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# AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



HAPPY NEW YEAR

January, 1949

Ted Sanner  
16 Pleasant St.  
Revere, Mass.

## The Magazine

I have been writing Part III for C. D. Foster's **Learn to Dance and Call Square Dances**. It is to be entitled **Singing Calls**.

What horrified me was the long list of calls that I thought should be included for which no record was available. The records issued are mostly fiddle tunes for straight calling. There must be ten **Soldier's Joys**. Lately **Chicken Reel** and **Devil's Dream** have been issued and reissued. But there are few good records for singing calls.

And this ignores the fact that I could use one fiddle tune for a whole evening and call a different dance to it each time. Yet we're flooded with fiddle tunes and duplicates.

A singing call is different. There are at the most two or three different call for each tune. We need many records of different tunes so we can give our dancers the new dances. What do we get? Fiddle tunes.

**Hinkey Dinkey Parley Vous** has been a favorite for years; I know of two dances to it. But no one has recorded the music without calls. There must be five calls to **MacNamara's Band**. The only record available was not made for square dancing and repeats the verse so that none of the dances fit it. Part III lists seventeen more including **Hot Time in the Old Town**, **Listen to the Mocking Bird**, **Lucy Long**, **Billy Boy**, **Solomon Levi**, **Nellie Bly**— I don't know where to stop.

We only sell the records. We'll sell these if somebody will only make them.

—Charley Thomas

### AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

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# *Advertising Your Square Dance*

*By Charley Thomas*

**N**o Matter how we consider it, there is no advertising that anywhere near approaches a satisfied customer. It is these who tell their neighbors who introduce practically everyone to square dancing. Other forms of advertising may have a greater or lesser effect on those who already square dance, but their effect upon those who do not square dance is infinitesimal. These must be reached by word-of-mouth from those who already square dance.

Not only does word-of-mouth advertising influence non-dancers to the greatest extent, but it also has a great effect on those who do dance. Square dancing is still, in most parts of the country, something of a closed organization with those who do square dance bound together by invisible ties. Hence the word gets around about dances and influences to a great extent where people go.

Square dancing advertising must be directional. There are still only few people who square dance and you must reach these people. Efforts spent advertising a square dance to people who do not square dance are largely wasted. With this criterion before us, let us examine the various types of advertising and see what is effective.

**Direct Mail Advertising:** This is the first and foremost method of successful square dance advertising. It reaches the people who square dance and no one else. There is little waste effort and you get the most results from the time spent.

Each club and each caller, personally, should have his own mailing list. A card index is the easiest way to keep such a list. This list should be your first concern if you expect ever to want to do any advertising.

Every opportunity should be taken to increase the list. Display a sign at all dances, "Leave Your Name for Our Square Dance Mailing List". This method of obtaining names is successful also in keeping off the list those who have a merely passing interest in square dancing: those dragged out by a loving brother or sweetheart. Taking names at the door will get these deadheads and waste your time when you come to advertise. Similarly efforts should be made to eliminate those from the list who have ceased to be interested in dancing.

You will undoubtedly obtain duplicate names, particularly if you borrow membership lists of clubs. Carefully note all duplicates on the cards. That indicates that the person is very interested in square dancing. Place notations on the card where you got the name, how recently you got it, where and how often you obtained it from other sources, whether they ever wrote inquiring about dances, whether they responded to your advertising by coming out to your

events, etc. All this information is valuable when you come to send out announcements of dances. For a big dance you want to send out 1000 cards and hit everybody. For a smaller dance you want to send out 500. This 500 should go to those most interested, and the notations on the card will tell you how interested that person is.

Newspapers: Unless your dancers are trained to look in the papers for announcements of dances, this method of advertising is largely wasted, dispersed among many non-dancers.

Radio advertising: The same applies here. If there is a square dance or western program, announcements made on them will carry much more influence than those on a general program.

Poster: Poster advertising can be made directional. Just be sure to get your posters where square dancers will see them. Thus posters in places where square dances are being held are fairly effective (tho not so much so as an announcement at that dance). However, posters placed in store windows where one in a million people who see it are not square dancers, are of little value.

Square dance publications: Fine. But remember that the people you want to reach are the local people and chose your publication correspondingly.

Notwithstanding the yardstick set forth in the third paragraph, when you have a big affair, you will want to use all the methods of advertising you can think of, whether they rate high or low. It is when you are running a medium-sized affair and want to conserve your efforts that this criterion comes in handy. Measure your method of advertising by it and conserve your efforts by putting them where they will do the most good.

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## Gus Empie

You've noticed Gus Empie's name on some articles. Here he is, our new Associate Editor, A. W. Empie of 300 Coston St., Boise, Idaho. Gus was born and raised at Safford, Arizona where he punched cows. He cut his teeth on a mouth organ and has played when his harmonica was the only music for an entire dance. He's now Regional Programs and Finance Officer for the U. S. Bureau of Reclamation, off times from associate editing *American Squares*.



Gus Empie

# Callers Corner

By C. D. Foster

I have said several times in the "Corner" that a good caller means very little to dancers in another community, or a different crowd. Of course a good caller can get by in most any locality, but will the dancers swear *by* him or *at* him? That is the question.

There is very little doubt in my mind, that originally, say 100 years ago, the caller was known as a prompter. That is the name given to him by the older books on square dancing. In fact it (the dance) was known then as a quadrille.

Now, as time marched on, as it has a habit of doing, this caller or prompter, and that other caller added a little foolishness, here and there, and others callers hearing them, added their two-bits worth and so it grew and now in 1948, we call it "patter" and it has become a part of the callers "amunition".

Properly handled, and properly timed, it no doubt lends to the enjoyment of the dance, but from the standpoint of a help to the dancer, I am inclined to think, that in some cases, it tends to jumble up the callers words and sometimes defeats the very end that it is supposed to bolster.

It is my opinion that the singing call originated in about the same way the old fiddler used to, many times, do the calling. Naturally he would call along with the tune he was playing, and gradually the other callers took up the idea, each trying to out-do the other and to-day the singing call has become a fixed part of square dancing.

Singing calls, as I see it are nearly always set to a fixed tune, the patter call fits about as well to any square dance tune, properly played.

Many times I have heard the dancers singing right along with the caller and in many instances they might get along just as well without the caller.

Which ever way you call, one thing you must remember it depends on the crowd you have dancing to your calling, whether you should use this call or that, or whether you should use all three of the above ways in one evening. Always remember old and young, rich and poor, slim and fat, tall and short, they all dance and there is no way of telling which of them, as a class, have the most fun. Kids of seventy, seem to have just as much fun as do the kids of 17, and if you have them all to-gether in one crowd and all dancing together, it is not like having a teen-age group or an old age pension group or a young married groups etc. independently.

In my travels over most of the U. S. I have found my self calling

to just such a jumbled mess as I have been enumerating- on the 2nd of November this year, election night, the old age pension group hired me to furnish the music and do the calling for a watch party in one of the larger halls of Denver. Every hour, they turned on the radio and got the latest Democratic report on the election.

They sold about a thousand tickets and they forgot to discriminate between the 70 year olds and the 17 year olds, so we had all kinds.

When we had a modern square the old folks squawked and when we had an old time square the kids raved. So what? The management told me when they hired me, that I was to mix up the calling, some slow- some fast, some modern and some old fashioned, and let them howl- we did, and they hired us for the next dance.

While I am on the subject of difference in the way the young folks want to square dance and the way older people want to get the job done, let me say just a word, this is my personal opinion publically expressed- We would be a lot better off if we paid more attention to how good we could dance a few squares than to spend all our time trying to invent something new that by all the signs and omens, have a poor chance of ever getting beyond our own group. After you and the class have mastered all the old stand bys and can really do them well, it would be alright to run in something new once in a while but I do not believe it is good for the dancing public for every caller to try and teach them some new wrinkle just to show off. Square dancing is team work, and we must all pull together. Yes, give them the old stand bys first, then they can dance wherever they go. And once more, don't give them too many new ideas you have worked out, for you must remember that the fellow over in the adjoining community is not as smart as you perhaps, and when he adjoining community is not as smart as you perhaps, and when he comes over to your house to have a lot of fun dancing, he won't know a thing about what you are doing. Think it over.

Let this be your motto- I will let people do as they wish in their own clubs and I will not try to inflict my ideas on them, and I want them to feel the same way about us.

As a caller, what is your pet peeve? Here's mine. In nearly every group a certain one or perhaps a certain few will insist on you calling some complicated figure that they have danced some time or other perhaps had been vacinated for and it didn't take or else they saw it some time at a contest, or exhibition or on the stage, and the chances are 50 to 1 they could not dance it, and neither could any one else without a lot of coaching, but they "Pester" all the time about it- with - - down in Podunk where I cum from they sure can dance it, and our caller can sure give em the fancy figgers,

(Continued on Page 17)

## JUNIOR BARN DANCE

Abstracted from the bulletin of the same name written by Bob Hager for the school teachers of Tacoma, Washington.

Fourth grade school teachers will have to spend some time teaching fundamental calls to their pupils. By reviewing cardinal principles of the square dance, you will save yourself a great deal of difficulty.

1. Square dances are done by "calls" or "spoken signals" by the caller. Learn to listen carefully to these calls and comply with the calls promptly. (Do not anticipate the call, *wait until it is given.*)

2. The calls are always directed to the gentlemen. This complicates it a little for the ladies.

3. The clapping of hands and bending of knees in time with the music when you are not actively participating in the dancing are traditional in square dancing, but if by so doing calls and music are not heard they should be dispensed with.

4. Have a good time but do not neglect to dance or clap in rhythm with the music.

5. Avoid unnecessary roughness which is always a source of annoyance to individuals and the group as a whole.

6. Be courteous to your partner. You will not always have your favorite boy or girl friend as your partner, but always be courteous.

### BEATITUDES OF A LEADER

BLESSED is the leader who has not sought the high places, but who has been drafted into service because of his ability and willingness to serve.

BLESSED is the leader who knows where he is going, why he is going, and how to get there.

BLESSED is the leader who knows no discouragement, who presents no alibi.

BLESSED is the leader who knows how to lead without being dictatorial; true leaders are humble.

BLESSED is the leader who seeks for the best for those he serves.

BLESSED is the leader who leads for the good of the most concerned, and not for the personal gratification of his own ideas.

BLESSED is the leader who develops leaders while leading.

BLESSED is the leader who marches with the group, interprets correctly the signs on the pathway that leads to success.

BLESSED is the leader who has his head in the clouds but his feet on the ground.

BLESSED is the leader who considers leadership an opportunity for service. —AUTHOR UNKNOWN

\*For closer application, substitute the word *caller* for *leader*.

## *American Squares Summer School*

Meet the faculty of the American Square Summer School to be held at Camp Ockanickon, Medford, New Jersey, from June 19th to 25th, inclusive.

*Jimmy Clossin* of 2930 Van Buren, El Paso, Texas, with years of teaching square dance instruction behind him. His record albums with the Blue Bonnett Playboys, Imperial Nos. 16 to 20. His book with Carl Hertzog, *West Texas Square Dances*. Jimmy will specialize in Texas square dancing and instructing school teachers.

*Ralph Piper*, Associate Professor of Physical Education, University of Minnesota, Minneapolis, Minn. Specialist in western square dancing and in the recreation field.

*Charley Thomas*, of 121 Delaware Street, Woodbury, N. J. Editor of AMERICAN SQUARES and author of *Twelve Homemade Square Dances*. He will specialize in the eastern dances, and singing calls and teaching callers.

Help yourself to the experience of these experts. Fix your vacation time now and send \$5.00 for a reservation in the camp.

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## *Resignation*

With this issue I wish to announce my resignation as Managing Editor of AMERICAN SQUARES. As many of you know, I opened up my office for the practice of medicine in Fort Madison, Iowa about seven months ago. Since that time I have felt that I no longer have had the time to devote to the editing of AMERICAN SQUARES.

I wish to take this opportunity to thank all the friends, contributors and editors of SQUARES for the fine support they gave me during the time I was editing the magazine. My sincere best wishes to you all, and drop me a line now and then.

Sincerely

Frank Lyman

Editorial note: Frank served as both Editor and Managing Editor from November 1947 to September 1948, resigning the former position at that time. It was due to his personal efforts that SQUARES first became a printed magazine. Since then he has continued as Managing Editor, only. It is with great regret that we the staff, make this announcement.



## Record Reviews

By Charley Thomas

We try to get wind of all square dance records privately published all over the country and we aren't told of them that come out so we can review them for you. However, they're being all. If you know of any please tell us where we can procure them and the name and address of the company putting them out, if possible.

This month we include a rating, under the initials TR. Based on 100, a rating of 50 is passing for square dancing, and 80 is recommended.

Cowboy 1001A Rusty efer and the Tumbleweeds. 10 *Red Wing*. It's instrumental and it's *Red Wing* (in spots) but that's about all that can be said for the arrangement. Good recording. Metronome 128. Tr 5.

Bandwagon Album *Al Square Dances* by Harold Goodfellow with the Pore Ol' Tired Texans. 12". The wholesaler said this was the first album of square dances he had heard that he could understand the calls. The gang at the Camden Y liked them. I sold my personal copies to visitors twice, so we have decided to stock them at \$4.59.

Bandwagon 9001A *Hopkins' Turn*. Why "Hopkins"? I've known this as the *Butterfly Whirl* for years. The calls are clear but not exactly on pitch. The orchestra changes key after each chorus. Metronome 134. TR 81.

Bandwagon 9001B *Loch Lomond*. On pitch, but the Scotch accent does not ring true. (See *Dances Contributed* for how to do this.) Metronome 130. TR 95.

Bandwagon 9002A *Deep in the Heart of Texas*. No one should ever have designed a square dance to this tune, and the dance he did design is no great shakes. The playing, calling, balance and recording is all that can be desired. Metronome 138. T 75.

Bandwagon 9002B *Forward Six and Back*. It's *Right Hand Up and Left Lady Under* in my book. It's set to the usual *Camptown Races*. Good job, but we've had no allemand left in any of these records so far. Harold's trade mark is "Swing" repeated with the beat of the music until he gets tired. Metronome 134. TR 95.

Bandwagon 9003A *Hot Time in the Old Town*. A new introduction: circle left halfway, dosido corner, circle home, grand right and left. Harold's calling is better than his singing. Now if someone will only make this record without calls! Metronome 134. TR 96.

Bandwagon 9003B *The Jolly Irishman*. He calls for a moment without music and misses the pitch. This is a nice call to *Mac*

*Namara's Band.* (See Dances Contributed.) Metronome 135. TR 96.

Columbia Album H5 *Swing Your Partner.* Arkansas (Arkie) Woodchopper and his Square Dance Band. 10". Columbia should have stuck with Lawrence Loy. Trying these after Goodfellow at the Camden Y, the dancers hooted them off the victrola. Bill Johnson tells me he had a similar experience. We agree, however, that they are good listening. No explanations in the album.

Columbia 20444 *Arkansaw Traveler (Bird in the Cage).* Arkie does not call on the beat or follow the melody, but he does all right for listening. One couple gets a chance to dance to this record with a liberal introduction and ending. This sounds better than the Black and White recording of the same dance, but is less danceable. Metronome 146. TR 60.

Columbia 20444 *Mississippi Sawyer (Split the Ring).* The beat of the orchestra is not heavy. Arkie has an interesting collection of patter. Metronome 140. TR 60.

Columbia 20445 *Soldiers Joy (Forward Six and Back).* An even keel of success and ability. Metronome 144. TR 60.

Columbia 20445 *Sally Goodin.* Not up to the Black and White recording which gets the whole dance in on one side of the record. Metronome 146. TR 60.

Columbia 20446 *Waggoner (Right Hand Lady by the Right)* Perhaps westerners could dance this and enjoy it. The beat is indistinct. Metronome 140. TR 60.

Columbia 20446 *Walkin' Up Town (Circle Two Step).* A mixer with calls. For the first few mixes, the mixing figure is ladies circle right and gents left, choose your partner. Six men go for the same good dancer. Metronome 120. TR 55.

Columbia 20447 *My Love Is But a Lassie (Lady Around Two, Gent Fall Thru).* My wife remarks that the orchestra sounds like only a banjo and guitar both playing melody. That's a libel. The guitar chords and while you can't hear the bass very well, it's there (and a fiddle too, I think). Metronome 145. TR 60.

Columbia 20447 *Light Foot Bill (Form a Star).* My wife remarks that Arky doesn't emphasize the call as distinguished from the patter. This rates about even with the Black and White recording, slightly behind Lawrence Loy on Victor, but the best is reviewed in just a minute. Metronome M 154. TR 62.

Imperial FD 15. *Square Dance with Calls.* Carl Myles and the California Haylofters. 10". Carl has attended too many of Pappy Shaw's classes. Recording, music and calls are all fine and clear, tho there might have been just a bit louder call in balancing with the music.

Imperial 1077B *Lady in the Lead.* The labels got mixed up on my copy and the calls, improperly labeled, don't seem to fit any of

the instruction on the cover. The dance is OK tho. Metronome 142. TR 75.

Imperial 1077A *Lady Halfway Round*. Shaw does a much better job for the short time he calls this on the Decca record. Metronome 136. TR 75.

Imperial 1078T *Lady Round the Lady*. My wife remarks that Carl sounds bored—he does. Lawrence Loy on M G M is much better. Metronome 133. TR 75.

Imperial 1078B *Cheyenne Whirl*. No special comments. Metronome 142. TR 75.

Imperial 1079A *Bird in the Cage*. This is more danceable, but Arky sounds more interested. This is the seven hands around figure and Phil Conklin does much better for Victor, tho Carl puts in more turning. Metronome 140. TR 75.

Imperial 1079B *Sally Goodin*. Carl is getting more interested. He calls a turn instead of a swing and arranges for promenading corners. I still like Black and White best. Metronome 134. TR 79.

Imperial 1080A *Missouri Hoedown*. Interesting dance. It can get you mixed up if you don't know what's coming. Metronome 142. TR 76.

Imperial 1080B *Split the Ring with an Elbow Swing*. My wife remarks that Carl's enunciation is good. Metronome 140. TR 75.

Folkraft F5 *Texas Square Dances*. Carl Journell calling with Grady Hester and his Texans. 10'. The calling and music are plain. The recording is good but the balance of calling and music is not all it should be. There is not enough call. No instructions. We stock this album at \$4.36.

Folkraft 1030A *Bird in Cage and Seven Hands Around*. This is better than the Carl Miles recording, but as an easterner, I still think Phil Conklin is best. The chant gets monotonous. Metronome 126. TR 80.

Folkraft 1030B *Sashey Partners Halfway Round*. Doc Journal drops his voice at the end of each important call and a neophyte misses what he says. One couple gets a chance to dance. Metronome 128. TR 80.

Folkraft 1031A *Sally Goodin*. Each caller has a different order for the swings. Doc's is second lady, first, third, second, first, fourth and first. I like Cactus Andy's order better but otherwise the records are on a par. Metronome 133. TR 81.

Folkraft 1031B *Waggon Wheel*. Here's where we need instructions on how to do the dance. Metronome 128.

Folkraft 1032A *Texas Star*. This is the way I like to do it. The best to date over Loy, Cactus Andy and Arkie Woodchopper. Metronome 132. TR 89.

Folkraft 1032B *Four in Line You Travel*. Good job. Metronome 128. TR 85.

Folkraft 1033A *Around that Couple and Swing at the Wall*. Doc seems to have gotten a bit hoarse. Metronome 129. TR 80.

Folkraft 1033B *Sashay By and Re-Sashay*. This almost *Girl I Left Behind Me* called, not sung, to that tune will amuse easterners. Metronome 138. TR 80.

Crest Bill Mooney with the Cactus Twister. 12 non-breakable. Privately published by Bill Mooney, 430 E. Alosta, Glendora, Calif. Bill's calls are roundly pronounced, almost swallowed. They are easily understood and in fine balance with the music which is well played. The recording is good. However, his timing is not accurate. We had to wait in some places and hurry in others.

*Birdie in the Cage*. This is better than Arkie Woodchopper on Columbia or Cactus Andy on Black and White. But that's not saying that it is remarkable record. Rather fast at Metronome 150. TR 75.

*Two Head Gents Cross Over*. Since he doesn't do as good a job as Phil Conklin does for Victor, there is no use in publishing this dance. Metronome 130. TR 77.

*Around the Couple and Take a Peep*. A good job. Metronome 136. TR 82.

*Allemande Left and Allemande Thar*. The whole dance is designed to give the dancers a chance to do the Shaw chorus. See *American Squares Vol 3*, p. 72, February 1948. Metronome 148. TR 82.

Paramount 1008 *Waggoner*. The Bluebonnet Playboys. A good job of playing and recording. Metronome 130.

*Cotton Eyed Joe*. 'Tain't the same tune that Imperial puts out and the beat seems to have gotten mixed up between the instruments with some ahead of time and some behind. Metronome 123.

Paramount 1009 *Chicken Reel*. One of the best recordings of this tune, tho I don't think much of the tune as such. It has too little variety and rhythm emphasis. Metronome 130.

*Over the Waves*. Waltzes are not the Playboy's forte. The fiddle can't seem to hold the long notes without wavering and it doesn't always hit them exactly to begin with. Close with some other waltz. Metronome 40.

Jimmie Clossin tells me that he couldn't get enough copies of these records of his from Paramount and he has moved the pressing to Imperial. (I have no announcement from Imperial yet.) In the meantime he has sent me some singles in vinylite at \$2.75 each and albums and singles in the shellac at \$4.20 and \$2.00.

These are all the first three albums—consult your catalogue. Order them from us C. O. D. and if we have the one you want we'll send them.

Starr 16365 *Breakdown Ancien*. Tommy Duchesne. Not bad for an accordian. Metronome 134.

*Clog Waltz de Quebec*. 'Tain't bad for only an accordion, but you can have it. Metronome 42.

Starr 16538 *Reel de Nos Soldats*. Isidore Soucy. Fiddle and piano on one of those French tunes played without beat emphasis and slowly. I guess they like them. Metronome 116.

*Hornpipe de Chez Nous*. Even worse but with a little more emphasis. Metronome 108.

Victor 20-2168 *Soldiers Joy*. Gil Tanner and his Skillet Lickers. This and the following record are reprints from Bluebird records that are lousy. The melody is carried by a banjo in the absence of a fiddle and is difficult to follow. This particular side has singing and wahoos, tho so soft that they do not prevent calling to the music—if anyone will dance to it. Metronome 120.

*Flop Eared Mule*. Much better. The melody is stronger. The remarks are even fainter. Metronome 124. We stock this record at 89 cents.

Victor 20-2167 *Down Yonder*. A very great improvement—almost worthy of victor. In my book the tune is Alabama Jubilee. There are a few faint calls. Metronome 138.

*Back Up and Push*. A fair job of recording and a fair job of playing. However it is marred by a faint scattered square dance calls. Don Messer put this tune on Apex under the title *Little Rubber Dolly* and that's my name for it. Metronome 134. We stock this record, 89 cents, but here is a good job by Folkraft. No matter what small faults can be picked with the individual records, the recording as a whole is good and these records should be in all collections

Folkraft 1014A *Pop Goes the Weasel*. 1014B *My Darling Nellie Gray*. Here Folkraft picks up the loose end and gives record 1007 with the calls that the other records in Album F-2 have in Album F-1. Al Brundage does his usual fine job of recording and this is on par with the others of his records in F-1. I can't say, however, that I'd choose these rather than the Victor recordings which are twelve inch.

Folkraft 1015A *Marching Thur Georgia*. This is an A-1 job of recording a square dance tune that has been much needed. The fiddle blends with the rest of the orchestra. I think that at metronome 137 it is fast for beginners. They won't respond with the "Hurray" quickly enough. But it's swell.

Folkraft 1015B *Devil's Dream*. This is a good square dance recording. My only regret is that it came out after several other *Devil's Dreams* became available. Metronome 134. We stock this record, 89 cents.

Folkraft 1016A *Honolulu Baby*. (Spanish Cavalier.) Well recorded by what seems to be a balanced orchestra tho the fiddle stands

out rather than blends in. I once lectured on the difference between square dance and other music, using this tune as an example. The rhythm and feeling are different, and even the notes seem changed between "A Spanish Cavalier stood in his retreat" and "First lady lead right out". It's the first and only time a square dance rendition put the song into my head. Rather fast at M 132.

Folkraft 1016B *Get Along Cindy*. The fiddle is just a little sqawky. The recording is spoiled further by shouts. However, it gets better as it goes along. Metronome 136. We stock this at 89 cents.

Folkraft 1017 B *Flop Eared Mule*. (D&A) A good job of square dance recording spoiled by shouts from the musicians. Metronome 134. (We stock the record, 89 cents.)

Folkraft 1017A *Oh Susannah*. The key is lower and the fiddle blends better than in other recordings. It all adds up to a fine job of playing and recording. Metronome 127. I regret, however, that the arrangement is one-half of the verse and the chorus repeated a total of 16 measures, rather than the 24 measures of the song. We need a 24 measure song for dance arrangements.

## NOTES

### THE SQUARE DANCE ASSOCIATION OF WISCONSIN

The purposes are stated as being: to encourage more square dancing throughout the state and promote a spirit of friendship, tolerance, and mutual co-operation of all square dance clubs. To compile and maintain a directory of all member groups and their meeting places and dates of dances and to promote as much visiting around as possible. Also to list local and regional jamborees, hoe downs, and festivals throughout the state. And to assist in the formation and development of new groups where ever it is requested or desired. Also to encourage festivals rather than contests, in fact the by-laws contain a provision that the Association will discourage contests in the square dancing field and will not sanction square dancing or calling contests.

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Please get us the notices of your festivals and events early. We want to publish them, but we go to press the 20th of the second month preceding the date of issue and nobody thinks to send the notices that early. Send us now notices for March events.

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The Washington Federation at the United Nations program, just before the main speaker, put on a demonstration. They schottisched up the aisles, did the Texas Star on the stage and polkaed back down to place. All were in costume.

Elsie Morris

\* \* \* \* \*

On January 9th, festival of the California Folk Dance Federation at the Pasadena Civic Auditorium, Pasadena, 1:30 to 5:30.

"Hustle up grandma, can't you see,  
You're just as spry as you used to be,  
So— hold my fiddle and hold my bow,  
While we all kick hell out of Cotton Eyed Joe."

# Dances Contributed

## HOT PRETZELS

Submitted by Virginia Anderson, Hollywood, Calif. Introduced by Carl Myers in this area.

RECORD: "Hot Pretzels", Victor 25-1009

FORMATION: Couples in Varsouvienne position, facing counter-clockwise in circle around the hall.

Introduction on record.

DANCE:

*Both point left heels to left. Pause.*

*Step behind with left foot, to side with right, in front with the left foot, place right heel to right. Pause.*

*Step behind with right foot, to side with left, in front with the right, place left heel to left. Pause*

*Step behind with left foot, to side with right, in front with left.*

*WALK, (right, left, right, left).*

*Keep weight on left foot, brush right foot forward, brush right foot back.*

*Step back on right foot, to side with left, in front with right*

*Start dance anew.*

The grapevine step is done in syncopated rhythm, and you may lean back when the heel is pointed up. This dance is sometimes done in a line.

As a couple dance it may be made progressive by the man going to the woman ahead on the four walking steps. Progress every other time.

## FIVE MINUTES MORE

By Bob Wray, Altoona, Penna.

Warmer upper (Music, Give me Five Minutes More)

*All join hands around the floor, circle 5 minutes more, Only 5 minutes more around the floor.*

*Now go back the way you came, swing your corner sugar cane;*

*Now go home and swing your own pretty dame.*

*Do si do your corner girlie thru the open door,*

*Now go home and swing your own just 5 minutes more.*

*Here's what I'm waiting for, allemande left round the floor,*

*Grand right and left the whole way round the hall you go.*

(As the chorus nearly ends, call)

*Promenade round the floor only five minutes more.*

Figure.

*Two head couples forward and back,*

*Same two couples right and left thru.*

*Right and left back on the same old track as you come back.*

*Two little ladies do si do, around each other once you go.*

*Two old crows do si do just the same,*

*Break and swing your lady all around the yoor,*

*Now go home and everybody swing five minutes more.*

*Here's what I'm waiting for—allemande left round the floor.*

Break. Same as introduction.

Then naturally the two side couples do the dance in full, ending once more with the same call as the introduction. Dance self-explanatory.

#### MAC NAMARA'S BAND

Singing Call. Music of the same name. Sheet music.

*All four gents go to the girl on the right,*

*And swing that girl around.*

*Leave her alone and on to the next,*

*And swing her up and down.*

*Now go back where you just swung,*

*And swing her round and round,*

*And take that same sweet lady,*

*And promenade the town.*

Musicians, shorten the chorus to eight measures for a promenade. Call this three times more for the gents which gets them back to their original partners and then call out the ladies.

#### TWIST 'EM UP

Prompted. Suggested Music: "Cub" Berdan's Quadrille speeded to a metronome of 130. *Good Morning*, p. 28, Record: Ford 116.

*All four gents promenade the outside,*

*Right hand to your partner and turn 'em around.*

*Left hand to your corner and turn 'em round.*

*Right hand to your partner and all the way round.*

*Left hand to your right hand lady,*

*Right hand to your partner and all the way round.*

*Swing your corner lady,*

*And promenade the town.*

'The calls are self-explanatory. Just rattle them off four times and let the dancers untangle themselves.

## APPALACHIAN CIRCLE

There are two of us in Louisville, Ky., who use the Appalachian Circle almost completely. Maybe you have heard of Howard Hardway. He's the other.

We always count off by three. Then the Number Ones start first. After they reach home, the Number Twos lead out and then the Number Threes. That way there is always one couple in three idle. This gives the slow couples a chance to catch up, and since one couple is always resting the dance is not so strenuous.

### SQUARE DANCES NOT SAFE, QUARRY DRIVER FINDS

Bethany, Mo.—(UP)—Chuck Davis, 28, for years has been driving trucks which haul and spread crushed limestone. Much of his time is spent around quarries and there naturally is an element of risk. He never so much as mashed a thumb.

Then Davis went to a square dance. He "swung his partner," slipped on the floor and broke a leg.

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BORN: to Charley and Biz Thomas, their first little square: a girl Elizabeth Bogardes Thomas, at 6:48 a. m. Friday, 3 December 1948. 7 lb. 8 oz.

---

### CALLER'S CORNER (Continued)

but they're just as smart as he is, they can dance um. Why don't you try it just this once. Of course you don't do it. But he informs you that me an my pardner can take head couple and show 'em, then they can go thru it etc. etc. Then, he gets in a set and don't know which is his right hand, and goes the wrong way in grand right and left. Such wise guys are just running off at the mouth. They can't help it.

I might know a few complicatel calls and I might be able to dance one or two but I still have a better time calling and dancing the changes everybody knows. As Jimmy Clossen says "Square dancers never grow old, nor do the dances" and I for one heartily agree with him. Lets stick close to the old timers and use the others for fill-ins to break the monotony.

Now a word about the caller himself- you know Dr. Shaw says "If you notice the caller, he's bad. He is there for one purpose, to keep the floor moving, and for that purpose only. Not to put on a show".

Well there you have it.

"Pop" Smith, Winsted, Conn., writes, "Would anybody have any information on amplification in an armory? The dancers understand the calling fairly well, but the system could be improved. At the present time we are using two large outdoor type speakers which I have found works better in an armory. This week we are going to place the speakers down eight feet from the floor, using speaker stands.

\* \* \* \* \*

The winners of the National Square Dance Contest at Amarillo, Texas, were:

Adult, Professional 1. Mixmaster Set of Sweetwater, Texas. 2. Texas Young People, Houston. 3. Y. M. C. A. Circle Four of Denver.

Adult Amateur 1. Riverdale Dancers, Brighton, Colo. 2. Barn Dancers of Amarillo, Texas. 3. Red River Swing Set of Amarillo, Texas. 4. Loraine Set of Loraine, Texas.

Young People 1. Kanteen Kids of Quanah, Texas. 2. Circle J. Set of Houston, Texas. 3. Highland Hottentots, Amarillo, Texas.

Children Dixie Darlings, Amarillo, Texas.

\* \* \* \* \*

AMERICAN SQUARES has been wanting some pictures drawn so that we can fill our pages with illustrations. Obviously this should be done by a competent artist and one who knows something about square dancing. If any of our readers feel qualified, we'd like to hear from them.

\* \* \* \* \*

American Squares Night will be held at the Camden Y. M. C. A. on Saturday night, February 12, 1949. A free subscription to AMERICAN SQUARES will be given with each admission. If you want information on how you can run one of these dances, write us.

\* \* \* \* \*

We are in receipt of a 4 page printed sheet by Square dance Council of Houston. Fine sheet of local news. Quoted Shaw "We did not like square dancing until we learned how and its the same with couple dances." True enough. (Address Hal Biggers, 100 Sabine St., Houston 10, Texas.)

## Carl Folk Dances

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## CALLERS

### CALIFORNIA

Jack V. McKay, 2194 43rd Ave., San Francisco. (5)

Cactus Bill Mooney, 2020 E. Alosta Blvd., Hy 66, Glendora. (9)

### KANSAS

Roy G. Groe, Wichita High School North Wichita. (5)

### MICHIGAN

Scott Colburn, 408 S. 4th Ave., Ann Arbor, Phone 24836. (2)

### MINNESOTA

Mayme J. Brockway, 67 Calvary Rd., Duluth 3. (9)

John Wald, 1489 Holton St., St. Paul 4. Phone Nector 2227. (5)

### OHIO

Walter "Shorty" Hughes, R. R. 3, Ravenna

### TEXAS

Carl Hester, 2417 Pennsylvania Ave., H-3571, Dallas 15, Texas. (12-50)

### WISCONSIN

Vic Graef, 1622 Georgia Ave., Sheboygan, Wisconsin. (12)

## ORCHESTRAS

### CONNECTICUT

Cornhuskers' Orchestra, Deke Fowler, Mgr., 107 Ivy St., New Haven.

### NEW JERSEY

Panky's Tune Twisters, Sam Pancoast, Woodbury Heights. Phone Woodbury 2-2434. (3)

Fred the Fiddler, 150 Barricklo Ave., Trenton, Phone 4-1370 (7)

The Harvesters, Al Peacock, Box 91 RFD, Sewell. Phone Wenonah 8-0012R2. (7)

### NEW YORK

Texas Buckaroos Orchestra, Bob DeLong, 7 Colden St., Newburg. (9)

## *Dances of Poland*

F 1008 A - GRANDFATHER'S POLKA (Dziaduno Polka)

B - GONSIOR (Gasior)

F 1009 A - OIRA OIRA POLKA (Ojroa! Ojra!)

B - KUJAWIAK (Gesi Za Woda)

F 1010 A - ANTEK POLKA (Antek Na Marmonji Gra)

B - KOKOTEK

F 1011 A - BARTEK POLKA

B - THREE KRAKOWIAKS

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1004 *Ten Little Indians; Life on the Ocean Wave*

1005 *White Cockade and Village Hornpipe; Little Old Log Cabin in the Lane*

1006 *Angleworm Wiggle; Wabash Cannonball*

1007 *My Darling Nellie Gray; Pop Goes the Weasel*

F 1015A *Marching thru Georgia*, 1015B *Devil's Dream*

F 1016A *Honolulu Baby*, 1016B *Git Along Cindy*

F1017A *Oh Susannah*, 1017B *Flopp Eared Mule (D & A)*

F1018A *Buffalo Gal*, 1018B *Old Joe Clark*. These are without calls.

They have also released another Al Brundage record with calls,

F1014 *Pop Goes the Weasel and My Darling Nellie Gray*.

VICTOR Album C-34 *Swing Your Partner*. Bill Dickinson's Tuxedo Colonels, calls by Paul Conklin: 12" *Chasse Your Partner, Buffalo Gal, Darling Nellie Gray, Duck the Oyster, Lady 'Round the Lady, Life on the Ocean Wave, Quadrille Fig. 1, Quadrille Fig. 3.*

Album C-36 *Square Dances Woodhull's Old Tyme Masters*, 12" with calls. *Pop Goes the Weasel, Oh Susanna, The Wearing of the Green, Captain Jinks, Triple Right and Left Four, The Girl Behind Me*, and *Soldier's Joy and Blackberry Quadrille* without calls.

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