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AMERICAN SQUARES

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Wallace

February, 1950

Ted Sannelto
16 Pleasant St.
Reverend



Modernize our Calls



Square dancing is the people's dance. It grew with and for the people. Few dancing masters had a hand in its preservation, the people themselves, and particularly in the West kept it alive. It is not surprising, therefore that the patter call, a western phenomenon, contained numerous references to the everyday occupations of the people.

Rope your steer, brand your calf
And swing your honey for an hour and a half

Went to town in the old mess wagon
Rear wheel broke and the axel draggin'

Today square dancing is still the people's dance. It grows with and for us. Few dancing masters have had a hand in its revival. Most of the callers and teachers have come from other occupations. It is surprising therefore, that the new patter being developed is no longer the patter of the people. It represents an artificial attempt to stifle progress, keep the dance a rustic and cowboy affair, which it isn't any longer.

Today's patter, as yesterdays', should reflect the everyday occupations of the people who dance. In the West, amongst the cowboys, cowboy patter is still appropriate, but elsewhere let's modernize it.

I suggest the following as examples of up-to-date calls:

Give that old sedan a spin
If her fenders rattle, trade her in.

I was to marry Minnie Snoke
We got thru the window but the ladder broke.

Allemande left and right to your lass
The light is green. Step on the gas.

Promenade when you meet your sweet
Take her home down a one-way street.

Take her home down Lovers' Lane
If you like what you do, I'll call it again!

Charley Thomas



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Caller Of The Month

by

RALPH A. PIPER, Ed. D., *University of Minnesota*

Lynn Woodward is Vice President of the Folk Dance Federation of Minnesota and one of the leading callers in the state.

Lynn started to square dance as a boy when he accompanied his parents to all night square dances at ranch houses in the Bad Lands area of North Dakota where his uncle, Lyman Gram, was the caller.

After majoring in Art at North Dakota University, Lynn moved to Minneapolis in 1926 to enter the commercial art business. A group of former North Dakota residents gathered for their first square dance in October of 1938. Lynn became the caller for the group with much prompting by his father. The group grew out of its Grange Hall and moved to a larger one. Then in 1944, Lynn bought a farm house and a barn which he fixed up for square dances.



At first there were only four groups meeting there once a month. Soon others wanted to come and many groups wanted dinners. Inside of two months the barn was booked for every evening for a year ahead, so Lynn had to give up his art work to concentrate on preparing chicken dinners or lunches and calling the squares.

The barn accommodated only six squares, but in 1948 it was doubled in size so that two separate clubs or one large one could dance each evening. Lynn uses recorded music entirely with six speakers to distribute the sound. The programs consist of mixers, couple dances, and squares. Each month Lynn calls for forty-nine groups with a total membership of over two thousand people.

There are approximately one hundred and fifty folk and square dance groups in the Twin City area and sixty instructors or callers. Lynn Woodward is chairman of the recently formed Callers Association.



THE MERRILLS

Let our new Palm Springs, Calif., representatives introduce themselves.

We are a family, three of us, Guy and Muiretta Merrill and our son Donald. We have been pioneering old time dances for many years. Have been in this area for twelve years. We have taught thousands upon thousands of people the oldtime dances.

Muiretta and Don form the orchestra and I teach and call the dances. We have taught ever so many of the top flight movie stars, have had half a dozen of them on the floor all at once in our squares and other dances. We have had fun and at present are so very gratified to see the snowball of popularity which the old time dances are enjoying.

Here is one of our favorite dances. I do not really know its origin, I just fell into the habit of calling it as the dancers liked it from the start.

First couple balance, first couple swing,
 Now lead out to the right of the ring and circle four hands 'round.
 Sashay half way 'round
 Sashay all the way round
 Swing your left hand lady
 Ladies to the center back to back
 the gents around the outside track
 Meet your own with a do paso
 A little bit of heel and a little bit of toe etc.
 One more change and four hands up and around you go
 Pick up two and make it six
 Sashay half way round
 Sashay all the way round
 Swing the left hand lady
 Ladies to the center back to back
 The gents around the outside track
 Meet your own with a do paso
 Swing em hi and swing em low, etc.
 One more change and circle six hands round
 Drop the gate and make it eight
 Eight hands up and around you go
 Sashay half way round
 Sashay all the way round
 Swing your left hand lady
 Ladies to the center back to back
 Gents around the outside track
 Meet your own with a do paso, etc.
 One more change and circle eight hands round
 Allemande left or whatnot.

Repeat for 2nd, 3rd and 4th cpls.

On sashay half way 'round. The gent steps back and slide close slide close to his right, partner steps left with same step so that they exchange places, do not go too far, Sashay all the way 'round, partners move back to original position, then the gent keeps on going all the way around his partners as in a dos a dos, except that his back is to his partner. He circles her completely going in front of her and to his right, then in back of her and on to his corner which will be the lady he just circled with, 1st man with 2nd lady, and 2nd man with 1st lady, the swing is in place and the men put the ladies back to back right where they are, not necessarily in the center of the set, then the men circle to their right, meeting their partner with the left hand around, corner with their right and back to partner with the left, putting partner back in the circle of four six or eight as the case may be.

Yours for good dancing and lots of it,

The Merrills



Meditations of a Square Dance Caller

THEME

Swing her high, swing her low
 Swing that girl in calico

VARIATIONS

Swing your partner when you meet 'er
 Whirl her 'round like an egg beater

Swing her till she's all aflutter
 And take her home upon a shutter

Swing that girlie till you drop
 Swing her round like a spinning top.

Swing that girl like a gyroscope
 Then she won't fall down—I hope

THEME FOR MARCH

Meet your honey with an elbow swing
 Grand allemande around the ring.

Teaching Children Dancing

By RUTH BRITTON

(Continued from the January issue)

Boys from 11 to 16 are likely to feel that dancing is effeminate and that it would detract from their masculinity. They wish to assert themselves and are not quite sure as to how. At the camp we settled the usual problem of how to get the youngsters on the floor for dancing in this manner:



Classes in social dancing were scheduled in which the boys and girls were taught separately. In the boys' classes I had 2 or 3 (depending upon the number of boys) girl councillors whom the boys could lead after they had learned a step. The male councillors of the boys' bunks were asked beforehand to take the instruction along with their boys so that the boys would feel more at ease. The most difficult problem was putting them through the first step, but once they had led the councillors through the step they showed more interest in learning. At one point, as one of the boys was leading me through the box step, I lifted him off the floor and carried him through a few steps (after I had carefully gauged his weight). This impressed the fellows considerably. I then had to show them my biceps. This was the turning point. I still don't know whether the improved attitude was due to admiration or fear, but I was considered one of the boys and established a better relationship with them.

The box step was taught first as this step allows movement over the dance floor and does not take too long to learn. This step was taught to the boys as follows: Call 1 (slow), 2 (fast), 3 (fast). On 1 the left foot moves directly forward, on 2 the right foot moves out to the side and in line with the left—the feet are apart, on 3 the left foot moves to the right foot and both feet are together. This is the first half of the box step. For the second half of the box step the same count is used. On 1 the right foot moves directly back, on 2 the left foot moves out to the side and in line with the right foot, on the count of 3 the right foot moves to the left foot and both feet are together.

In order to get the turn in the box step the left toe should be pointed out as the foot moves forward on the count of 1 in the first half of the step. On the count of 2 the right foot moves directly out to the side of and in line with the left foot, and on the count of 3 both feet are together. On the count of 1 in the second half of the step the right foot moves directly back with the right toe pointing in toward the left heel. On 2 the left foot moves directly out to the side of and in line with the right foot, and on 3 both feet are brought together.

The box step for the girls begins with the second half of the boys' step and continues with the first half of the boys' step. The step is the same for both, but the girls must move back as the boys move forward.

From the box step you can go on to teach the forward walk by using the same count of slow, fast, fast. Have the boys move forward on the left foot (slow), right foot forward (fast), left foot forward (fast) then right (slow), left (fast), right (fast). They can move in a backward direction with the same footwork and timing. Just remember as the boys move forward on their left feet, the girls are moving back on their right feet.

During the social dance instruction class I took the time to talk to the boys in order to give them mental preparation. I emphasized to them the primary objective of the dance was not actually the dancing in itself, but to enjoy themselves. I told them that they were going to dance with short and tall, fat and skinny, cute and not-so-cute girls just like themselves who knew as much or as little as they did about dancing, but who wanted to enjoy themselves, too, and who would make as many or as few mistakes as they would. So there was no reason to be afraid of them or worry about making mistakes. The girls received the identical talk, with, of course, the sexes reversed.

At the actual dance I found the best lead-off was a Grand March and a square. For the Grand March I would choose the most athletic male councillor as a partner and all the other councillors took partners. In order to give the boys a chance to demonstrate their physical prowess, I opened the lines with the face to face slide, back to back slide, and the one-foot hops holding inside hands. The pace was set with big hops and slides—that tired them enough to make them receptive to simply passing under the arched arms of the following couples. Once they were in the square dance formation, I asked them to be sure to have a firm grip on the girls so that the girls would not fall and cautioned them to step on only one toe at a time to prove that they were real gentlemen. After explaining the square and dancing it, they started on the social dancing. Again, the councillors were up on the floor mingling with the youngsters. As I danced among them, I was sure to nod approval when I saw a couple doing a good job on their steps. With those who were having difficulty, I would make it a point to dance with them and help them out.

The social dancing was broken up with the playing of team games (rope relay, spoon race, and passing relays). These games involved everyone, even those boys and girls (and there were some) who refused to dance. The ones who refused to dance earlier in the evening were made judges of the teams so they were involved and left the dance feeling as one of the group and thereafter found it easier to participate more actively at the next dance.

At one of the dances one young man of 4'9" weighing in at 65 lbs. found himself with a partner 5'3" weighing in at 135 lbs. This big girl was as self-conscious about her size as the boy about his lack of size. The girl happened to be a good dancer, so I took her aside and told her the boy needed some instruction and asked her to teach him as they danced. I then managed to tell the boy that she was a swell dancer and that he could learn a lot from her. They both soon forgot about themselves and enjoyed dancing on a teacher-pupil relationship. Later on in the dance I found this small fellow showing steps to another boy.

Mrs. Britton wishes to thank Al Merkes of Phila., for suggestions and help in preparing the dance course.



Book Reviews

SINGING CALLS
BY CHARLEY THOMAS

Published by Foster's Folkway Features, 1949

This is part of Foster's "Calling Cards", this time a collection of singing calls put together by Charley Thomas.

Put up in the same handy pocket-size "card pack" as parts one and two, it is a convenient and reliable reference to thirty-one singing calls, mostly from the Eastern section of the country. The first four cards are devoted to the history, uses, and limitations of the singing call, and are well done.

As to the dances themselves, they run from easy to medium difficulty, and are mostly familiar to the experienced caller. The inexperienced caller may have a little difficulty with three or four (My Little Girl is one) in fitting the phrasing of the words given in the cards to the music, but as Charley says, "there is no law against changing them."

A feature of the cards, which will be of particular value to the caller who uses records, is the listing of available records that can be used with the singing calls, along with some practical suggestions as to how to use them.

I showed these cards to several members of the Long Island Square Dance Callers Association at our regular meeting this month. Their criticism was unanimously favorable. I'm confident yours will be also.

Paul Hunt

We stock this at \$1.00.

Frank Kaltman (Folkraft Records) says that at their dances, knowing high school teenagers don't have much money and like to keep themselves, they admit one square for \$1.00.

Letters

Editor's Note: We wrote Robin Sarker, who calls India his home and asked him his reaction to square dancing.

Dear Mr. C. Thomas:

Thank you very much for your kind note. I am very pleased that you have given me the opportunity to ventilate my views of American folk- and square-dances and how they differ from our Indian folk-dances.

Usually, it is not hard to describe one's views on such a matter. Undoubtedly, everyone likes the dances of his own country best. But there is some exception in our case, due to the widespread diversity of races in India. We do not know each other and so we do not know all the folk-dances of our country.

Udya Shankar is one of the world's greatest Oriental dancers. He directed one dance movie, "Kalpana" (Imaginations), which was screened in New York. Those who availed themselves of the chance to see that movie got some idea of our Indian folk-dancing, which is very difficult to learn—especially when it comes to keeping the rhythm. No-one can learn easily, whereas, in your square-dancing, everyone can take part without any previous training. And, being somewhat easy to learn, square-dancing is popular with everybody.

I want to introduce your square-dance to the people of my country but, according to the custom of our society, we have to dance with the same sex. Girls do not dance with boys, except as kiddies. However, I will try to overcome the public criticism and make your dances popular. I think this will help to symbolize Indian-American friendship.

For your readers' sake, I would like to describe here one of our folk-dances which most of the boys and girls know. I knew many kinds of Indian folk-dances, however, lacking the proper musical instruments, it is impossible for me to demonstrate them here. But, to popularize our Indian folk-dancing, I am imparting lessons here at the Syracuse Boy's Club and Syracuse University (outing club). To those interested in learning Indian folk-dancing, I am willing to sacrifice my time or, if they wish, they may drop a letter to our Bengal Bratachari Society, 190 Bowbazar Street, Calcutta, India. I hope he will get his own satisfaction.

Thanking you again, I remain



Sincerely yours,
ROBIN SARKER.

Jhumur Dance

Jhumur is a kind small, brass bell (similar to jingle bells). Girls tie these bells around their ankles in order to create a sweet, enchanting sound, which helps to keep the rhythm and time, and to stimulate emotions.

Position:

Stand in a line, with left foot forward. Each person interlocks his arms with those of the person on each side of him. He does this by holding his upper arms against his sides, with forearms extending forward, parallel to the ground. Holding his elbows against his waist, he crosses his wrists over those of the persons on each side of him—and then he clasps their hands, interlocking the fingers. Everyone bends slightly forward, as if bowing.

Steps:

1. Bending forward, jump a cubit distance forward on the left foot, raising the right foot up behind.
2. Raise head, and place the rear (right) foot behind on the ground, raising the left foot off the ground.
3. & 4. Same as one and two (thus rocking forward and backward, alternating first on left, then on right foot, for four counts).
5. Having raised left foot forward, on fourth count, now swing over to the left side.
6. Cross the right over the left, and hop on the left.

7. Swing right foot back to the right side.

1. Jump forward with the left foot, and repeat instructions.

Music: (Cadence)

Dha-ting	Ta-tak,	Dha-ting	Tung,
1	2	3	4
Tak-ta	Dha-ting,	Dhating	Tung
5	6	7	8



Dear Charlie:

I've all but given up square dancing . . . I want to say that the calling career turned out to be a most enjoyable phase of my life. Never before had I mixed with people so much. I had a lot to learn. I had a "big head" in no time at all. But I'm a changed person for it:—a little more aggressive and with a lot clearer head when it comes to dealing with others.

I don't say I have even mediocre tact yet, but I'm working on it, and I want to thank square dancing for helping me to realize there was so much to be known about others and about myself. (Withheld)



American Squares:

As you invite correspondence, I would like to say that in teaching beginners the crying need is for records with calls only and no patter. So far the only suitable records I have found are the Henry Fords.

Also, I find the exaggerated "Far West" and "Down East" accents very boring. Forty or fifty years ago, when no public ball was complete without a couple of sets and quadrille dancing was a thing of elegance and grace, there was none of the would-be "Hill-Billy" stuff, as I well remember.

E. BRODHEAD, East Orange, N. J.



Dear Mr. Thomas:

Kansas folk and square dancing is beginning to take root. Wichita has had square dancing thru the depression days and has continued since 1934. However, just recently have we tried to interest other Kansas cities in the sport. We have held an annual festival since 1942, with the exception of 1944. The south section of Kansas is affiliated with Oklahoma.

Kansas has been a little backward in letting the outside world know that she has been dancing all the time. In fact the rural sections of Kansas have danced the same square dances as handed down from father to son for several generations. 4H Clubs have done a great deal to enliven the activity for the past ten years.

I was up to Emporia, Kansas, the other day calling and judging a contest. The fiddler was the third generation of fiddlers from one family. He played some tunes he had picked up from Dad. He said Dad didn't know their names because grampa didn't tell him.

Wichita has 25 organized clubs. Hutchinson, Emporia, Kansas City, Topeka, Newton, Arkansas City, Pittsburg and Garden City all have from one to six clubs.

ORAN SHEARER, Wichita, Kansas



Dear Charley:

There seems to me to be too much of a tendency in the East particularly in the cities to associate square dancing with the West. Doesn't square dancing belong to the East too? Why don't we in the East emphasize the eastern tradition more?

What costuming would you suggest for an eastern exhibition group? In my mind the costume should not attempt to be western nor rustic. It may be desirable to tend toward formal attire for some occasions, and yet the costume should permit the wearer to be cool and comfortable in order to be worn for an evening of square dancing. A modified formal attire for the men consisting of dark trousers, white shirt and black bow tie has occurred to me. A modernized version of colonial costumes may be suitable. Since square dancing is just as much a modern dance as the foxtrot, waltz, tango, etc., I'd just as soon prefer not to revert to the past for a costume. Surely someone can suggest costume of present day attire that will meet the specifications of a square dancer?

HARRY MONIER, Cheswick, Pa.

EDITOR'S NOTE: The Camden Y Exhibition Group felt the same way. The girls poured over patterns and finally came up with a dress with full skirts, with pleats and puffs a mere man can't describe. It was in solid color with a white dickey showing in front. The four girls chose the four primary colors: red, yellow, blue and green and the alternate chose brown. The men visited a

local men's clothing store that happened to be holding a sale. To prevent fighting with the girls dresses, black, white or grey seemed necessary and there happened to be four pairs of pearl gray slacks available in the dancers' sizes. A short-sleeved, open-neck sports shirt in the same grey with a minute stripe completed the costume. The caller found that he was a more usual size and all grey slacks were gone. He was forced to content himself with dark blue, same cut as the greys, and fortunately the same style shirt also came in blue, and setting off the caller in blue wasn't such a bad idea. P. S. We didn't win any prizes in the costume contest.




COMING EVENTS

Send March and April notices before the 7th of February.

The Friends of Plummer Park are sponsoring a monthly square dance at Plummer Park, 7337 Santa Monica Blvd., L. A. 46 for the purpose of raising funds for the furnishing of the new auditorium.

Bob Osgood, Bill Ray and Gary Korn and Dale Garrett, all top-notch callers of the area have donated their services for past months.

The caller for February is Slim Brough, well-known in the Beverly Hills area as an excellent teacher and caller. The date is Tuesday, February 21st.

March 4th, Houston, Texas, Jamboree at City Auditorium.

March 25th, Sat., Camden (N.J.) Y.M.C.A. American Squares Night. A free subscription with each admission. Guest callers: Bill Person and Joe Rechter. Chairman and Secretary of the New Jersey Square Dance Callers and Teachers Association.

March 31st and April 1st. Houston, Texas, Festival at the Coliseum.

April 12th to 15th inc., St. Louis, Mo. National Folk Festival.

Kiel Auditorium. Contact offices in that building.



FOLK vs. SQUARE

It appears that in many parts of the country there is a cleft between the square dancers and the international folk dancers. In Northern California we think that we have solved the problem of getting along together in harmony. Recently the Northern California Square Dance Callers Association has been formed and this association has affiliated itself with the Folk Dance Federation of California. The Square Dance Callers Association has made plans to hold monthly jamborees with live music, devoted entirely to American square and American round dances. The dates of these jamborees are coordinated through the federation so that duplication of events is avoided.

The plans now in the making for our March festival will illustrate the kind of cooperation we have achieved. While the afternoon part of the festival will be devoted entirely to international folk dancing, the evening sessions will be handled by the Square Dance Callers Association and will consist of American squares and American rounds.

Walter Groethe

In the October issue, Oklahoma City boasts the "largest square dance club in the country" by having 250 couples who dance once a month. The City of Dearborn's (Mich.) Recreation Department boasts a club whose 350 couples who dance once a week! Anybody else to be heard from?

The organization grew from the dances sponsored by Henry Ford, whose sponsorship was relaxed during the war. There is only one hall in Dearborn large enough so they can meet there once a month and divide into neighborhood groups the other three weeks.

Richard R. "Dick" Moore is caller and instructor.



RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

CAPITOL Album CD 4006 Square Dances Cliffie Stone's Band, Jonesy calling. Four 10" records. Instructions are those written for the old Album 44 without calls and hardly adequate for these complicated figures. Jonesy still has a wonderful voice and still lacks enthusiasm for the finest calling possible. The timing on several of the calls is late. Recording fine; calling fine; balance fine; playing good. **57-40190 The Arizona Double Star** Metronome 140. TR 95. **Special instructions.** These are the same as in the earlier album and like the printed instructions hardly adequate. TR 30. **57-40191 Inside Out, Outside In** Metronome 142. TR 79. (I can't recommend this record without some instructions.) **Swing All Eight** Metronome 138. TR 95 **57-40192 Swing in the Center and Catch on the Sides.** Metronome 144. TR 95. **Forward Six and Don't You Blunder** (It's the Tripple Duck.) Metronome 134 TR 95 **57-40193 Right and Left Hand Star** Metronome 137. TR 95 **Double Bow Knot** Metronome 148 TR 91. We stock this album at \$4.36.

CAPITOL 12" records. Cliffie Stone and Jonesy calling. Usual good job. **79.40196 Four Gents Star.** The music is not loud enough. Metronome 140. TR 93. **Three Ladies Chain.** Metronome 132. TR 95. **79-40197 Right Hand Over, Left Hand Under.** Metronome 135, TR 95. **Inside Arch and Outside Under.** Whoops! Missed a call. Metronome 141. TR 93. We stock both records @ \$1.05 each.

CAPITOL 79-40200 Texas Star Tex Williams and his Western Caravan. Tex Williams calling. 12". Recording good, balance good, playing good, calling unenthusiastic, but fair. Metronome 130. TR 85. **Ocean Waves.** No "right hands across." I wouldn't recommend the dance. Metronome 132. TR 79.

CAPITOL 79-40201 Queen for a Day Square Dance (Oh, my goodness!) Music by Tex Williams, calls by Smokey Rogers. Balance fine, playing good, recording fine, calling good but annoying. Worthy of a better cause. The dance patter is unspeakable (or I wish it were). (I'm in a bad humor.) Metronome 128 TR 72. **Lady Around Lady** Metronome 13, TR 80. We stock this record @ \$1.05.

CAPITOL Tex Williams, no calls, fine playing, good beat, and recording but the instruments don't blend. **79-40202 Chinese Breakdown** Metronome 132. TR 85 **Ocean Waves.** After years of putting up the idiosyncracies of an eastern caller as exemplified by the change tune in Fol kraft's **Life on the Ocean Waves**, we now have another record, slightly without calls, giving us a choice of the change tune or putting up with the idiosyncracies of a western caller. Why someone couldn't make a straight **Life on the Ocean Wave** without twisting it to fit his own peculiarities, I don't know. This dance is phased in 24 measures, but this record starts out with 32 measures so Tex Williams can force you to use an introduction he thinks good. There is no making the introduction fit the music; he changes the music. The next annoyance arrives when the chorus to which the orchestra sings with great abandon a cute little ditty which gets awfully monotonous before the end of the record, and prevents each caller using it from making up his own cute ditty or patter. The end of the record comes just before the side two gents give right hand across the last time thus depriving them of their fair share of activity. In case you haven't gathered it in, I don't think much of callers who talk innocent, unsuspecting record companies into inflicting the callers' own misarrangement of a tune upon the public. P. S. Folkraft is the better of the two arrangements. Metronome 123 TR 70 **79-40203 A & E Rag** Metronome 132, TR 83 **Rakes of Mallow** Metronome 131. TR 83. We stock these records @ \$1.05 each.

VICTOR P256 Square Dances Pee Wee King with Lee Bedford, Jr. calling Three 10" records. Fine recording, good playing, good calling, fine balance. A couple of calls come late. 2-0115 **You Call Everybody Darling**. This just proves that this is not a square dance tune. Metronome 13 TR 69. **Shocking Rye Straw**. Metronome 126 TR 85. 21-0116 **Black Eyed Susie**. Metronome 128. TR 85. **Battle Hymn of the Republic**. Metronome 126, TR 83. 21-0117 **Fire on the Mountain** Metronome 132, TR 82. **Cornbread, 'Lasses and Sassafras Tea** Metronome 127. TR 85 We stock this album @ \$4.7.

VICTOR P257 Square Dance Tonight Pee Wee King. Three 10" records without calls. No blending of instruments. Fiddle and banjo stand out. Average playing, good recording. 21-0119 **Devil's Dream** Metronome 126. TR 77. **Fishers Hornpipe**. Metronome 126. TR 78 21-0120 **Sally Goodin** Metronome 133. TR 78. **Arkansaw Traveller** Metronome 144. TR 75. 21-0121 **Billy in the Low Ground** Metronome 128 TR 79. **Whistling Rufus** Metronome 124. TR 83. We stock this album @ \$3.47.

VICTOR P259 Skip to My Lou Spade Cooley and Roy Rodgers calling. Three 10" records. Rogers wastes a good half inch of every record on telling people how much fun the dance they are about to do is going to be. Calling good, after he stops talking, playing average, recording good. The dances are elementary but after listening to Capitol's recent output, I'm not sure that that isn't an advantage. 21-127 **Skip to My Lou** It's "Swing at the Wall." Metronome 136. TR 77 **Rickets Reel**. Metronome 132 TR 77 21-0128 **Old Joe Clark** Metronome 136, TR 77 **Sycamore Reel** Metronome 137. TR 77 21-0129 **Oh Dem Golden Slippers** Metronome 134. TR 77. **Lucky Leather Breeches** Metronome 132. TR 77. We stock this album @ \$3.47.



AMERICAN SQUARES SUMMER SCHOOLS

Park College, where the first of the American Squares schools for 1950 will be held, is in Parkville, Missouri, just north of Kansas City and on the Missouri River. It is almost exactly the geographical center of the United States. The college is on a high hill overlooking the river. The grounds contain some eighty acres.

Students at the camp will live in the college dormitories and be fed at the dining hall. This is recommended to those who do not wish the outdoor life of the camps. The gym will house most of the classes and dances.

The faculty will be Jimmy Clossin of El Paso, Texas, teaching the West Texas square and folk dances, Fred and Mary Collette of Atlanta, Georgia, specializing in the couple dances, and the Appalachian circle and Charley Thomas of Woodbury, N. J., covering the singing call and instruction in calling.

The school will be held during the week of July 2nd to 8th inc. This will include the national holiday and students desiring to attend the classes the evening of the 3rd and all day of the 4th may do so for \$10. The fee for the full week will be \$50.00.

Other camps will be held as follows:

Camp Farley, Cape Cod, Mass. — August 6th to 12th, inclusive. Jimmy Clossin, Fred and Mary Collette and Charley Thomas, instructors.

Camp Ihduhapi, Loretto, Minn.—August 27th to Sept. 4th inclusive. Jimmy Clossin, Ralph Piper and Charley Thomas, instructors—special arrangements for those wishing to spend Labor Day weekend.

Register now at AMERICAN SQUARES, 121 Delaware Street, Woodbury, N. J., sending a deposit of \$5. This will be refunded up to two weeks before the camp or may be transferred.



The Callers Corner

by

C. D. FOSTER

Author of Foster's Square Dance Cards, Denver

Last Saturday night, I had three different groups at my dance at the Golden Chateau. They asked for Little Brown Jug. I called it my way.

One bunch danced it O. K. Another bunch said I was wrong. They said that I should have them point three times and then take three polka steps to the side. The other bunch said I wasn't calling Little Brown Jug at all, I was calling Cotton Eyed Joe.

Ye Gods and little fishes. They were all from a radius of ten miles. Can't we get together better than that?

Let me say right here, and I have said it before in this column.—If you know the fundamentals of Square dancing you can dance anywhere to any caller—Almost any—and if you will once get it into your head that there is really no right and wrong way to dance any certain change, and then make up your mind that you do not “Know it all” by any means, you will get along much better and as I once heard a lawyer say to a Judge (By the way he was fined for contempt) he said “Judge! if you would pluck some of the pinions from the wings of your imagination, and stick them into the tail of your judgement, you would see a D--- sight straighter”. Try it some time.

We are not particularly fond of taking the popular songs of to-day and fixing a “Bunch” of words to them and then taking parts of different figures and calling it certain Square dance but from the standpoint of your right to do it, you have just as much right and license to do that as the first fellow had to make up his version of the dance. And I will admit that many of the new dances, so composed, are a lot of fun, and the classes really enjoy them. So hop to it. But let us all strive, in some way, to refrain from saying, “This is the way to dance so and so.”

I always tell my dancers, that this is the way I do it. I have been doing it this way for many years and it is one way. You may have a better way. If you will let me learn your way, I will be better equipped for each new way that I learn.

In your class work, give them first the fundamentals and the old established forms. Then go ahead with your streamlined modernized version and they can have a good time wherever they happen to be.

* * * *

The Kearney, Nebraska, dancers have organized **Twenty (20) Squares Incorporated**, with Richard Wallace as president, Ralph Lancaster as secretary and John Lowe as treasurer. Experience is a requisite to membership. Each square is responsible for one night's entertainment.

Let's Dance and Let's Dance Squares

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Try These

DOUBLE STAR

CALL ANY PRELIMINARY

First and third couples
with a left hand swing
up to the center
and back to the ring

Star by the right
in the center of the set
now in a double star
with the folks you met

Break to the center
two ladies change
and circle four
around the range

Now a right and left thru
and on you roam
and every body
head for home

Left to your partners
and don't be late
pick up your corners
and promanade eight

Alternative Call:

Star in the center
and swing it wide
now a double star
with the folks outside

INSTRUCTIONS

The odd couples change places with a left hand swing, then go up to the center and then back into place, the man remaining on his partners right.

Same two couples come back to the center of the set, form a right hand star and turn one full turn. As the turn is completed the star breaks and lead to the outside couples, their partners following, and form two stars. (#1 lady goes to #4 lady and #3 to #2) the two left hand stars make one complete turn.

As the traveling ladies come around, the double stars break and the two ladies meet in the center of the set with their right hands and do a ladies change. Left hand to the opposite man, come around and circle four. (They do not change back). The circle turns half way around until #1 man has his back to couple #2 and is facing couple #4.

The traveling couples break their circle and do a right and left thru (#1 man and #3 lady are now together) they divide the outside couples as in split your corners, the lady goes right and the man goes left—everybody heads for home.

All four men do a left hand turn with their respective partners, step back to their corners with their right hands out and promanade the hall.

Call four times for the odd couples and four times for the even couples and then set 'em down.

JERRE LONG, Boise, Idaho.



Round Up Time in Texas

Sing Call: Music of the same name
The head two couples forward
Once around with a right hand star
And left hand to your corners
And balance where you are.
Now the inside four turn the outside (A half turn)
And balance once again
The inside four turn 'em home once more
And everybody swing.

Allemande left, grand right and left to your new partner.
Original by Paul Hunt. From *Singing Calls* by Charley Thomas.

GRANDFATHER'S CLOCK (*a singing call*)

Oh the head couples out, circle halfway around (with the sides)
Then you chain those ladies up and down the line.

(Gents on the inside couples take the chaining ladies from the outside couples and turn them halfway around and pass the ladies to each other, turning them halfway around again and passing them to the gents on the outside, etc. The first 16 beats of the tune are repeated while this is going on. Then they are played for the third time while the caller sings:)

Oh you take 'em and you turn 'em and you mix 'em and you 'churn em
Till they send you back your own sweet Valentine. (original partner)

(The inside gents get a workout!)

Now it's half right and left

(The head couples meet in the center of the set and the sides go back to place.)

And you make a Texas star.

(Head gents join left hands and put right hands round their partner's waist and the two-couple star starts turning.)

First the heads, then the sides, jion the star.

(The side couples wait till one couple has passed them, then fall in to make a four-couple star; the couples are now in proper order.)

Now you stop, short, and send those ladies on (ladies turn once clockwise as they advance to the next gent.)

Take the gal behind and roll that star along. (Star turns again.)

(Gents:) Now you patticake the girl behind you (Clap your own, clap rights, clap your own, clap lefts; music stops for four beats.)

And you patticake your partner lady (Same; music stops 4 beats.)

Join both hands, promenade, take that lady home with you,

Square your set, and here we go again . . . head couples! (Each gent now has his corner.)

The dance may be repeated 4 times for the heads and 4 for the sides. I dunno. I've called it just once, on the day my advanced group broke up for the summer, and they liked it, but . . . one gent later told me he got so tired turning the ladies on the inside when the heads went out that he couldn't have much fun when he, a side gent, went out. So use your judgement; it depends on the crowd. 2 for the heads and 2 for the sides may be sufficient. So promenade and hear my call: runaway home . . . that's all!

Shelly Andrews



WAGON WHEEL (*Appalachian Circle*)

ANY FIDDLE TUNE

1. Calls—

1. Circle left, 8 Bars.

2. Back the other way. 8 Bars.

3. Men to center and back. 4 Bars.

4. Girls to center and make wheel—right hand on inside shoulder of person ahead—circle left. (Clockwise).

5. Back the other way, left hand on inside shoulder of person ahead—circle right. (Counter clockwise).

6. Pick up your partner's right hand, continue to move.

7. Men swing girls into position and promenade.

2. Open Tunnel—

Head couple go under arch—others make arch—when get to end, turn in opposite direction make arch and promenade.

3. All face center—

1. Circle left.

2. Circle right.

3. Girls into center and back.

4. Boys to center and make their wheel just like girls.

5. Back the other way.

6. Pick up partners as you go by.

7. Double swing and promenade. (Boy swings in front of girl and then swings girl in front of him).

Courtsey of Rip Van Winkle, Athens, Ga.

CHICAGO GLIDE

RECORD: "Chicago Glide," Old Timer No. 8006-A (three times through)
FORMATION: Partners, inside hands joined, facing CCW in circle around room.

DANCE: One chord introduction.

I. 2/4 Meter

- Meas. 1-2** Starting with outside foot, take four steps forward.
- Meas. 3** Outside foot forward, heel down, toe up (ct.&1)
- Meas. 4** Outside foot backward, toe down (ct.&2)
- Meas. 5** Outside foot forward, heel down, toe up (ct. &-1) and hold (ct.&-2)
- Meas. 6-7** Starting with outside foot, take two steps backward. Partners separate, face each other about six feet apart, and bow.

II. 3/4 Meter

- Meas. 1-2-3** and one beat. Partners waltz across to opposite side, passing right shoulders and touching right hands shoulder high. Half-turn as partner is met at center and waltz backward, and bow.
- Meas. 4-5-6** and one beat. Repeat above, passing left shoulders and touching left hands, back to original places, and bow.
- Meas. 1-2** Starting on outside feet and facing CCW, partners take first one waltz step alone, then join inside hands on second waltz step.
- Meas. 3-4** Quickly turning, continue waltzing and traveling CCW, backwards for two waltz steps.
- Meas. 5-6** Man takes six walking steps backward, while lady turns twice on four waltz steps, turning to her right, under joined inside hands (man's left, lady's right).
- Meas. 7-22** Assume closed dance position and waltz in line of direction (CCW) for 16 measures.

A number of readers sent in variations of this dance.



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