back to your own girl.
Then you swing with the corner swing her round till she's a goner
Now go back and give your own a whirl.

* Head gent and opposite lady.

Paul Hunt.

The only way you can get a copy of SQUARE DANCE CALLING AND RHYTHM, is to send in two new subscriptions to AMERICAN SQUARES. This is the booklet by Charley Thomas which is a very careful thinking thru of that portion of the callers' art. You probably never stopped to consider the application of the calls to the music or that there were more ways than one of doing it. This book will surprise you and make you a better caller. The information contained would be worth \$3 to you if you were to pay for those two subscriptions yourself.

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- * 609 Dos-A-Dos and Down Center, The Flower Girl Waltz; with Erv Arluck at the Organ.
- * 610 Sparkling Wine, Badger Gavotte; with Gaylord Carter at the Organ.
- * 611 Moon Winks, Ting-a-Ling; with Gaylord Carter at the organ.
- * 614 Solomon Levi, Wabash Cannon Ball; music by Stan James and the Valley Boys. each \$1.00
- MGM**, Album L-13. "Call Your Own" Square Dances by Carson Robison and his Pleasant Valley Boys. 2 10" unbreakable records. Mouse in the Bread Box, Scratchin' Gravel, Cracklin' Corn Bread, Right Foot Up—Left Foot Down. \$1.95
- OLD TIMER**, Single 10" records. Clay Ramsey and his Old Timers without calls.
- * 8001 Varsovianna, Red River Valley
- * 8002 Western Schottische, 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
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