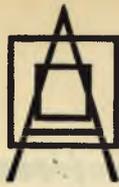


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AMERICAN SQUARES



10 cents

February 1948

Pet Peeves

Do you have your pet peeves in square dancing? Certainly you do. And so do we all.

How many times have you cursed the egotistical, show off caller who calls "to hear himself call". He's the fellow that irregardless of guests and beginners, calls the most difficult and complicated dances, and is particularly delighted when he gets everyone mixed up. His enjoyment (but no one else's) reaches its height if he can mix a visiting caller with one of his own crack pot calls. I suggest a soundproof cell, with a phonograph playing his own recordings endlessly for this individual. But even that would not be his just deserts.

Then how about the dancers (male) that insist on twisting and turning the girls in so many ways, that they would have to be a contortionist in able to follow. This detracts from the grace and beauty of square dancing, and makes things miserable for the girls. Boiling in oil would be too good for these fellows.

How about the self styled caller, usually with no standing of his own, that insists in calling the dance himself while he dances, even though there is an excellent caller leading the dance. He generally succeeds in getting the whole set mixed up, since he can't possibly pay attention to the caller, besides drowning him out with his antics.

Then there are the wrestlers that have to show off their manly strength by "cracking the whip" in a grape vine twist, or swinging the girls off their feet. This fellow insists that **circle four** be done at top speed, the faster the better, and **pop that lady to the next** means to throw her as far as possible across the room.

(Continued on page 15)

* * *

AMERICAN SQUARES Vol. III No. 4

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Send in your articles, dances, notes and comments for publication.

Television

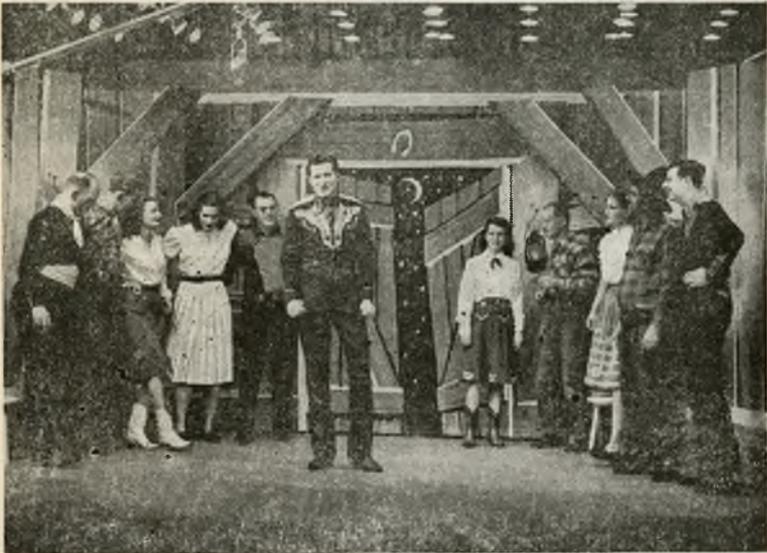
I had met Mac Maguire (I tried to get him to make some square dance records without calls) prior to the time he walked up to me at the Camden Y as the dance was closing.

"Do you have a bunch of dancers who are good enough to do square dances on television?" he asked.

"I have the bunch that won the Middle Atlantic Square Dance Contest," I informed him.

"Well, you know, I think that that is just what I need to pep up my show. Let me talk to them, will you?"

Of course we were interested in dancing on television, particularly when we found out that we should be paid for it. The catch came when we discovered that we would have to be at the broadcasting station at three in the afternoon. However, we got enough lined up for the first broadcast and I arranged to get different ones each time so the same dancers wouldn't have to take off from work and so we'd all get a chance to dance. Mac and I appointed a conference date to thrash out the details and we went home to tell our friends to make reservations at the nearest saloon (or other television set) to see the show next Thursday.



Left to right: Charley Thomas, caller, Elmer Taylor of the Camden Y., Franny, Doris Evans of the Y., Squeezezy, Mac Maguire, the big boss, Jenny, John Veneski and Bobby Thomas, of the Y., Uncle Jim and Fiddlin' Doug Evans. The personel and the costumes have changed since this picture was taken.

Our first problem came from the studio. The set is too small. Mac already had six entertainers on the show. Myself and eight dancers would make a total of fifteen and the television screens are too small to show that number, and the scenery on the set is too small to hold them. They can't go on and off the stage during the program. You'll just have to cut down on the number.

Mac had the answer to that. I would teach him and three of his entertainers to square dance. (Omgicsh!) That was the only solution and I've done my best, but I'm glad that none of you experts outside of the Philadelphia area can see us, even now that we have five dancers to three professionals.

The studio is in what struck me as a small room, about the size of my living room at home. At each end is a set of scenery. In the middle are the two cameras. These are large square boxes about 2½'x1½'x1'. They are mounted with a seat directly behind them on small trucks so they can be moved around and aimed at either set. The wires leading to the control room are as thick as fire hose. During the show a camera man looks into each camera keeping the performers continually in focus and changing from long-distance to close-up lens as necessary. Another man runs each truck around to get different views and cranks the camera up and down to get angle shots. In addition there is a coach who stands behind the cameras and signals the players to draw out the action, to pep it up, to come forward on the stage, how much time there is left, etc. Each of these five men wears ear phones and acts according to directions from the producer who sits in the control room.

The producer has before him three screens. One shows the picture from each camera and the center one is the one that is on the air at any given moment. The producer selects which of the pictures is to be broadcast.

All of the music is recorded. Petrillo says that if they want live music they have to have fifteen musicians and the stations can't afford it. So when Mac or Jennie sings, the song is recorded and they only go through the motions. (Apparently they don't class my singing calls as singing.) However, to look at only one person during the three minutes or so a song takes, gets tedious. So while one camera keeps focussed on the singer the other pans over the rest of us getting reaction shots, and the cry of producer, coach and everyone is for more reaction to make it interesting. We do our best. We dance to the music, do appropriate actions (Just watch for the hankerchiefs when the Harmony Rangers sing *Wave To Me My Lady.*) and we think up elaborate pantomimes to work out during the songs.

The trouble with the pantomimes is that we can never be sure that they are going out over the air. We think them up and present them and either spare camera isn't pointed at us or the director chooses to send the soloist at that particular moment. They lost a water pistol duel, a scrap over the stool Biz was sitting on and many others. On the other hand Jean Evans and I stole the show one evening when I in my character of hayseed farmer, complete with goatee, made love to her. Oh, well,

(Continued on page 14)

Teaching Square Dancing

By Larrupin' Lou Harrington

Editor's note: This is the first of a series of three by Larrupin' Lou, written especially for those of you who would like to teach, but are not as yet teachers. Elsewhere, in the **Beginners Corner** you will find some of the simple dances recommended in the text below.

SIX FUNDAMENTALS

1. Promenade (after honor and circle)
2. Swing (buzz step)
3. Allemand left
4. Grand right and left
5. Dosido
6. Right and left through

SOME BREAK OR CHORUS

MOVEMENTS

1. Two little ladies dosido
2. Doceydoe Western
3. Dopasso (Texas doceydoe)
4. Ladies chain
5. Half promenade
6. Rip and snort

The six fundamentals are presented as I do it in three separate lessons. Lesson one, incorporating fundamentals one and two only, may use such simple dances as **Marching Through Georgia**, **Ladies to the Center**, **Back to Back**, etc. Lesson two adds on fundamentals three and four, and using these we may do many of the more complex dances such as **Circle Four-Six-Eight**, **Swing that Girl Behind You**, **Down the Center and Cut off Six**, **Spanish Cavalier**, etc. Lesson Three adds on the final two fundamentals, using almost all of the well known dances: **Lady around the Lady and Gent Solo**, **Wearing of the Green**, **Captain Jinks**, etc.

Author's note: (In praise of folly) This training program is the result of work and study of the training problem. It is probably only one of seven to seventy teaching methods which might be written, but so far have not been written. Undoubtedly experienced dancers (but who never have attempted to teach) might sum it up in one word: **nuts**. Therefore this is not written for the experienced dancer, or for the teacher-caller who has developed a satisfactory teaching technique of his own. It is intended for **new teachers and (new) beginners**. Finally, did you ever hear of the engineers who were stumped trying to get a big truck loaded with bulky machinery under a low viaduct? A highschool lad let the air out of the tires and the one inch clearance needed was provided. "Us experts" may learn from one another.

LESSON ONE

Form a ring of four couples, nine to ten feet across (not more and emphasize this) with the lady on the gent's right. Join hands to form proper sized ring and let go, partners standing close together. Ring has now become a **square**. Number the couples, number one being with their backs to the music, two, three and four on around the ring counter clockwise explain who are partners, (the lady at your left hand) (the lady at your right side), who are corners, and opposites (the lady across the set). All couples should be square with the four walls, or with the caller.

Now explain **honor partners** (gents bow from hips, not neck, ladies curtsy) **honor corners** and **circle left**. Walk with a light springy step. Walk: Do not sashay sideways, hop, skip or jump. The movements should

be smooth and not choppy. (And I hear someone say, "Oh, for heaven's sake, is it necessary to write all this?" Answer: **Yes, it is, and I don't mean maybe.**) Now circle right back to original places (emphasize this) and **promenade**. Here demonstrate the promenade position. (Gent's right arm over lady's shoulder holding her right hand, left hands joined in front of gents) Skating position for children. (Editor's note: The promenade (rhymes with maid) demonstrated above, is the **Eastern promenade**. The so called skating position is used in the West. Just for fun, we looked up the promenade in twenty or so books and found these variations: Joining hands in front, with right hands over left—10 (McNair, Burchenal, Shaw, Sumurall, Lovett, Durlacher, Foster and others); same with left hands crossed over right: 1 (Greggerson); right hands joined over lady's shoulder, left hands joined in front: 6 (Including: Tollman and Page, Gowing, Arkansas Woodchopper); inside arms back of partner: 1 (Maddock); inside arms locked: 1 (Ryan); gents right arm around lady's waist, her left hand on the gent's shoulder, gents joining left hands in center: 2 (Muller, Chase) While some of these are just variations of the two main forms which we have chosen to call Western and Eastern, it all just goes to prove—**nothing**. Which is the **right way**?)

End the **promenade** by turning partner into place (demonstrate) and step back two steps, a little bow and face the center of the set.

Now let's repeat all this without music, then with music, 110—120 metronome count. (More than 120 is too fast for beginners)

The **Swing**. Explain and demonstrate (teacher alone) the **buzz step**, in slow motion. Stand facing the center, turn right foot one quarter turn, bring left toe even with the heel of right foot, transfer weight to ball of left foot, (the left does not go down to full flat foot) turn right foot one quarter turn again and repeat for a total of eight times which brings you back facing the center with two complete swings or turns. Now do it again somewhat faster, remembering to relax (not bend) the knees. This does not mean to bob up and down, just kink the knees a little so there is ease of motion. **Remember, never pass the left foot in front of the right in the buzz step.**

Let's demonstrate the **swing** in another way: Walk straight ahead with a shashay step (i. e. the right foot always stepping ahead, and the left foot coming up to, but never ahead of the left). for four steps. Continue, turning very sharply to the right with each step you take with the right foot, bringing the left foot only up to the right. That's the **buzz step**. Visualize the whole thing by having the teacher swing with an experienced dancer.

Now have all face to the left and walk ahead with the right foot ahead shashay step, while you check and see how many are walking with their left foot ahead. (There will be some) Stop. Now start counting four with the sharp turn to the right.

Again demonstrate the correct way to swing with partner, have all select their partners and swing without music. Then try with music (Metronome 120). Important: The right foot is flat on the floor, the left

(Continued on page 8)

The Callers Corner

By C. D. Foster

Author of Foster's Square Dance Cards

We have talked about the callers, the dancers, and how they should do and how they should act toward each other, and now I want to talk about the most abused bunch connected with the square dance, **THE MUSIC.**

If there is a big crowd, and the dance is a howling success, the club, or the caller or someone gets the praise. If there is a "flop" they know just exactly where to lay the blame. They lay it on to the music.

I grant you, that many times it is the fault of the music, but not always. I have known an orchestra that was first class in every particular when it came to playing popular music, and then when they tried to play for a square dance they were absolutely "punk."

Let us see why. In the first place they did not have the right instruments. In the second place there is a peculiar tempo and rhythm to old time dance music. One of the best known musicians in the country was alternating with me on the radio, and after I had played fifteen minutes, and he had played fifteen minutes and we were standing around talking, he said to me something like this. "Personally, I do not think that, from a real music standpoint, there is anything to old time music. Especially that can be learned, it is just an art or a gift, and I am free to say that my orchestra cannot play it." Now this orchestra leader, lives here in Colorado and we had a summer home not far apart. If I should give you his name you would know him well. He attended many of my square dances and after that he never missed a dance.

I received a letter from a fellow a few weeks ago and he was complaining that there was no square dance music for sale in the town where he lived. I told him that there were many such books on the market. About a week ago he came to see me and I found that what he was trying to get was not square dance music at all, but was certain numbers that he had heard and had been asked for by the callers. There you have what I am trying to get at. The callers expect a group of musicians to be able to play any old tune that they have "fixed" a call to. It may not be a dance tune at all. It may be, and is, in many instances some foreign number which the musicians have never heard of.

One singing caller came up to me last week and wanted us to play a certain tune for him. As it happened, we had the music and it was written in "G". He said he could not sing in that key, but wanted us to play it in five flats. Ye Gods and little fishes, what could an old time orchestra do, with square dance musical instruments, transposing a familiar tune from "G" to "D" Flat when we had but one copy of the music? Yes, callers can make it miserable for the musicians.

I was playing for a square dance last Friday night and they had five square dances, one right after the other. The last caller was one of those long winded fellows and called a change that lasted a good fifteen

minutes. The musicians were completely fagged out and we actually walked off and took a rest. What is your opinion? Do you think the music was "good" for this last square? You guessed it, it wasn't.

I was playing an alumni dance not so long ago and the manager rushed up to us and asked us to play their "pep" song and then follow it with their college song. Did we know it? Of course not, we could not be expected to know every college pep song and college in the United States. Yes, you guessed it again, they did not think to bring the music along. They expected us to be able to play it without the music.

This not only applies to college dances or alumni dances but it also applies to "foreign" dances. One orchestra cannot play all the foreign music that is used in every community.

Now I can hear you say that does not fit into the **Callers Corner**, but think now, does it? The caller must have the best possible co-operation of the music and to get this, he should give the music some consideration. Yes, it is a give and take proposition, and you as a caller should not expect to do all the taking. Think over the proposition and govern yourself according to yours and the musicians best interest. This interest will benefit your club as a whole and each individual dancer as well.

* * *

(Continued from page 6)

foot working on the ball of the foot only. Two full turns for each swing—one not, not three: just two.

Now let's tie all this together: **Honors, circle, promenade and swing**, face the center. Repeat with music, until all dance smoothly. (120 metronome)

DANCE NUMBER ONE

Figure:	Marching thru Georgia (see Beginner's Corner)
Music:	The same
Break:	Swing your partner, promenade, Balance away, together and swing.

Your folks are new at this. It's work, not play as yet. Stop after the training and one dance. Rest five minutes or so, answer questions or explain to those who need help, then do a second dance.

THUS ENDETH THE FIRST LESSON

(Editor's note: Elsewhere is presented the break movements, all tied together in Larrupin' Lou's **Sicilian Circle**. This is an interesting and pleasing dance in itself. The second and third lessons will be printed in the March and April issues.)

* * *

We are sorry to learn of the death of Bob McClary, a very fine caller from Farmers Branch, Texas. He has two records in the Library of Congress: Sally Goodin and the Girl I left Behind,

* * *

Why don't you share your favorite dances with others by sending them in to **AMERICAN SQUARES** for publication.

Beginners Corner

This month we present **Marching Thru Georgia**, another popular singing call. This is a dance that is fun for all, and unlike a lot of dances, is also fun to call. Everyone is dancing most of the time, and the figures is quite simple to execute.

MARCHING THRU GEORGIA

Warmer upper:

All join hands and circle left, circle left around,
All the way around you go,
And do the same old thing,
When you get to your back yard,
You stop and take a swing,
Swing like we used to in Georgia.

(All join hands and circle left to places and swing)

Join hands and raise them to the center high,
Now back again, and raise them to the sky,
Allemand your corners all,

(Gents give left hands to their corners, turn them all the way around, faces his partner)

And swing your partners high,
Swing like we used to in Georgia.

Figure: First lady promenades the inside of the ring,
(First lady marches around the inside of the square)

When you get to your back yard,
You stop and take a swing,

(When she gets back to place, she swings)

Everybody raise left hands and march around the ring,

(Everyone circles left around the ring with their right hand on the shoulder of the person in front of them, (for the ladies it's her partner, gents, his corner) with their left hand in the air)

Like we were marching thru Georgia.

Hip, hip hooray! You're going the wrong (right) way,

(Everyone yells, "hooray", and if the caller says you're going the "wrong" way everyone reverses direction and goes back the opposite direction, with right hands in the air, and left hands on the shoulder. If the caller says the "right" way, keep on going the way you are.)

Hip, hip, hooray! You're going the wrong (right) way,
And when you get to your back yard,

You stop and take a swing,

Swing like you used to in Georgia.

The call is then repeated with the second, then third, and fourth ladies promenading the ring, ending up with the warmer upper again as a break. Then the whole dance can be repeated with the men promenading. As with most old favorites, there are many variations, and this is but one of many. If you know of any more, send them in, we'd like to have them.

VIRGINIA REEL

The American Virginia Reel is a derivation of the English Sir Roger de Coverly, and has shown age-old popularity in the United States. There are two main ways of doing it: with all the dancers simultaneously performing the figure, and with just the head and foot couples performing the figures. Both are described below.

Formation: Sets of four to eight couples, gents on one side and ladies on the other. All of the set is to the right of the head gent, and to the left of the foot gent. **Music:** The music is in three parts, and should be timed with the progression, although one piece such as *Irish Washerwoman* can be used thruout. The figure should have 6—8 time with pieces such as *Rig a Jig Jig* or *Irish Washerwoman*. The reel should have a reel, such as *Mrs. McLeod's Reel*, and the march should have a march; *Anchor's Away* etc. Ford's book *Good Morning* has an especially good arrangement of the music.

Figure: Everybody, forward and back,
Right hands round,
Left hands round,
Both hands round,
Dosido, (back to back)
Head couple down the center and back you go.
Right to your partner and once and a half,
You reel down, you reel down, you reel down,

(Active or head couple takes hands with his partner and slips down the set and back. He then gives her his right arm and reeling her once and a half around, breaks in the center, giving his left arm to the second lady while his partner is doing the same with the second gent. They meet again in the center, turn once around with their right arms locked and then give left arms to the third couple as before, and so on down the bottom of the set.)

March: Back to the head and cast off,
March and form your arch,

(Active couple returns to the head of the set, and the gent turns to outside of the set and marches to the foot of the set forming an arch with his partner who has done likewise, the other couples passing under the arch, and moving to the head of the set. The second couple is now the head couple, and each couple has moved up one)

Now you are ready to repeat the dance, and you continue until each couple has had a chance to be the head couple. The second way to do the Virginia Reel is like this: The head lady and the foot gent do each figure together followed immediately by the head gent and foot lady repeating the same. The remainder of the dance is done as above. This is not as popular with beginners as the first way, since only the head and foot couples are dancing at once.

—Lyman Lewis

Directory

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ILLINOIS:

Larrupin' Lou Harrington, 1131 Harlem Blvd., Rockford

NEW JERSEY:

Charles Crabbe Thomas, 121 Delaware St., Woodbury

NEW YORK:

Paul Hunt, 136 Emery Avenue, Hemstead, 10

Piute Pete, Greatest Hog Caller East of the Rockies, 53 W. 8th St.,
New York 11. (11)

TEXAS:

J. Cal Moore, 705 So. Oakland Blvd., Fort Worth, 3

ORCHESTRAS

CONNECTICUT

King Street Pioneers, Gene Brundage, manager, Danbury, Conn. (12)

NEW JERSEY:

The Swing 'em High Orchestra, Al Pancoast, Woodbury Heights

* * *

The Round Table

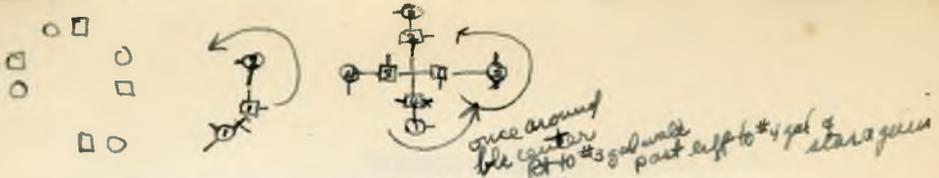
Problem: How about some big circle mixers for two or three hundred people? My square dance parties are one night stands and I like to have a few new changes at my beck and call.

Coreb Echols, Chicago, Ill.

REMARKS: Tht one I favor and use to teach the swing is done to the double circle gents facing out, ladies in. With gent's left foot Heel, toe, (back of right foot), heel, toe; slide (to gent's left), slide, slide, pause; now back the other way, heel, toe, heel, toe; slide, slide, slide, pause; clap right hands, clap, clap, pause; clap left hands, clap, clap, pause; clap both hands, clap, clap, pause; slap knees, slap, slap, pause; swing your partner; ladies stay put and gents move on to the left to the next lady and repeat. Anyone else have any suggestions?

PROBLEM: Please tell me what in general the 91 dances in *The Country Dance Book* consist of. Butch Nelson, El Paso, Texas.

REMARKS: The book is pure New England. After the introduction remarks and general instructions: the grand march, and the Sicilian Circle, 9 prompted quadrilles of three changes each, and two singing quadrilles, 35 contras divided into jigs, hornpipes, reels and hybrids (though what puts a dance in any class is more than I can figure out); then couple dances, polka, heel and toe polka, polka mazourka, gallop, schottische, five step schottische, two step, military schottische, military polka, military two step, and then thirteen "Freaks and Furbelos".



Dances Contributed

STAR CHANGE

One cry that is heard quite often is: There just aren't enough changes for the experienced dancers. About all we have is the allemand left, with a grand right and left, the elbow swing, and a few others or variations of these.

While I was in Colorado Springs last summer, I ran across two new changes, one of which, the Star Change, is reproduced below. Both of these are originals of "Pappy" Shaw, who originated them for use with his demonstration group. Although I found them in common use in all of the groups I visited around the Springs, to my knowledge they have never been published. Perhaps Pappy will add them to his book *Cowboy Dances* when he revises it. Used by permission of Dr. Lloyd Shaw.

It's allemand left, and there you are,
 With a right and left, and form a star.
 Just remember where you've been,
 And right and left, and do it again.
 Gent swings out with a right to his pard,
 And swing her around, a little bit hard.

The allemand left is done as usual, and you give your right hand to your partner and your left hand to your right lady (as she comes round) as in the grand right and left. Here, however, you hold on to her left hand (gents) and all gents swing into the center and form a right hand star, revolving counter clockwise. Now if you have completed this movement correctly, the ladies will be facing the direction they are moving (counter clockwise) while the gents will be moving backwards, and facing the opposite direction.

*only do this with
 short + left ladies*

On the call **Just remember where you've been**, the gents break in the center (still holding left hands) moving forward (as in a grand right and left) giving his right hand to his opposite girl, left hand to his corner, which he holds and swings into the center with a star again as above.

To end it up, the gent swings around as before and gives his right hand to his partner and then swings her and promenades home.

Try it with one of your advanced groups. It is a lot of fun to do, and after all, that is why we square dance. Incidentally, if some of you Eastern Square Dancers think you are good, and know all about square dancing, just come to Colorado Springs to any of the "open" dances, such as Bud Udick's at the Broadmoor Hotel, Rae Hope's or Bob Cook's and you will find yourself left far behind, trying to keep up with Shaw's youngsters. I know—it happened to me.

—Frank Lyman

* * *

The National Folk Festival will again be held in St. Louis this year April 7—10. Miss Knott and Major Pickering may be reached at the National Folk Festival, St. Louis 1, Missouri.

Notes

SAN GABRIEL, CALIFORNIA

The City of San Gabriel in California is certainly dance conscious.

Out of San Gabriel comes the Do Si Do Club with 80 members, which is now in its third year, Carl Myles being the caller. This Club has gained considerable publicity being featured in the Pasadena Star News, the Los Angeles Times, and also the national magazine, Better Homes and Gardens.

Out of San Gabriel, too comes the San Gabriel Circle Eight Club, which won the contest in October at the Hemet Fair and Festival and also went home with first honors from the contest at the Farmers Market in November, competing against 11 other squares. This club is doing outstanding work dancing for hospitals, shut-ins, benefits, etc. Carl Myles also calls for this group.

San Gabriel has many other square dance minded groups, among them the group sponsored by the local branch of the American Association of University Women, with Jack Rinehart calling, and the Allemanders, Jack Hoheisel calling.

One of the Parent Teacher Associations in San Gabriel has for two years now sponsored a square dance for the seventh graders of the school, which has proven very successful.

Yes, San Gabriel is certainly square dance conscious!

—Margaret Stoppel
San Gabriel, Calif.

MILWAUKEE, WISCONSIN

Square dance classes are held every Monday and Tuesday evening at the Wisconsin Avenue Social Center, and Friday evenings at the Victor Berger Social Center under the ever popular Mel Schoeckert, who has been teaching folk and square dancing in the Milwaukee area for some 19 years. Other classes are scattered over the city: Lapham Park Social Center, Seifert Social Center, Vieau Social Center, Kuney's Barn and others.

Besides the Milwaukee Festival (reported on by Larrupin' Lou last month) two other parties stand out among December activities: December 5 at the Victor Berger Social Center and a Christmas party December 17 at the Wisconsin Avenue Social Center with some 200 in attendance. The former was attended mainly by Garfield Park square dancers, products of the summer classes held there by Mel Schoeckert assisted by Howie "Jay Bee." The latter is a former Michigan Hill Billy and one of the newest callers in Milwaukee.

* * *

Walter Grothe, of San Francisco, president of the Folk Dance Federation of California, extends an invitation to anyone visiting California to attend their monthly festivals or any of their groups. So look them up, when you're on the West Coast.

(Continued from page 4)

we'll put the others in again and again until they are broadcast.

The set was larger than we expected and has extra flats on the wings making entrances. There is just room for a jammed in square dance and a trio at the same time. It is beautifully painted of a barn interior complete with milking stools. (No hay; fire hazard.) But as we viewed it the first time, there seemed to be something missing. It took me a week to discover that the trouble was that it was all in black, white and grey. Colors don't go out over the air so why use them. (And is that a boon to Mac. His shirt and tie clash so they'd shut off everywhere.)

Mac warned us about the lights. He always brings an extra undershirt to go out into the cold. The ceiling is covered with those small floodlight bulbs that have reflector and everything built in. They can't be more than a foot apart in any direction. I started to count them for this article and gave up. The heat was bad during the first rehearsal, but I didn't think it warranted an extra undershirt. And then they turned on batteries of two-foot flood lights, three on each side of the set! The perspiration streams off us—and we daresen't mop our foreheads, that would give it away.

Mac is used to working his radio shows without a script and we did our first without. However, he has an annoying way of embarrassing newcomers. During our first show he gave Elmer Taylor one line: "How about a song Mac?" On three rehearsals, Elmer missed it and all during supper he kept saying over and over again, "How about a song, Mac? How about a song, Mac?" "What'll you have?" Elmer's chin dropped. "Why, er, ah, what do you have?" So we started laying for him. Mac's nobody's fool and his years of show business have sharpened his wits. So we would think up one remark for the rehearsals and then use another for the program.

During the Thanksgiving rehearsal, I told Mac that his singing was grand, wonderful, swell—in fact, it was a howling success. Mac snapped back with, "Well, as grade A wolf, you ought to know." So for the show I told him that his singing was grand, wonderful, swell and I thought I could get him a job. Mac said he'd appreciate that. "Yes, the siren on our fire engine is broken and if you'd only sit on it and sing as we went through town the boys would appreciate it."

Elmer scored once and I scored twice and then Mac started writing a script. Guess who takes the short end now. (To be fair, I think the director told him to write it.)

CONTINUED NEXT MONTH

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Book Reviews

by Doug Durant, Jr.

ALL AMERICAN SQUARE DANCES
by "Allemande" Al Muller -----50c

'W'ay back when I was first really bitten by the square dance bug I started to look for books about it. Since I was living up in the Adirondack "Wilderness" at the time, I naturally turned to the Sears and Roebuck catalogue to see what they had to offer. I sent for it, and novice that I was then I didn't realize that there were so many dances and variations and I was consequently disappointed when I didn't find all the dances exactly as I knew them.

"Allemande" Al has a lot of material packed into this booklet—most of it very elementary. He gives you everything from hints on the etiquette of the dance to the type of clothing to wear. In spite of his extensive coverage he tends to be guided by local customs. He claims, for instance that you can never *allemand left* your own partner, nor do you *circle left or grand right and left* for the second, third or fourth couple if it appears at the beginning of the call. He makes up a few suggested sets, but doesn't bother with the introduction, last two changes or dances because, he says, "we know each other fairly well by now, don't we?" He gives simple arrangements of the tunes for each dance with provisions for piano, fiddle, guitar, etc. He devotes the last part of the manual to the other dances—contras, long ways, and round dances such as the waltz, polka, and schottische and lists the appropriate music.

The author has bitten off quite a bit in this book, but he does a fair job of chewing it. It is an elementary treatment of square dancing and should be very helpful for beginners, but it doesn't offer too much to the "old timers."

* * *

(Continued from page 2)

I won't linger on alcohol mixed with square dancing, everyone knows how offensive that can be, but just as evil can be the fellow that insists on smoking while he dances. This pyromaniac dusts everyone liberally with ashes, sings the girls hair, and not occasionally burns some one. And who likes to have smoke blown in his face everytime he does a *grand right and left*?

You can think of many other pet peeves (send them in to us) but the one I think most offensive to me is the girl that dances with a sodden handkerchief in her hand. Besides being a health hazard, who likes to grab hold of a wet sponge everytime they do an *allemand left*? A word to the wise is sufficient (she'll usually park it in her partners pocket), but if this fails BOYCOTT her by not taking hold of her hand when it's offered with a handkerchief. She'll soon catch on.

The sooner we rid the pests and show offs from our dances the sooner we'll all have a good time and a lot of fun.

—Lyman Lewis

Letters To The Editor

Dear Sir:

I would like to say, that in regard to the mixing of squares and round dances, in this part of the country there are only two dances within 50 miles that have just round dances, while the "square dance" as such is unknown. Almost all public dances are mixed with good results. Usually we use three rounds and three squares (three changes or a contra) throughout the evening.

John Graham
Springfield, Vermont

* * *

Dear Sir:

I thought maybe you might be interested in the Junior Barn Dance Program which we have each Wednesday. There are over 600 students who are leaders meeting in eight different groups each month who are trained in the program covered in a bulletin. They receive a copy of the bulletin and each teacher of these grades, four, five and six, also receive a copy of the bulletin. These trained leaders then, under the supervision of the classroom teacher, train the other boys and girls of their room.

We broadcast four dances each Wednesday morning and the schools tune in on the program. We have approximately 5000 boys and girls dancing in hallways, basements and auditoriums throughout the city at the time of this broadcast. There are a number of schools and communities within reach of the broadcasting station which also are taking advantage of the program.

Our Audio-Visual Education makes a master transcription of the program as it comes over the air and then he produces records for the schools that they may obtain by request in order that they may use the program at times other than the regular broadcast.

If schools which receive your publication would be interested in additional information, just ask them to write to Bob Hager, Director of Physical and Health Education, Tacoma Public Schools, Central Building, Tacoma 1, Washington.

— R. H. Hager
Tacoma, Wash.

* * *

Dear Sir:

. . . . Square dancing plays an important part in the activities of the Folk Dance Federation of California and I hope that you will devote some space here and there to federation activities in your magazine. Our federation has now 110 member clubs with a total membership of over 10,000 active dancers. Our monthly festivals are usually attended by about 2000 dancers, all in costume. I hope that some day your way will lead you to California so that we can show you our activities here. In the meantime will you make it known in your magazine that any eastern folk or square

dancer visiting California will be a very welcome guest at our groups and festivals.

William Grothe
San Francisco, California
President of the Folk Dance
Federation of California

* * *
Editor's note: We want to express our thanks to the many, many readers who have expressed their approval and congratulations over the printing of AMERICAN SQUARES. We are always open to criticism, constructive or otherwise, and space permitting, we'll print your letters. It is only by criticism that AMERICAN SQUARES can grow, so send in your comments, suggestions, and articles, and make AMERICAN SQUARES, truly YOUR magazine.

* * *
LOST ORDER

Someone from Lodi, California, put in a big order for books and sent a check. Unfortunately we deposited the check and they did not sign the letter. Anyone knowing to whom the books belong is requested to let us know so we can send them off.

* * *
Charley Thomas will run a class for callers at the Y. W. C. A., 18th & Arch Streets, Philadelphia, Pa. on Monday evenings at 7:30 starting February 16, 1948. The charge will be \$6.50 for a course of eight weeks. Make reservations at the Y.M.C.A. attention of Miss Marion Warner.

* * *
Lloyd Shaw writes that his round dance book is in the hands of the publishers and will be published in about six monthss. He is planning a trip East with his dancers the last of March.

* * *
We are pleased to announce that we have added to our record sales department Krantz No. 1009, MacNamara's Band and Waiting for the Robert E. Lee by the Durning String Band. MacNamara's Band is particularly helpful and can be used for Gentlemen Swing with the Corner Girl which Woodhull put to Wearing of the Green.

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LARRUPIN' LOU'S SICILIAN CIRCLE

In the material assembled for TEACHING SQUARE DANCES, there was listed a group of movements entitled breaks or choruses. These breaks listed with six fundamentals are used often, and of course there are others. While all of these need not be learned at the first session, they should be learned early in one's square dance experience. I have found that a good way to learn them, to teach them and to practice them and to have fun with them is to dance them in a Sicilian Circle. Just remind the dancers to remember the direction they are travelling—which is a good thing in walking across the street, driving a car, or just living a more or less decent life. Sets ready? Let's go folks.

Honor your ladies, right and left,
Swing the one that you love best.
Now circle four, oh, circle four,
Break that ring with a dopasso,
Partner by the left and all the way around,
Corner by the right as she comes down.
Balance and turn and make your ring,
And circle again while the birdies sing,
The two little ladies dosido,
And gents walk around on heel and toe.
Now the ladies dip and the ladies chain,
All the way across and back again.
Then it's four hands up and away we go,
With a do cey, cey, and a cey doe, doe,
A little bit of heel and a little bit of toe,
With a half promenade, that's me and you,
It's buckle up four with the next two.
First couple rip and snort,
Tie 'em in a knot and cut 'em short.
And everybody swing. (repeat ad lib.)

This is a really swell dance, and will make the beginners "hump" to figure it out and keep up with the show and caller. Some old hands will do more than ordinary listenin' to it too the first time or two they do it.

So promenade, oh, promenade all,
You know where, and I don't care,
'Cause you're through and I am too.

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Shipped express, collect. No less than 3 records per order. 25 cents per package for packing and handling. We will ship C.O.D. if you desire and we recommend it.

ELECTRONIC, set of three 10" \$5.00. **Raggedy Anne, Buffalo Gals, Hoedown; Varsouvienne, They Cut Down the Old Pine Tree, Put on Your Old Grey Bonnet, Two Step; Electronic Schottische; Rye Waltz; Black Hawk Waltz.**

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Al Brundage, caller, Folkcraft Country Dance Orchestra, Album of three, \$3.47.

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PARAMOUNT Album II. **Buffalo Bal, La Varsouviana, Ragtime Annie, Tucker's Waltz.** \$5.80

PARAMOUNT Album III. **Arkansas Traveler, Texas Schottische, Soldier's Joy, Home Sweet Home.** \$5.80

IMPERIAL Album FD IX. Harley Luce and his Orchestra. **Under the Bamboo Tree, Spanish Circle, Glowworm, Rye Waltz, Veleta Waltz, Cotton Eyed Joe, Moon Winks California Schottische.** \$4.36

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By Lyman Lewis

(In preparation)

So many requests have been received by the Editors of AMERICAN SQUARES for a book devoted to the singing call that the Editors decided to prepare one themselves. Besides a history of American square dancing, and a running commentary, the book contains many of the popular singing calls and their variations, with many original and new dances. Your square dance library will not be complete without this book. Available in the Spring of 1948.

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