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# American Squares

A Magazine Dedicated to American Folk Dancing



## "See My New Shoes"

April, 1951

Price 15 cents



## We Can Keep On Dancing If We Have MORE FUN



We have been hearing recently of declining interest, in some parts of the country, in this important recreation, American folk dancing. Perhaps it is only that some of the bubbles that were so easily blown have just as easily burst — but the soap remains. Or, to mix metaphors, the trouble may be that in the garden that some of us have been cultivating for years, earnestly and patiently, some weeds have appeared—weeds in the form of “extremes.”

To those who are asking how we can make this a vital, permanent part of American life, rather than a flimsy fad that would sink into oblivion, it is suggested that we acknowledge and overcome those weaknesses that prompt so many to go to various extremes, remembering that in this field our main objective is FUN, which can be achieved only through the moderation and balance that give full, satisfying enjoyment. Certainly there never has been a more urgent need for this wholesome, carefree form of recreation than at present when so many people are beset by fear, anxiety — even grief and despair.

It would seem that unless first we were full of the joy of dancing and felt a compelling desire to share it we should not have entered this field as leaders. Yet, as we have observed the situation down here, travelled far and wide, and danced and taught in many localities, we have found some extremists with narrow, distorted views who, far from having REAL FUN and trying to spread it, are grim and antagonistic and more intent upon enforcing their confusion on others than having or giving fun. They are missing some, or most, of the fun in exact proportion to the number of prejudices and illusions that close their

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### AMERICAN SQUARES

Vol. 6

No. 8

121 Delaware St., Woodbury, N. J.

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**OUR COVER**—See My New Shoes is only one of the many names that has been given to this popular couple dance. There are almost as many names as there are versions of the dance itself. As it is supposed to have originated in Warsaw, Poland and migrated through Europe to America and spread over the entire continent over a period of years it is not surprising that there are many versions and names. It has acquired a bit of flavor from each group—and each nationality has had its own favorite version. Lloyd Shaw says that the name came from the parent city, Warsaw, the West having corrupted the name to Varsouvianna. Henry Ford’s book gives the music for Varsovienne, but it is the same dance that a few years ago became popular as Put Your Little Foot. Some people know it as ‘New Shoes’, the Irish call it Shoe the Donkey and Shaw tells of hearing it “unsmilingly called the ‘Varsity Anna.’”

Virginia Wallace.

# Square Dance Clubs, Texas Style

By EMMETTE WALLACE

In many, if not most, of the sections of the United States square dancing is organized on one of two basic plans. In the first of these some person, or organization gives square dances to make money. A caller, orchestra, and hall are hired and the dance is open to the public—for an admission fee.

A second commonly encountered plan is for a club, organization, or group of people to hire a caller, orchestra, and hall and have dances for their own enjoyment. These dances may or may not be open to the general public. While both of these plans are found in some places in Texas, there are many where neither is followed.



Most of the square dancing is done in square dance clubs organized solely for this purpose, conducted entirely by the members, and with no profit except to the orchestra and in some cases the owners of the hall. Public square dances solely for profit are rare. The calling is, in most clubs, done by members—whose dues are the same as other members. There are few professional callers.

The Sally Goodin square dance club of Houston, Texas is a very successful and active club of this type. Briefly their plan is as follows:

1. The club meets each Tuesday night. Membership is limited to about 60 couples. New members are admitted by the membership from the application list only after recommendation of a club member that they are proficient dancers. Failure to pay dues for six weeks drops members from the roll, to be readmitted only as new members. No charge is made for visitors, who must be invited by members—and be able to dance.

2. The club is operated solely for the benefit of the dancers, not the callers. The membership voted to have only six callers. (Most clubs do not limit the number of callers.) A callers' meeting is held each week at which the dances and calls are discussed, information exchanged, and the next week's program worked out. About once a month a wire recording is made, at the dance, of all the calls and these are played back at the callers' meeting—for discussion and criticism.

3. Programs are planned. An order of appearance for the callers is maintained throughout the season. Dances are assigned which tend to build the evening's dancing to a climax, from simple to complicated figures. The caller knows ahead of time what he is to call, who he follows, and the relation of his call to the rest of the program. Dances are rotated evening after evening between the callers to increase each caller's repertoire. This also prevents over use of some dances while ignoring others, yet repeats favorite dances. All programs are typed, duplicates made, and passed out at each dance.

4. Continual Instruction. New dances and teaching is confined to the first half of some one evening each month. The last half of this evening is spent in dancing the figures taught. New dances are repeated on successive weeks' programs so the dancers will not lose what they have been taught. Teaching

square dances is not necessarily teaching square dancing. Anyone can teach a square dance as such, but the fundamentals are far more important. A square dance club *first* should be properly instructed and continually reviewed in the approximately twenty different basic square dance movements and be reasonably expert in the niceties of the balance, the swing, the twirl, etc., then teaching square dances becomes elementary; the dancers merely follow the call. Improve your dancing—then add dances.

The above practices do not guarantee success without the added ingredient of work on the part of the club officers, nor does it assure expert dancers without club cooperation and active participation.

The club plan outline closes with "The Sally Goodin members would be the last to say that they were good dancers, fully realizing that proficiency comes with practice and practice takes time." When you attend their club meetings you find a group of good dancers who thoroughly enjoy it—and make you feel that they want you, too, to enjoy the evening.

The plan outlined was abstracted from "The Sally Goodin Plan" furnished through the courtesy of the club president, Tom Mullen.



From Herb Greggerson's letter, I can't tell whether he has been or will be in Aruba, Netherland West Indies, for three weeks teaching them to do square and couple dances.



The third square dance publication with a similar title, the *Round-Up News* has been sent us from the Baytown (Texas) area. M. C. Dippel is treasurer of the Baytown Area Square Dance Council and Chairman of the *News*.

*Lloyd Shaw*

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- 119 The Spanish Circle; The Progressive Waltz
- 121 The Tucker Waltz; Five-foot-two
- 123 Teaching Record.

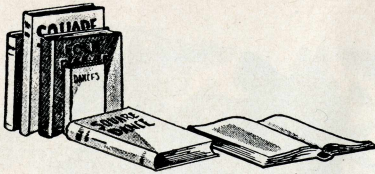
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# Book Reviews

We do not stock reviewed books unless specifically stated

ARIZONA STYLE SQUARE DANCING by Valley of the Sun Square Dance Organization. Phoenix, Ariz. \$1.25

Seventy-seven dances of different kinds: square, circle and couple are jammed into this little book. Ye Editor is getting a bit weary from just thinking about dancing them all. For each new booklet there are a couple of new items: Crawdads, Little Lizzie to Put on Your Old Gray Bonnet, Saguaro Whirl—or are they new? Possibly they were in the last book I read.

What does amuse me about this booklet is the credit: "From some we have begged material, from many, many others we have simply swiped it [including Ye Editor]. From some we have even swiped it back." But Ye Editor feels good for the mention given him.

This is not distinctive as a collection, but it's a handy little booklet to have around.

Charley Thomas



SQUARE DANCES OF THE SOUTHWEST by Butch Nelson. 3711 La Luz St., El Paso, Texas. \$ .55.

"Hello folks! Hi! you all  
"Honor your partners one and all  
"Allemande left and that ain't all  
"You've bought this book so learn the call."

"Wipe off your chin, pull in your vest  
"In all your dancing do your best  
"Now on your heels and on your toes  
"Join hands and around we go  
"Watch your swings and Do-Si-Do's  
"Remember your left, remember your right  
"Remember the call to promenade all  
"In all your dancing do it right  
"Dance with ease, don't ever pose  
"And always wear your square dance clothes."

Besides these remarks 41 selections for square dancing, including the Mule Train, elsewhere in this issue, Wash the Clothes and Espanola Whirl.

"Thank you folks this call is ended  
"The fiddler's tired and the caller's winded."

Charley Thomas



SQUARE YOUR SETS, Vol. II, by Marion and George Waudby. Tucson, Ariz. Square Your Sets. 2420 No. Orchard Ave. \$1.10.

What interested and impressed me right off the bat was the collection of Allemandes with which this book starts. In alphabetical order: A, Alamo, Cow Counties, G, Gone Again, Go, K, Kindergarten, O, Pinwheel, Q, Twa, Thar, Tripple, U, Wagonwheel, Westchester, Whee, X, 42X. Among 108 squares, breaks, introductions and couple dances, are most of those mentioned in the other reviews, and also Welco Do Sa Dew, Coconut Square, etc., etc., etc.

"Ladies to the Center, stand back to back  
"Gents run around the outside track  
"No stop right there in front of your own  
"Bring her close like you would at home  
"Ladies, wrap your arms around his neck  
"Gents, place your arms 'round her waist by Heck  
"Now give her a squeeze and hug her tight  
"That's all the square dancing for tonight."

Charley Thomas

The Peoria, Ill. Y. M. C. A. awards a year's subscription to *American Squares* as a door prize at their twice-a-month regular meetings.

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# RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable  
TR 70 Acceptable

TR 80 Recommended  
TR 100 Perfect

**FOLK DANCER** 1502 Rock Candy Mountaineers with Paul Hunt. Playing good, recording good, calling good, balance good. **Silver Bell** (With calls) Metronome 119. TR 88. **Silver Bell** (Without calls) Metronome 114. TR 86. We stock this record at \$1.15.

**FOLKRAFT**. Woodhull's Old Tyme Masters, Floyd Woodhull calling. Playing fair, calling fair, balance good, recording excellent—the best we've heard on Folkraft. 1023 **Hinky Dinky Parley Voo**. Metronome 125. TR 76. **Last of the Lancers** Metronome 124. On the basis of its peculiarity it is recommended. TR 81. 1024 **Forward All—Kick in the Middle** Metronome 124. Calling is better but not recommended because the dance is too simple. TR 76. **Wabash Cannon Ball** Metronome 116. TR 74. **Hot Time** Metronome 122. TR 75. **Promenade in the Moonlight** Metronome 120. TR 76.

Some time ago we wrote that we were ordering some **HIS MASTER'S VOICE**, the English Victor, and requested recommendations. They did not come very fast so I had to order selections from the catalogue more or less by guess. Here is the first report.

**HMV B3555** Scottish Country Dance Orchestra. Playing good, recording good, arrangement unfamiliar. **Petronella**. Metronome 142 TR 77. **Strip the Willow**. Metronome 58. TR 73.

**HMV Folk Dance Band**. Playing excellent. Recording good. Balance good. Instruments include horns. B8684 **We Won't Go Home Until Morning** I mentioned elsewhere that this is one of the finest square dance music I've heard. Metronome 132. TR 97. **Steam Boat**. Metronome 88. TR 93 (Low because I don't know the dance.) Does anyone know it? Please send it in. It'd be a pleasure to do this music. We stock this record for \$1.05 and a bargain. B8685 **Hunt the Squirrel**. Metronome 87. TR 93. I'd like the dance to this too. **Flowers of Edinburgh**. Doesn't particular sound like the square dance tune. Metronome 110. TR 92. B8839. **Little Man in a Fix**. Metronome 52. TR 88. **Sextur and Gallopink** Metronome 125 and 118. TR 79 (Wouldn't recommend a record with two recordings on a side.) We stock this record at \$1.05.

**HMV Square Dance Band of the English Folk Dance and Song Society**. Playing good, recording good, balance thin with little body and too smooth. B9569 **Rickett's Hornpipe** Metronome 80 or 160. TR 74.

**STYLEMASTER**. 12" flexible. Bill Mooney has taken advantage of the three groove recording to make a square dance that way. Each record has three tracks thru it. You never know which one you're going to put the needle in and consequently you never know what dance you're going to do. Recording good, calling good, playing good, balance good. 5005 1. **New Ocean Wave**, 2. **Weathervane**, 3. **Red Hot** Metronome 138 4. **Teacup Chain**, 5. **Tripple Duck**, 6. **Back You Truck** Metronome seems to be standard. I couldn't find all the tracks. The figures are rather advanced and even with study of enclosed booklet the dancer probably couldn't dance right off the first time; so there wouldn't be so much surprize. TR 85.

**WINDSOR** Professional Series. Announced last month these are the semi-microgroove, 33 $\frac{1}{3}$  rpm that run 7 minutes. The first time I used these the needle jumped the groove until I had to go back to 78 rpm. Playing fair, recording good, balance heavy on the banjo and treble. 3101 **Ida Red**. Metronome 133. TR 81. (A caller should have these so I recommend them but the playing could be better and I don't care for the selection of tunes.) **Marmadukes Hornpipe**. Metronome 128. TR 82. (The balance is better.) We stock this record. 3102 **Gray Eagle** Metronome 132. TR 81. **Bill Cheatem** Metronome 133. TR 81. We stock this record.

**WINDSOR**. Thru some error the records with and without calls received the same number and the only method of telling them apart is by the statement on the label. The correct number for those with calls' is given. Playing good, recording good, balance good, calling good but inaccurate in spots. Doc Alumbaugh and the Sundowners. 7401 **Old Fashioned Girl** Metronome 134. Boy, try counting that metronome with the delayed action on the call! TR 81. **Hurry, Hurry Hurry** Metronome 132. TR 81. We stock this record at \$1.45.

7406 The Thing Metronome 135. TR 81 S(l)inging Hash Metronome 140. TR 84. We stock this record at \$1.45. 7403 Manana. Called by Al McMullen. Metronome 130. TR 81. The Same Old Shillelagh Metronome 136. TR 81. We stock this record at \$1.45.

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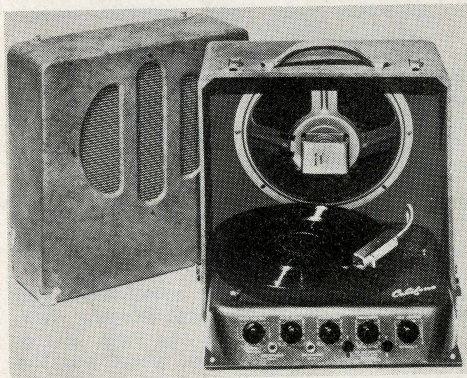
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# Letters

Dear Charlie:

I usually sound off on folk dance topics which is more in my field, but I can't help take issue with Bish Bischoff's article on "western longways." What makes him think there is something wrong with the contra so that it has to be changed his way . . . especially in California, where they usually welcome all types of dance. I don't believe he has given the contra enough of a chance. The fact that thousands of people have been doing contras for generations in New England is proof that there is nothing wrong with the dance, but that there aren't enough people who can teach or call a contra properly.

He says that the contra loses its charm when taken out of its environment. Hooeey! For two years in a row, the most popular dance at Jane Farwell's Folk Dance Camp in Wisconsin has been a contra, the Money Musk, where they did it for an hour straight. All this in a non-contra area. He says that the progression method takes too long to learn. Not if you know how to teach and put it across, it doesn't . . . no longer than an Allemande "Thar" or a Wagon Wheel figure of a square dance. He says the constant repetition of figures tends to become monotonous . . . well now, what do you think you have in a square but a repetition of promenades, swing, do si dos, etc. He says the challenge for following a caller is lacking. I'd like to see Bish in a Confusion Contra called by Ralph Page. He'd change his mind real quick!

I feel that the New England contra is a truly traditional American dance. And if we can't take time to learn, to appreciate and respect this, our own American dance, how can we then expect our people to show respect of dances of other countries. No Bisch, I think the Californians would get to love and do the contras in their original form if they were also given the right style call, and show the spirit of the dance, and had the appropriate music to go with it. It took years to get the Californians to take to square dance. Give the contra at least an equal amount of time to develop.

I note that in the east, the western dances introduced are done in their original manner, while eastern dances are kept in the eastern manner. The same sort of intelligent approach would be better by Bischoff. In the meanwhile I, as a non-New Englander, challenge Bischoff or anyone of the westerners to attend a typical contra session with a good caller on contras as done in the east and not have a good time.

Michael Herman



Dear Charley:

I have been dancing in Boston for 6 or 7 years and calling professionally for the last 6 months or so. I'm going out to Seattle very soon so will be able to compare Western and New England dancing.

If Emmette Wallace asked how we do it, why we do it every which way. We do a grand right and left halfway, all the way, and once and a half. We promenade either way in any of three positions and may toss in allemande thar, tripple allemande, cogwheel or an occasional Texas Whirlwind when we're not busy at Chorus Jig or Life on the Ocean Wave with a Boston balance done loud. It all ends with a Kreuz Koenig of course. Variety is the spice of life but we keep our New England style, with many individual interpretations, throughout: fast swings and lots of 'em. We walk, not run or two-step, with the music—both in rhythm and phasing. A few old time clog and jig steps may even creep in but only too few can do 'em. (They're not as prevalent as you might gather from publications from other parts of the country.) You have to listen around here, too, 'couse you never know what the caller is going to do next—especially Ralph. We also have good music.

Larry Collins, Revere, Mass.



We've received notice of the Canadian Square Dance Association with headquarters at 746 Boulevard N. W., Calgary, Alberta. H. Ravidou is president and Don Frost Membership Chairman.

Their present program offers a selection of competent callers and teachers and monthly bulletins giving new dances.

## We Can Keep on Dancing If We Have MORE FUN

(Continued from Page 2)

minds, limit their thinking and, in consequence, the dancing activities of themselves and those whom they influence. They are giving or demanding the unbalanced programs that defeat our purpose, causing the feeling of frustration that leads them into still more extremes.

On the encouraging side there are dancers and leaders, who appreciate the need for balanced programs anywhere and everywhere and are seeking and using the variety and types of dance material that are essential. Some have had this clear perspective from the beginning of their experience; others are now awakening to the fact that for desirable balance they must include on their programs a variety of formations (squares, contras, circles, couple, two-couple, etc.), types of tempos and moods. They realize that they would be deprived of too much of the fun if they arbitrarily limited themselves for example, to western style squares and new couple dances (American compositions of movements from European dances that they spurn, good and bad, and that, on the other hand, some of the good ones should be used in moderation in addition to the traditional squares, contras, circles, etc. that have been tested and found delightful.

Incidentally, when we were in Cuzco, Peru, about two years ago it was our privilege and pleasure to witness the ideal combination in a special program that the native Quechua Indians danced for us with precision and grace (Many of their dances were similar to some that we do.). Far away in another part of the world the Danes enjoy the same kind of variety in their dancing, many of which they, as we, have collected from other nations. So it is in other countries. We found that in all parts of the world different kinds of music could be played beautifully and enjoyed far from their sources. Obviously, it was a matter, **not of geography, but of people** — the talented and versatile musicians and those who listened and responded to their wonderful music. What fun we had all along the way in South America, Hong Kong, Manila, Singapore, India, Istanbul, etc. with orchestras that played waltzes, polkas, schottisches, rumbas, sambas and tangos for us! In all those places we heard the favorite tango, La Cumparsita. One Argentine orchestra played the Viennese waltzes, as well as the tangos, so alluringly that we lingered on and on, though we were scheduled to "rise and shine" at four the next morning to catch another plane. We kept hearing "When Irish Eyes Are Smiling," and other familiar tunes — even in the Orient.

You can imagine, then, how fantastic it seems to hear some people contend that because certain formations and tempos are danced in certain sections of this country they should not be danced elsewhere. If they are giving so much attention to tradition they should understand that versatility, universality and adaptability are parts of our American heritage. How can we in the **United States** think in such terms of limitations and barriers within our own country! Let those who declare that contras can be enjoyed only in New England and circles only in the Southern Appalachians (actually, they are found in the lowlands also) recall that once upon a time they were brought to our shores from a different continent and transplanted **so effectively** that they flourished. And just as some of the figures from the New England quadrilles and Appalachian Mountain favorites have already been taken to other parts of the country, these other types and formations that have always been needed for completeness should at last be adopted now that the conditions which delayed their passage to other sections no longer exist.

In "**The Country Dance Book** (no doubt many of you have it), Beth Tolman and Ralph Page said "All we want is that you..will find something representative in these accounts, something helpful to your own situation, be it trying to replant the country dance seed again in fallow soil, or keeping the plant alive amid the storm and high wind of today's diversions." That book can, indeed, be of immeasurable help to us at this time in the guidance it can give. It reveals that in New England where they have always had the people from various countries whose "pet amusement" was dancing, plenty of good music, and **excellent dancing masters and callers**, they have always danced, continuously since the dances were brought from Europe. It has been no fly-by-night fad with them. It is significant, though not surprising, that they have been enjoying the circles, contras, squares, and couple dances in the variety and balance needed everywhere for lasting enjoyment. This is reflected all through that book, especially in the copy of a typical program on page 26, as well as in other books, including Henry Ford's "Good Morning."

In other parts of the country there have been interruptions — the War between the States and the opening of new frontiers. After conditions became more settled, the people tried to dance again but it seemed that too many of the leaders had never been dancers, themselves, and because they had only some

vague notion about one certain type of dance they went to extremes on that, sometimes trying to make up in noise and speed for what was lacking in music and pattern. As in New England, all through the United States there are people originally from many different countries (in the South many of us are descendants of Scotch, Irish, French) who are eager to participate in group dancing, and good music is available to most of us now, on some of the records if not from live musicians. However, though there are numerous leaders, there are still not enough who are really competent to fulfill their responsibilities as such. Some with little or no experience in dancing and no sincere enthusiasm for it, have perhaps read a part of one book (not necessarily a reliable one), learned a few calls but almost nothing about suitable music, and come into the field to lead some groups to poisonous extremes in variations on one type, one imitated style, limiting them to a small fraction of the fun, simply because they were not qualified to give them full measure. Unfortunately some of the books and teachers that are considered the highest authority by some are woefully lacking in information and viewpoint.

That "a little knowledge is a dangerous thing" was never more applicable than in this activity. It must surely be the cause of the extremes which have resulted in so much damage in the past and which constitute the real threat now. Later we shall be more specific about those extremes that have come to our attention on the subjects of designations, types of dances, tempos, moods, imitations, apparel, "foreign" dances "new" dances, tradition, music, style, etc. Though it is not expected that any one of us shall ever know **everything** about it at least it is possible now for clear thinking leaders and hobbyists all over the nation — those who are free of illusions and prejudices — to obtain enough information and training from good schools and books to achieve the necessary variety and quality in their programs, and thus realize their main objective — **MORE FUN.**

Mary Collette.

## Here Are The Long Playing Records You Have Been Waiting For

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#1001.	A Side	Down Home Rags and Kelso Rag	Key of A MBM: 134 Playing Time: 8 Min.
	B Side	Mississippi Sawyer and Ragtime Annie	Key of D MBM: 134 Playing Time: 8 Min.
#1002.	A Side	The Campbells Are Coming and Irish Dance	Key of D MBM: 132 Playing Time: 7 Min. 55 Seconds
	B Side	Arkansas Traveler and Tennessee Wagoner	Key of G MBM: 132 Playing Time: 7 Min. 30 Seconds
#1003.	A Side	Old Joe Clark and Devil's Dream	Key of G MBM: 136 Playing Time: 8 Min. 3 Seconds
	B Side	The Gal I Left Behind Me and Buffalo Gals	Key of G MBM: 132 Playing Time: 7 Min. 55 Seconds

If you cannot obtain these records from your local dealer you may order direct from us, but when ordering, please let us have your dealer's name and address.

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**LINDEN RECORD CORPORATION**

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# THE ORACLE

BY JOHN ZAGORIEKO

Q.—Will you please tell me how to do the Patty Cake Polka? F. W. Dingman, Fort Dodge, Iowa.

A.—This is the way we call it, music, Little Brown Jug:

Heel and toe, heel and toe, slide, slide and away you go,

Heel and toe, heel and toe, slide, slide and away you go.

Right hand pat, left hand pat, both hands pat, knees you pat,

Swing your partner once around, on to the next as you come down.

Circle of couples, gents on the inside, backs to the center, ladies facing gents, hands across. Gents begin with left foot, ladies right, extend leg to side, touch heel. Touch toe near instep of other foot, repeat heel and toe then do four slides to gents left. Repeat all to other side. Pat right hands three times, then left hands, then both hands and then pat knees. Right elbow hook with partner, swing once around and gents then move left to the next lady. We usually have our fiddler start slowly and gradually accelerate the music to a furious windup.

Q.—I am anxious to get instructions for the dances Laces and Graces and the Irish Waltz. Could you tell me where I might find them? W. W. Kinney, Arkadelphia, Ark.

A.—You will find a description of the Irish Waltz on page 13 of your Oct., 1950, American Squares. Instructions are also included with each Lloyd Shaw recording of this dance. We sell them for \$1.05. Herewith follows a brief description of Laces and Graces. For a beat by beat breakdown, we must refer you to "Round Dance Book" by Lloyd Shaw, \$5.00, available from us.

Position, side by side, facing counterclockwise, lady on gentlemen's right, inside hands joined. Both start with outside foot, outside hands on hips.

Directions are for gents, ladies do counterpart.

1. Counts 1-4. Tap left toe in front of right foot, tap to left side, then tap behind right foot. With weight on left foot, pivot  $\frac{3}{4}$  turn to left and face partner.
2. Second Measure. Holding hands across, step right, touch left to behind right heel, step left, touch right toe behind left heel.
3. Third Measure. Slide right, close left, four times.
4. Fourth Measure. Face forward again, join inside hands, walk four steps L R L R.
5. Measures 5-8. Repeat parts 1 thru 4.
6. Measures 9 to 12. Do eight open two steps straight forward.
7. Measures 13-16. Take regular dance position, do eight two steps around the circle.

Q.—I wish to obtain a 78 RPM record of the "Glow Worm" and the call and record for "Red River Valley", in which two girls and one man are partners. Miss Mary Hamilton, Bessemer, Ala.

A.—We can supply you with the "Glow Worm", Imperial 1044, by Harley Luce, 89c. As for the call to "Red River Valley" you describe, we must admit it's a new one to us. Can any of our readers help us with this?

Q.—Could you please tell me where I could find the complete words and directions to the square dance "Stars of Venus and Mars". Sy Zimmerman, Detroit, Mich.

A.—Sure can. Just read below of "Two Stars In The Night".

Everybody forward and back.

Forward again with a right hand cross.

Back with the left and don't get lost.

First lady out and form two stars,

One like Venus and one like Mars.

Now the ladies lead in and the gents lead out,

Turn those two stars round about.

Now the ladies lead out and the gents lead in,

Turn those two stars round again.

Find your sweetheart, grab that maid,

Home you go with a promenade.

All eight form a right hand star then turn back with the left. With the first lady leading, the ladies drop off from the main star and form a second right hand star. The gents keep turning their left hand star. As the No. 1 lady

finishes a turn of her star, she changes places with her partner. Walking in front of her partner, she goes into the left hand star as the No. 1 gent goes to the ladies right hand star. Each lady and gent follow successively, so that the ladies and gents change stars. One turn around and the lead lady again starts the changing of stars. The next turn around, the lead gent picks off his partner in a regular promenade to his home position as the other gents follow. Instruct the leading lady to drop off and form her star one position to her right. (No. 1 lady behind No. 2 position, etc.) Since this is a short dance, most callers use a lengthy introduction and fillers such as "Break that ring with the corner swing", "Allemande left and Allemande Thar", "Rip and Snort", etc., often in combination.



## BEST SELLERS FOR FEBRUARY, 1951

- |   |        |
|---|--------|
| 1. Play as You Learn by Charley Thomas                            | 10c    |
| 2. Learn to Dance and Call Square Dances the Foster Way, Part I.  | \$1.00 |
| 3. One Hundred and One Singing Calls by Frank Lyman               | \$2.00 |
| 4. Singing Calls, by Charley Thomas                               | \$1.00 |
| 5. America Square Dances by Dot Burgin                            | \$1.50 |
| 6. Square Your Sets by Marion and George Waudaby                  | \$1.00 |
| 7. Square and Circle by Virginia Anderson                         | \$1.00 |
| 8. Learn to Dance and Call Square Dances the Foster Way, Part II. | \$1.00 |
| 9. Cowboy Dances by Lloyd Shaw                                    | \$5.00 |
| Raymond Smith's Collection of Square Dances and Mixers            | \$1.50 |

We should be glad to sell you any of the above. On the other hand, we urge you to write for our 1951 catalogue which contains these and many more.

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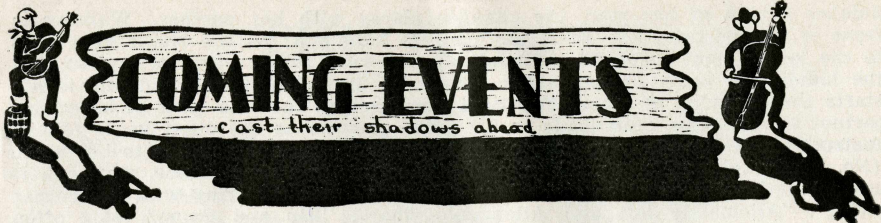
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Send notices for May before April 10th

- April 1. Newark, N. J. Spring Dance Festival of the New Jersey Square Dance Callers and Teachers Assn. Portuguese Hall, 55 Prospect St. 3 p. m. 7:30 p. m.
- 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 14. San Antonio, Texas. Ed Gilmore of Yacaipa, Calif. South San Antonio Recreation Center.
- April 14. Ardmore, Okla. Clinic and dance for Southern Oklahoma Square Dance Association Spring Festival. Rickey Holden calling.
- April 15, White Plains, N. Y., Westchester Square Dance Association 2nd Annual Jamboree, County Center.
- April 20, 21, Houston, Texas, Spring Festival, Houston Square Dance Council, Coliseum.
- April 21, Camden, N. J., Visitation Night at the Camden Y. An inscribed microphone and a plaque to the club having the most members in attendance.
- April 21. Phila., Pa. Square and Folk Dance institute. Olga Kublitsky and Frank Kaltman. 2 p. m. and 8:30 p. m.
- April 21. San Antonio, Texas. Fiesta de San Jacinto. Block dance: Houston St. from Navarro to St. Mary's. Bob Sumrall and other guest callers.
- April 25. Torrington, Conn. Annual Square Dance Festival for benefit of Litchfield County 4-H Club. Torrington Armory. Inquire Pop Smith, Winsted, Conn.
- April 25. Beloit, Wisc. Wisconsin State Jamboree.
- April 26, Kerrville, Texas, Square Dance, 1st Anniversary of Build a Park in a Day. For information, write Louis Domingues, Chairman Square Dance Committee, Kerrville.
- April 27. Springfield, Delaware County, Penna. Calico Ball. School House. Powell and Saxer Aves. 8:30.
- April 27 & 28. Corpus Christi, Texas. Buccaneer Days. Raymond Smith and Rickey Holden. On the T-Head.
- May 5, Princeton, N. J., Square Dance Festival of Princeton Group Arts.
- May 20. Audubon Park, N. J. Festival of the Square and Folk Dance Leaders of the Delaware Valley. Community Hall.
- May 30, Bridgeport, Conn. Ritz Ballroom. Caller's Night and Jamboree. 8:30 p. m.
- June 9, St. Paul, Minn., Square Dance, St. Paul Downtown YMCA. Ray Smith calling.

## Let's Dance and Let's Dance Squares

Official monthly magazine of the  
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### 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.

Every Fri., Sat., Sun.—all year round. DANCE CIRCLE STUDIO, 114 W. 54 st., N. Y. C. Every Fri. & Sat.—9-11:30 p. m., SQUARES. Every Sun.—4:30-7; 8-11 p. m.—8 Sets & 15 minute periods of FOLK between sets. FOLK instruction: 4:30-5; 8-8:30. AL BRUNDAGE, in person at 4:30-7 session; Sun., Mar. 25 & Sun., Apr. 22. PAUL HUNT, in person, at 4:30-7 session; Sun., Apr. 29. DAVID HAHN, (OL 2-2740) leader and caller all other sessions.

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# WE WON'T GO HOME UNTIL MORNING THE BEAR WENT OVER THE MOUNTAIN TO DRIVE DULL CARE AWAY

Elsewhere we review HMV 8684 carrying the above tune. Although made in England for anything but square dancing and resplendant with horns, it is one of the finest square dance tunes we've heard in along time. It's toe-twitching rhythm is equal to that of the famous Victor **Blackberry Quadrille** and **Soldiers Joy**.

As soon as we heard it, we itched to play it but we couldn't remember the dance. When we looked up the one Fred and Mary Collette taught us at Park College and Camp Farley last summer we found it was a contra;

- Right hand star (4)
- Left hand star (4)
- Clap three times, pause (2)
- Clap three times, pause (2)
- Actives down center (4)
- Back and cast off (4)
- Clap three times, pause (2)
- Clap three times, pause (2)
- Actives do-sa-do (4)
- Actives swing (4)

What we immediately wanted was a square. I put the record on our phonograph, put one of our new record repeaters on top of it (For sale by our business section, 85c each) ran an extension into the kitchen where I was doing the dishes and produced this:

Sing.  
Ladies to the center and back again  
Gents to the center and back again  
Ladies to the center and circle left  
All the way around  
Honor your partners all  
Honor your corners all  
Allemande left on your corners  
Grand right and left with your partners  
Grand right and left around the set  
Go just halfway around  
Honor your partners all  
Honor your corners all  
Grand right and left back home again  
When you get there you balance  
You balance and you swing boys,  
Everybody swing.

The gents go in next, then the ladies with a star instead of a circle, etc. I know it doesn't sound so hot. But it was fun because the music was so catchy.

So now we want a dance to this tune so badly that we're offering you your choice of six dollars worth of books or records from **AMERICAN SQUARES** to the person who sends in the best square dance to this tune. You will want the record anyway (it costs \$1.05) and we'd suggest you order it. If you don't want too, you can still send in your choice. The arrangement, as you can see from the first dance is the **Bear Went Over the Mountain** for 8 measures. **To See what he could see** for 4 measures, repeat the 8 measure portion, repeat the 4 measures, repeat the eight measures. The record then changes key and starts over again.

We realize that there is a dance to this in **America Square Dances** by Dot Burgin but it is not properly arranged.

The contest will close June the 1st. Don't put off ordering the record tho. We have only about 20 left and while we're ordering another supply, it takes time to get them from England.



Mac McKenrick gave subscriptions to **American Squares** as prizes at the Prospect Park (Penna) Calico Ball.



# Callers at the American Squares Summer Schools

People come to American Squares Summer Schools for other reasons than calling. Some come to learn the folk dances, some come to polish up on their dancing and some come just to have a good time. The caller is the lifeblood of square dancing, however, and we are proud that we present the finest course in calling available.

Calling must be taught in small groups. No instructor can give individual attention to more than twenty-five students at one time and give each the opportunity for practice for criticism he needs. With three calling instructors, American Squares Schools are in a position to break the classes down into small numbers.

Charley Thomas starts the course with an exposition of square dance calling based upon his recent essay **Square Dance Timing and Rhythm**. This shows how the calls fit the music. It shows the beginning caller what he is trying to do. It brings the advanced caller to thinking about the mechanics of what he is doing — something he probably hasn't thought about.

Thereafter the class breaks up into sections. The beginners get practice. The intermediates get criticism. The advanced callers study techniques. No class is so large as to be unwhieldy and each caller gets individual attention.

LINCOLN MEMORIAL UNIVERSITY, Harrogate, Tenn.  
July 1st to 7th

CAMP FARLEY, Mashpee, (Cape Cod) Mass.  
August 5th to 11th

CAMP IHDUHAPI, Loretto, Minn.  
August 26th to September 2nd, September 1st to 3rd

## REGISTER NOW

Send \$5.00 registration fee to **American Squares**. The total cost for board, room and tuition is \$55 per week.

Write for an illustrated folder. We'll send your friends some too.



Art Corral who runs the Music Corral at 2810 Columbia Pike, Arlington, Va., now distributes Winsor Records for the East coast. No longer need Eastern retailers wait and pay for shipment from California. He also handles Folkraft.



We note that Joe Lewis of Dallas, Texas, and Intro Records, is or was in Sydney, Australia teaching the Aussies to square dance.



When we came to Birmingham (Alabama) last Summer there were no organized square dance clubs. Since September, two clubs have been formed: "The Roebuck Quadrille Club" and "The Homeward Promenade Club" each meeting twice monthly. A third club is in the process of being organized. We called for a number of private parties and often they say, "I never did any dancing like this before. It's more fun than I ever had."

Marion C. Rottier.



The new catalogue containing many new items is just off the press. Write for your copy today! American Squares, 121 Delaware St., Woodbury, N. J., in case you've forgotten. A postcard will do.



## OLD JOE CLARK SEZ

Th' fourth couple iz always tireddest  
at the end ov a dance.



# Try These

Rickey Holden answers our question of last month about Mule Train. He remarks: "Like the popular song from which it was derived, it enjoyed a brief life and is now almost obscure."

## MULE TRAIN

(Singing Call. Imperial 1171)

- First old gentleman number one turn your  
Right-hand lady with the right hand round  
Left-hand lady with the left hand round  
Opposite lady with a two-hand swing  
Partner with the same old thing  
Once and a half with the pretty little thing then  
Throw her in the center in the middle of the ring  
Gent join hands and circle up seven  
Hands around that pretty little bird  
( 1- 4) Crow hops in with the pretty little wren  
( 5- 8) Six hands up and gone again  
( 9-12) Make that arch in the middle of the ring  
(13-16) Gent number two dance the old MULE TRAIN  
(17-20) Through the gate and turn right back  
(21-24) Now you make that old whip crack  
(25-28) Through the gate and don't you stop  
(13-16) Gent number two dance the old MULE TRAIN  
(29-32) Make that mule go clippity-clop  
(33-36) Hold fast eight you sonuva gun  
(37-40) Old mule broke the wagon tongue  
(41+) Eeyah-h-h-h-uh! (etc.)

### EXPLANATION.

This starts out like BIRD IN CAGE SEVEN HANDS AROUND, so that lady 1 is in center. (1-8) Gent 1 joins his partner in the center and they occupy some time—swing—while the other three couples circle around them. (9-32) Couple 1 form a two-handed arch in the center. To clarify this written explanation, designate the side of the arch formed by the gent's left and the lady's right arms as the "front" side. The next head gent, #2, let go left hand and lead the line of six people to the front of and through the arch, around the lady, again to the front of and thru the arch, and around the gent. See fig. 1. (33-40) Couple 1 then rejoin the circle and all four couples circle left. (41+) Hubert Lee says, "I break this ring with a DO SI DO, using the same sound effects as the fellow who sings MULE TRAIN".

Hubert Lee, Paducah, Texas.

## ADVANCING in DANCING

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**DIXIE FOLK AND SQUARE DANCE INSTITUTE**

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The Dixie Folk and Square Dance Institute under the direction of Associate Editors Fred and Mary Collette has moved to the Shrine Mosque Ballroom.

## THREE HAND STAR

(Has different names in different localities. I think it came from San Francisco, however am not certain.)

First couple dos a dos,  
Around you go on heel and toe  
And now to the nearest side you go  
And form a three hand star you know.

I usually use "right hand star" until they get the idea then go back to the "Three hand star". Each dancer goes to nearest side cpl, man 1 to cpl 4, w 1 to cpl 2 and form three hand right hand star. Turn star once around.

Into the center with the left elbow (the left elbow).

You will find it fits better if you repeat the "the left elbow". This is a left elbow swing or turn once and a half. Not one half, they will do a half turn every time if you don't watch them.

And now to the other side you go and form a three hand star.

After the once and a half left elbow they change sides and star.

Into the center with the left elbow the left elbow

And now to the odd couple OH

And form a four hand star (or right hand)

The other way back and how do you do

Now circle four just half way round

and very quickly at this point.

The inside hi and the outside low

And on to the nearest side you go

And form a three hand star you know.

This call is hard to get in but if you hurry it up you can just make it.

Into the center with the left elbow,

And now to the other side you go

And form a three hand star you know

Into the center with the left elbow

And home you go and everybody swing.

Guy Merrill.



## AROUND JUST ONE

Patter Call. Any fiddle tune.

First two couples, forward and back

Forward up and split the ring

Right and left thru and around just one

The lady turns right, gent turns left. Meet your opposite behind the side couples and come between them to two lines of four.

Same two couples forward and back

Forward again and we'll have some fun

A right and left thru and around just one

Same two couples forward and back

Forward again and don't be slow

Right and left thru and home you go, and everybody swing.

As taught by Ralph Piper at the 1950 American Squares School.



## SHOOT THE ROOSTER

Patter call. Any fiddle tune.

First couple bow and swing

Lead right out to the right of the ring

Form a star with a right hand cross

Back with the left, don't gather moss

Swing the opposite and

Step right back and shoot the rooster (Bang—bang!)

Those swinging step back and on the next two down beats, while the caller shouts, "Bang—bang!" the dancers jump on the floor in time with the music.

Step right back and shoot the hen (Bang—bang!)

Now leave her alone and swing your own

Circle four and doseydoo or right and left thru or just on to the next.

As called and taught by Charley Polstra, 1950 American Squares Summer School.

## NEW RICHMOND SCHOTTISCHE

Here is a schottische I found the young folks doing in New Richmond, Wisconsin—I am calling it—the New Richmond Schottiche. It is a simple little thing that I think your teacher readers will find useful. No special music just any good Schottische. The little thing has lots of possibilities. You can make it a line dance like the Jessie Polka—or couple dance. Can even make it progressive. Use any position of the hands you wish—Here is the basic step. Let the readers pick it apart and have fun. I think it is a take off on the Norwegian form of the Schottische.

Move forward as in regular Schottische—

A	Left (1)	Right (2)	Left Together [3-Hop]	Left. (Regular Schottische) count
	Right	Left	Right Together	Right.
	Left Heel (1)	Left Toe (2)	Left Together Left [3-Hop]	(Like Heel Toe Polka)
B	Right Heel	Right Toe	Right Together Right	only cross foot like in. Put your little foot.

Repeat A—then B or any variations you might think of.

The movement of the feet is a little tricky. To help count; use

1,——2,——123,

John Wald, St. Paul 4, Minn.



## THE TRELLIS

chorus variation

Ladies to the center, turn half about  
Join hands high, pretty side out  
Circle right, hold on tight  
Gents hook on when your pard's in sight (1)  
Hold that trellis, let it spin  
Ladies swing out, gents swing in (2)  
Cinch up the circle, you're goin' agin'  
Now the gents break left, take the left hand girl (3)  
Keep on circling round the world  
Then balance in and balance out (4)  
Break with the right, turn half about  
Balance in and balance out  
Break with the left, turn half about  
Balance in and balance out  
Break with the right and find your maid  
Promenade, boys, promenade

1. Gents join right hand with partner's right and corner's left — three hands together—arms straight and shoulder height (gent is in front of partner).

2. Reverse position of gents and ladies by breaking left hand with corner, hold tight with right with partner and turn forward — then join hands again with gents back to center and ladies on outside.

3. Join hands in circle, but keep position with gents facing out, ladies forward.

4. Balance forward and back, etc. as in other figures.

Original by Sandy Tepfer and Buzz Glass



## LIFE ON THE OCEAN WAVE

Singing Call: Folkraft 1004, Capitol 79-40202, both of these need rearranging Ford's Good Morning.

The head two gents cross over and by your opposite stand

The side two gents the same, and all join hands

Honor your corner lady, salute your partners all

Swing your corner lady and promenade the hall.

(There's a chorus while they promenade.)

Head two gents give right hands across and hurry up in time

Head gents give right hands in passing toward their opposites.

Back with the left, keep hold of hands, and balance four in line

They turn around, give left hands and take partners' right hands in their right. In this formation execute the step balance, step forward, step back, step forward again and

Break in the center turn halfway round, and balance that line again

Be sure that the women in turning halfway join left hands in the center.

Center break, swing partner to place and the same two ladies chain  
The ladies chain.

Be sure the dancers don't cut the swing short. They should not start the chain until the second call which is made at the first of the chorus music which is used for the chain.

Repeat for sides.

Repeat whole for a total of four times.

The Boston version calls for the gents to do a right elbow swing on the "right hands across" trying to get as far as possible and unwind the same amount for a terrific clog balance in line. Make the rafters ring.

As taught by Charley Thomas at the American Squares Schools.



## THREE'S A CROWD

Patter call: Any fiddle tune.

First gent and his pretty maid,  
Go down the center and promenade  
Divide the foot now ain't you smart,  
Split those corner couples apart

Simply stand between the sides

The lonesome pair with nothing to do

The fourth gent and the second lady — those cut out of partners by the appearance of the active dancers between the sides.

They'll swing home instead of you  
Same old gent and a brand new girl  
Down the center and away you whirl

First gent and fourth lady

Split at the foot from your lady fair  
And crowd in with the corner pair  
The lonesome pair will whirl away  
For three's a crowd any old day  
Now everybody swing and everybody whirl  
And all promenade your pretty girl.

As called and taught by Ralph Piper at American Squares School, 1950.



## MARY HAD A LITTLE LAMB

Patter call. Any fiddle tune. MGM Album L-13 recommended.

Head couples forward and back. Side two the same  
Head couples half right and left. Side two the same  
Head couples right and left back. Side two the same  
Head couples ladies chain. Side two the same  
Head couples chain right back. Side two the same  
Honors to your partner and on your corner swing  
Take that corner lady and promenade the ring.

Mary had a little lamb, she threw it in the well  
She took a stick of dynamite and blew it all to head couples forward and back  
Alternate chorus verses.

Mary had a little lamb, she put it on the shelf  
And every time it wagged its tail, it spanked its little self

Mary had a little lamb, you've heard this one before  
And so she passed her dinner plate and had a little more.

Mary had a little lamb, her father killed it dead  
And now Mary takes that lamb to school between her bread

As taught and called by Jimmy Clossin at American Squares Schools, 1950.



## WEARING OF THE GREEN

Singing call. Recommended record: MacNamara's Band Imperial 1143. There is no square dance record for *Wearing of the Green*, so Ye Editor set the dance to this record and now won'd call it to the original tune even when he has an orchestra.

Gentlemen swing with the corner girl, swing her up and down  
Swing the lady you just left, swing your partner round  
Allemande left on the corner, on the corner allemande all  
Swing the lady you just left, the best girl in the hall.  
Dosido on the corner, on the corner dosido

Dosido on your partner, on your partner dosido  
 Swing that corner girl again, swing her up and down  
 And take that selfsame corner girl and promenade the town  
 With 8 extra measures, call Promenade the other way back or Into the center  
 and out, do it again and this time shout, or some other figure to fill in.  
 As taught and called by Charley Thomas at American Squares School, 1950.



## FLOWER GIRL WALTZ

Waltz Quadrille. Singing Call. MacGregor 609. See also Ford's Good Morning.

Gentlemen turn with the right hand around

Gents star in the center of the set

Now turn your corners while you're homeward bound

Honor your partners and rock to and fro

Right hand to partner, step forward and back, forward and back

Honor your corners and bow very low

And it's waltz time, waltz promenade, my pretty maid, waltz promenade

Waltz time, waltz promenade, my pretty maiden back home.

Waltz in closed position once around the square

Second Verse

Gentlemen turn with the right hand around

Now turn your corner around and round

Twice around

Ladies cross right hands and circle to place

Honor your corner, bowing with grace

And it's waltz time, etc.

As taught and called by Ralph Piper, American Squares School, 1950.



## CUMBERLAND SQUARE EIGHT

This is an English folk dance and is not called. Beltona record.

1. Heads chassez across and back; sides the same.
2. Heads star with the right; back with the left; sides the same
3. Heads in basket, circle left; sides the same.
4. All two-step to left
5. Two-step promenade.

As taught by Fred and Mary Collette, American Squares Schools, 1950.



## A Few Hints For Even

### MORE FUN AT SQUARE DANCING

1. Plan every event CAREFULLY and well IN ADVANCE!
2. Publicize every dance and special activity EXTENSIVELY! Tell every member at least 3 times in 3 different ways!
3. See that every member has an important job at least twice a year!
4. Use a different committee for each dance—it might do any or all of the following—
  - a. Plan the theme as to decorations, favors, etc.
  - b. Decide on methods of having two mixer dances.
  - c. Select a guest caller (if one is desired.)
  - d. Serve as host couples—help guests fill dances.
  - e. Call the members before the dance.
  - f. Plan the dances (both folk and square.)
  - g. Provide the Master of Ceremonies for the dance.
  - h. Provide inexpensive light refreshments (at end of dance.)
5. Have good, well-planned mixer dances—not just circle mixers. Also use some novelty dances such as siamese or reverse dances.
6. Make a chartered bus trip to a neighboring festival. Cost is less than 1½ cents per mile per person. If trip is long enough, take along a shoe-box lunch and eat together on the bus.
7. Check up frequently on members who are absent or have dropped out of club—hold a reunion. Keep an attendance record.
8. Gather names of prospective square dancers and help teachers organize classes.
9. ALWAYS boost square dancing—support every activity sponsored by your square dance associations—tell everybody your club is the best and members have loads of fun on all square dance activities (and WE DO!!!)

# BOOKS

ADD 10c PER PACKAGE FOR PACKING AND MAILING.

- How to Organize a Square Dance in Your Community** by Nat Welch. A few suggestions, a few dances, Appalachian circle and squares, tips to callers. 25c
- How to Square Dance** by Rod LaFarge. A palm-sized booklet of basic instruction, figures and a few dances. 25c
- The Singing Caller** by Ann Hastings Chase. 15 square dances with accompanying music, instructions and suggestions, from Connecticut where they sing but don't rhyme. \$1.50
- All-American Square Dances** by Allemande Al Muller. A fine book giving 60 whole dances complete with music. Buy enough for the whole orchestra. 60c
- Square Dance Calls** by Arkie Woodchopper. This is also a music book, we stocked it because it contains Ragtime Annie (also known as Raggedy Ann and Raggin' On). 75c
- Hardings Original Collection of Jigs and Reels**. 200 pieces arranged for the piano and C instruments. It has long been a standard square dance collection. 60c
- Cowboy Dance Tunes** by Knorr and Shaw. Companion music book to **Cowboy Dances**, the leading square dance book. 75c
- Pioneer Collection of Old Time Dances**. Calls included for quadrille, lancers and Virginia Reel. Just music for the gavotte, minuet, varsouviana and others. 60c
- Dancin' a Round (Vol. 1)** by Osgood, Anderson, and Hoheisal. 23 couple dances keyed to phonograph records. 1.00
- Woodward's Dance Score**. Here is a chart for dances or calls. It is laid out with a place for each beat of each measure. For a square dance, put the word called in the space; for a round dance write in the movement. The result is that you have the exact instruction for the dance or call before you. 35 sheets for \$1.00.

## A Square Dance Dude Ranch

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**RICKEY HOLDEN**  
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May 28 thru June 2  
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Rickey Holden, 835 Erie Ave., San Antonio 2, Texas

I am still rather puzzled about Mr. Guy Merrill's comments in the January issue of *American Squares*—"Take the Boston Two-Step, do you know the English version? I can tell you in advance that it is not like the American original." It is my understanding that this is one of the English originals that has long been a favorite in England and was brought to this country in 1947 when it was introduced at the Community Folk Dance Center of New York by an Englishman. In several books we have clear descriptions of it as it was taught there—a delightful routine! We have seen one version of this dance that did not include the distinguishing characteristic—the pas de basque—and wondered why it was not called by another name.

Mr. Merrill also said that he did not have the "slightest idea" what was meant by "crotchet" and "quaver"—used in the description of this dance in an English book. Our dictionary defines a "crotchet" as a "quarter note," and a "quaver" as an "eighth note." It mentions something even more elaborate than a "quaver"—a (take a deep breath) "hemidemisemiquaver" which is a sixty-fourth note. However, we see no reason why we should scrap our dictionary. It is the first thing that enters our minds whenever there is any question about words.

Mary Collette

**Editor's Note:** We too were surprized. In connection with the Danceland 12" unbreakable records we're importing from England, we had the Danceland folks write up their dances for these records and their Boston Two Step was the same we do in Philadelphia.

## AMERICAN SQUARES

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11

If undeliverable for any reason, return postage guaranteed.

Perhaps you noticed that most records went up 10c each. **AMERICAN SQUARES IS AGAINST RISING PRICES.** Fortunately, we are in a position to try to do something about it. Just to be onery we've reduced prices.

### CANADIAN VICTOR

Well, we got to admit that we reduced the price on these to get rid of them. They are lousy recordings. But you won't be able to buy them anywhere else for 50c. Nor will you be able to buy other square dance records that cheaply.

50c

- 216569 My Darling Nellie Gray (calls) Rock Valley (calls)
- 216570 The Mason's Apron (calls), Fireman's Reel (no calls)
- 216571 Devil's Dream (no calls), Soldiers Joy (no calls)
- 216572 Opera Reel (no calls), Arkansas Traveler (no calls)
- 216575 Cowboy's Reel (calls), Uncle Jim (calls)
- 216576 Five Mile Chase (calls), Medley of Reels (no calls)
- 216578 Waltz Quadrille (calls), Acrobat Reel (no calls)
- 216579 Lord Saltouns Reel (calls), Haste to the Wedding (calls)
- 216580 Cullen House (calls), Old Time Reel Medley (no calls)
- 216582 Old Time Waltz Medley (no calls), Reel Medley (no calls)
- 216583 Father O'Flynn (calls), Little Brown Jug (calls)
- 216584 Buffalo Girl (calls), McDonald's Reel (no calls) 50c ea.

### BELL and UNITED ARTISTS

Yes, we want to get rid of these too. Not that they're no good, they are. **Sherrum** is a particular favorite of mine. But somehow people just haven't wanted them, perhaps because the names are queer. These are bargains at the price.

60c

- FS 8 Sherrum; Flop Eared Mule
- FS 11 Turkey in the Straw; Soldiers Joy

### APEX

Definitely there is nothing wrong with these records. This is no clearance. But we're getting them from Canada cheaper than the other records and we're passing the saving on to you. These are excellent records. Don Messer is one of the finest square dance orchestras we have heard. The records themselves are well played and recorded. If you're tired paying \$1.05 for square dance records, make your selection here.

65c

- 26220 Souris Lighthouse & Mouth of the Tobique; Favorite Polka & by the Fireside
- 26222 Big John McNeil & The Dusty Miller's Reel; Don Messer's Breakdown & Johnny Wagoner's Breakdown
- 26238 Medley of Londonderry and London Hornpipes; Ragtime Annie & Lord MacDonald's Reel
- 26272 Flanigan's Polka; Mockilmogies Reel
- 26276 Rustic Jig; Victory Breakdown
- 26287 Mother's Reel; Rambler's Hornpipe
- 26290 Soldier's Joy; Flowers of Edinburgh
- 26291 Firemen's Reel; St. Anne's Reel (Probably the best.)
- 26296 Silver and Gold Two Step; Highland Hornpipe
- 26298 Lamplighter's Hornpipe; Billy Wilson's Clog
- 26299 Half Penny Reel; Patronella
- 26302 Honest John; Mississippi Sawyer
- 26310 Tuggerman's Jig; The Money Musk
- 26311 Fisher's Hornpipe; Durang's Hornpipe

**Square Dance Timing and Rhythm** by Charley Thomas. Did you ever think thru the job of putting the call to the music? Why do you call what, when? Here is a careful examination of the caller's art that every caller should read and study whether he has been calling for years or is just starting. But this booklet is not for sale. It can be secured only by sending in two subscriptions to **AMERICAN SQUARES** at \$1.50 each.