

January, 1951

Fifteen Cents



American Squares Capitulate



No. 5

We have bowed to the dictates of fate and inflation. People have told us what we knew, that you can't get out a magazine, even a 20 page one for \$1.00 per year. Red ink has forced us to raise the price of American Squares to \$1.50 per year. But so you can still stick the money in an envelope without bothering with a money order, we offer 17 months for \$2.00.

In this hour of disillusionment, we think of what one subscriber wrote us from California: "Your magazine would be worth twice as much with only half the literary content." We hope to live up to this opinion notwithstand-

ing the increase of price.

ROUND DANCES

We are going in for what is known as Round dances. Nola, Third Man Theme, Good Night Irene, Hoopsey Doo, etc. These dances are recently composed. The technique employed is to start all dances with inside hands joined, circle of couples around the hall facing ccw. Step swing, step swing, step swing. Go forward 1 2 3 pivot, back 1 2 3 pivot, face partner, step swing, step swing, then two step one, two step two, twirl the girl twice, then both go forward 1 2 3 kick, back two three kick, twirl the girl four times while man walks forward, finish with two two steps and twirl the girl twice. Bounce up and down thrucut the entire dance and you have it. The above will fit any modern number on the "Hit Parade." Just change the sequence around a little and there you have it. Don't

forget to put in plenty of twirls.

Some of the newer dances will undoubtedly last. It reminds me of the days when we used to get complimentary copies of new music (popular). We would get 30 or 40 new popular numbers, Muiretta would play them over and one after the other would go into the wastebasket. Out of 40 numbers of this sort, two or three would prove worth while using. Even these soon died cut. Then something like Charmaine, (Say, do you do Charmaine, it starts: Balance forward balance back etc.) Tea for Two, (This starts, Balance forward balance back etc.) Stardust (This one starts you know how). We still have the old complimentary copies of some of the standards. The same will be true of these new dances, some will prove worthy and some will not. Why should we be used as a proving ground?

A flood of English dances has hit California. These are principally ballroom dances dating from around 1895 to 1914. One dance is dated 1730 and quite a number are dated from 1914 to 1924. These dances are very numerous and are

(Continued on Page 9)

付 ペ ** AMERICAN SQUARES

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Square Dance Workshop In San Antonio

by RICKEY HOLDEN

As square dancing progresses in a given area beyond the initial wave of cursory popularity and develops toward an accepted and standard facet of the general community recreation program, there arises a need for some sort of clearing house to wrestle with problems and growing pains of the maturing movement. The largest single problem involves calling the dances: who shall call what and how? Different areas have tried different solutions. Several callers' associations are being formed, following varying formulae and with varying success. In San Antonio, we hope that the answer lies in the Square Dance Workshop, which has recently been organized as another part of the regular square dance program conducted by the San Antonio Recreation Department.



The stated objective of the Workshop is to provide a clearing house for new calls and dances, a means of clarifying technical problems, a development of a higher dancing level, a discussion of the calling so that both dancers and callers will understand the problems, and a medium of experience for callers. This objective cannot be achieved through a gathering of callers alone, because the most important person in square dancing is the dancer. An autonomy of callers in the square dance kingdom becomes restrictive and non-productive: new dances should be chosen and approved, not so much by the callers as by the people who will dance them. Old figures should be

retained by the same group decision. Moreover, it should be by permission of the dancers that a caller be allowed to take the stand. A caller does not have to dance to himself, and in some cases he is the only person on the floor who enjoys his calling! Therefore this Workshop has been established in order that callers and dancers together

may work out their mutual problems.

Since San Antonio square dancing has developed using the "club" system, and these clubs are now united as Members of the San Antonio Area Square Dance Council, the Workshop is planned to work in conjunction with this club and Council system. Any caller who belongs to a Member of the Council may enroll; however because of space limitations, dancers are kept to a maximum of one square per Member. The personnel of the square may change from month to month, and it's up to each individual Member to figure out how its square is chosen.

In general, the plan of a Workshop meeting aims to: (1) introduce and work over a "new" figure for the benefit of both dancers and callers; (2) renew acquaintance with, explore further possibilities of, or introduce and work over an "old" figure for the same duo. For example, one night we dissected and examined (and danced!) THE ROUT, and observed the family ties between it, the GRAND CUTTY-SHAW and the SUZIE-Q. Also we have danced MONEY MUSK, which is a contra. (3) The rest of the time is devoted to the callers. Each caller calls a couple of dances and then submits to general criticism from the floor. The dancers especially are encouraged to comment. The playgoer need not be a playwright; the art lover need not be a

painter; so also the square dancer may evaluate the performance of a caller without himself being one. In order to provide a common vocabulary for criticism, everyone enrolled in the Workshop is provided a syllabus covering the technical responsibilities of the square dance caller.

Faced with the familiar problem of selecting callers for its monthly Jamborees, the Council has asked for advisory decisions of the Workshop upon each prospect. Each caller who wishes to call on a Jamboree program will call at the Workshop where participants are furnished "score cards" on which to record anonymously their opinion of the caller, together with their "yes" or "no" as to whether the caller should call at the Jamborees. If the voter says "no", he must check his reasons on the card. This way we build up a workable roster of callers who are definitely acceptable to the dancers.

There will undoubtedly be changes in the formula as we progress: any group like this must be flexible and ready to meet the needs of the moment. Presently the Workshop meets every first and third Monday and is conducted by a professional instructor from the San Antonio Recreation Department—usually myself. It remains to be seen whether or not the solution to our problem lies in the Workshop idea.

ta 基 株 LETTER

Mr. Charley Thomas:

I find the articles about "patter" in American Squares especially timely. Having some experience with folk dancing and their leaders square calling in this area, I have come to the conclusion that they are the worst offenders

and are really destroying good square dancing.

The letter by C. S. Wilson, of Dixon, Calif., is quite true also, and this is especially noticeable in folk dancing groups; as soon as a new dance is half learned in one or two 10 minute sessions it is seldom heard of again and they are on to another new one. I attended folk dance lessons at the local high school last year—we had a good instructor, tho too short a time was given to each dance, and little review, went thru about 40 or 50 dances.

At the end of the season, a club was formed—at the first meeting the instructor was present, a dance record was put on, no one got up to dance, they were all waiting for someone to show them how it went. The instructor was amazed. The dances are not for enjoyment but only so the participant can say that they can dance so many dances and they really dance none well.

In a recent issue you gave a definition of folk dances that would include the foxtrot! Yet this modern dancing is ruining the old time dances, and certainly has nothing to do with the folk dances. It is certainly disgusting to old time dancers to have a few of the modern dancers get in even a waltz and going in all sorts of directions, interfere with the pattern dancing of the old timers, who at least are all moving in the same direction.

Folk dances have one definite characteristic; they are of a cooperative nature and really require a number of dancers all executing the same figure or in case of the two-step and waltz, all progressing at a fairly even rate in the same direction. This community spirit and cooperation are the essential transfer of the community spirit and cooperation are the essential transfer of the community spirit and cooperation are the essential transfer of the community spirit and cooperation are the essential transfer of the community spirit and cooperation are the essential transfer of the cooperation and transfer of the cooperation are the essential transfer of the cooperation are the coo

tial. A folk dance can not be executed by one couple.

Folk dances always originated as the expression of some need of the common people, they are not the product of the high hatters. In the present revival, we see the individualistic, antagonistic and belligerent "modern" dancing giving away among the really cultured people for the joint expression of people who the world over are driven together by the stress of the times; i.e. the world revolution and change or whatever you call it. Folk dances also are noted for uniting people of all ages and callings; they are an ideal for the whole family to enjoy. Any which are not, can not be truthfully called folk dances.

The old time dances are of course American folk dances. I would include in this the newer Oklahoma mixer and perhaps the Canadian Barn Dance since though of recent origin, they have all the other characteristics.

Willard F. Smith Woodland, Calif.

Square Dance Timing and Rhythm'

BY CHARLEY THOMAS
Part Three of Three



At long last, let's fit the words to the music. The caller's job is to help the dancers dance properly. The dancers dance in time with the music as measured out by the downbeats. Hence when the downbeat of the caller's rhythm (the verse) comes with the downbeat of the dancer's rhythm (the music), it is easy to dance. If we vary the two and the caller's downbeat at some other time than the dancer's, the dancers can't always distinguish between the caller's downbeat and the music and their dance gets off the beat.

This is particularly evident when the caller unintentionally get his beat off the beat of the music. We say such a caller has no rhythm and we curse

him under our breath as we try to dance.

However, once a caller can get the downbeat of the call and the downbeat of the music together, and he should be able to do that before he goes any farther, comes the time when he can intentionally vary the downbeats.

This is done for interest and for the enjoyment of the dancers outside of the dance itself. It lends interest as different patter lends interest. It does not help the dancers dance. It hampers them. For that reason the variation should not be long sustained. The caller should throw it in and then get back on the beat. An example of this is Arkie Woodchopper's calling on the Columbia Album No. H-5. Arkie uses more different rhythms than any other caller on records but he's no fun to dance to because of the conflict with the rhythm of the verse with the rhythm of the music.

Before we identify the various applications of rhythms, let us discuss two synthetic variations: two methods of changing emphasis so that while the down beat of music and the call coincide, the rhythm sounds different.

The first is by having the orchestra play syncopation. This results in the dancers dancing more to the caller than the orchestra but what's wrong with that if they can? An example of this can be found in Ricky Holden's album for Folkraft No. 15.

A second method can be found in the same album. It is by varying the emphasis placed upon the downbeat. Rickey ordinarily places quite a heavy emphasis on it. When he suddenly changes and gives even less than normal emphasis, there is a pleasing variation.

I have identified eleven variations of rhythm.

- 1. Downbeat. This has the downbeat of call and of music coinciding. It is the standard square dance rhythm. It should be learned and learned well before the caller goes to other types. Many of our finest callers have never used any other.
- 2. Upbeat. Placing the emphasis upon the upbeat is known as syncopation. In this type of rhythm the caller places his downbeat upon the upbeat of the music. It is very interesting and tricky to acquire. It is difficult to dance to if sustained for any length of time as the dancers become confused and sometimes dances to the caller rather than the music. Arkie Woodchopper in his album starts the Arkansas Traveler with eight measures of syncopated calling.

VI—85

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3. Vacant Upbeat. This is the easiest and most often used variation of the straight downbeat calling. It consists in placing all of the syllables on the downbeat of the music. It naturally strings the call over twice as long a time as is would ordinarily take.

This is sometimes used for emphasis.

Two, four, six, eight

Join your hands and circle to your left.

In the second line it serves to emphasize the "to your left."

Swing, swing, everybody swing
Swing her around like any old thing.

There is another way of using this vacant upbeat that I have noticed in Jonesy's calling. That is to apply the downbeat of the verse to the downbeat of the music in the usual manner, but then just don't say the words that come on the upbeat of the music. This does not tend to lucidity, but then, he doesn't use the variation until the dancers are familiar with the call.

- 4. Vacant Downbeat. Obviously, if we syncopate the verses suggested above, we shall have the downbeat vacant. I must admit that I found the downbeat vacant only in one of Rickey Holden's transition measures.
- 5. Delayed Action on the Upbeat. This leaves one upbeat vacant and places the call that would have come then on the quarter downbeat. By definition it does not come more than once in a line of patter.

This is often used in singing calls. One starts the line of verse later than the line of music which it fits. This gives a jerk or breath where there is no singing at all. During this time the music gives the upbeat.

6. Delayed Action on the Downbeat.

7. Quarterbeat Up (Including eighth and three-eighth beats). This places the emphasis of the call between the downbeat and the upbeat of the music.

8. Quarterbeat Down (Ditto). This places the emphasis of the call between the upbeat and the downbeat of the music.

9. Carryover. In this one syllable is held over several beats. This is standard in singing calls where the last syllable of a hexameter line is carried over to the end of four bars of music. It is also used in patter calls.

10. Transition. In this the caller starts with one of the previous types of rhythm and gradually shifts the downbeat until he has another type. He might start it on the quarterbeat up and gradually change it until it was on the down beat.

11. Spoken. Of course, this is no rhythm at all. All syllables are given the same emphasis as in ordinary conversation. Since the call has no rhythm, it cannot be fitted to any particular point in the music.

I have previously mentioned that Arkie Woodchopper has so many rhythms and comes back to the standard downbeat so seldom that he is difficult to dance to. However, he is a gold mine of various rhythms. For this reason his Columbia album is worthy of study. As a guide, I am giving an analysis of his calling of Birdie in the Cage on Columbia 20444.

Lady in the lead indian style DownbeatDance ya eight when you come home Starts on downbeat And on the left with your left hand transition until "grand" Right back to your honey go right and left grand is an upbeat Promenade eight when you come around DownbeatFirst couple out, "First" is 1/4 downbeat Bow and swing then downbeat On to the couple, couple on the right DownbeatBirdie in the cage, circle three Transition into 1/4 upbeat Birdie hop out, crow hop in 1/4 upbeat transition to Three hands round and goin' agin downbeatVacant upbeat delayed Crow hop out and circle four to the 1/4 beat Doseydoe, gent you know Hurry on boys don't be slow -Downbeat You ain't a raggin' now like you was a while ago Take a little lady and right you go Vacant upbeat To the couple on the right Downbeat Birdie in the cage and circle three Transition to carryover on 'Circle' Bird hop out and crow hop in Three hands around and goin' agin Downbeat Crow hop out and circle four Delayed action on Dosey doe, gent you know downbeat With a big pig a rootin' in a little tatter row We'll all go right around on a heel and toe And a chicken in a bread pan kickin' up dough Downbeat Cuz you ain't a raggin' now like you was a while ago And another little change and on a right right you go Birdie in a cage and circle three Downbeat & Carryover Bird hop out and crow hop in Delayed upbeat & Three hands around goin' agin downbeat Crow hop out and circle four Delayed action downbeat Circle four in the middle of the floor While a don't pa gettin' while a lady go si Downbeat My old hound's got a coon up a tree Vacant upbeat & down-And grandma's got water on the knee beat on "Grandma" VI---87 7

Don't be bashful, don't be ashamed Treat 'em all a like boys, treat 'em all the same

Take a little lady and home you go

And everybody swing, everybody swing

On the left like a lady on a gate With a right to your honey and right and left eight

Meet your honey swing her once and a half

Once and a half and turn 'em loose Grandma's chickens have gone to roost

Now you're right, you can't go wrong, Promenade eight when you come along. Transition

Carryover

Downbeat

transition starting on

Downbeat

Upbent

Downheat

second "treat"

14 upbeat going into carryover

Rickey Holden has quite as wide a variety of rhythms more carefully thought out and more sparingly applied. I recommend the study of his Folkraft album for the proper spacing of various rhythms.

People have asked me whether these rhythms can be used in singing calls. All of those mentioned can be used in singing calls and more of them are in general use. The frequent and intelligent use of the Delayed Action on the Upbeat can make a singing call as exciting as you can wish.

Actually, I believe there is a greater opportunity for variations in singing calls than in patter calls because of the more usual use of different lengths of lines. A hexameter line is quite common and the unused feet of the music can be put to various uses—something impossible with the standard patter verse. The mixing of patter and singing calls also gives pleasing variations, and this is impossible unless the basic music is singing call music for one can patter to a song much more easily than one can sing to a hoedown.

I do not recommend that you immediately adopt all these variations I have suggested. Unless you are much better than I, you will not be able to. What I do suggest is that, first you study the variations and learn their possibilities, then try them yourself. Listen to the result on a home recording machine and those rhythms you like, adopt and make your own. Discard the others. You will find that your calling is less monotonous and more pleasing and enjoyable when you finish. But again, let me say, do not try the other nine rhythms until you have learned the first and the last.

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CONTINENTAL 1244 Bob Tyler and his Whistling Pals, 10" flexible. The Mocking Bird. How I should have liked to find this record in the old days.. Not intended for square dancing it is yet usable, but it is, of course, poorer than the Folkraft. Metronome 156. TR 60.

CRYSTAL 108 The Frontiersmen. 10" flexible. Calico Polka. People told us that this was good for the Jessie Polka so we stocked it. I prefer the Jennie Lind Polka on Decca and we'll try to get it for you. Vocal. Metronome 126. TR 79. Frontier Schottische Metronome 143. TR 76. We stock this record

CRYSTAL 10" flexible. Andy Hokum and his Pals of the West. Playing good, recording good, balance good, 219 Paddy on the Turnpike. Metronome 124. TR 81, Rickets Hornpipe. The best recording of this tune I've heard. Metronome 128. TR 87. 220 Sally Goodin. Never did care for this tune. Metronome 114. TR 77. Soldiers Joy Metronome 128 TR 86. We stock these records at 89c each.

GLOBE 5007 10" flexible. Vic's Western-Aires. We've had this for reviewing for sometime. Ocean Wave. If this only didn't have an introduction, we'd stock it for you. Light on the bass. Playing good, recording good, balance poor, arrangement poor. Metronome 135. TR 83. Solomon Levi Metronome

138. TR 84.

INTRO Album 50. Square Dances. 4 10" flexible. Instructions. Joe Lewis calling with his J-Bar-L Square Dance Boys. This sounds strange done in jazztime with syncopated calling, but I'm not inclined to agree with Jimmy Clossin that this type of square dancing will destroy our favorite recreation. If the teenagers want to dance to this, let them, don't know but what I'd like it myself. Playing good, calling good, except where the syncopation interferes with the beat, recording good, balance good. 7001 Right and Left Thru and Around Just One. Metronome 124. TR 83. Oh Johnny. Metronome 124. TR 67. 7002 Merry-Go-Round Metronome 119. TR 73. Sioux City Sue. Help from a quartette. Metronome 124. TR 74. 7003 Alabama Jubilee Metronome 124. TR 72. The Hash Metronome 120. TR 80. 7004 Sugarfoot Rag Metronome 116. TR 92. Cindy Lou Metronome 124. TR 73.

16 基 林

ROUND DANCES

(Continued from Page Two)

extremely well put together. They were danced gracefully. Many tangoes appear, thank Heaven, it is about time we condescended to recognize the King of all dances

These dances will naturally be subject to "versions." As one teacher said to me once in regard to a difficult part of a dance, "Oh it was too hard, so I just changed it." That's right, if it is hard to do, just change it.

There are many legitimate reasons why changes appear in dances. Common decency should prompt a man simply to announce the changes and why thus giving the dancer his option, which is his right, of doing the dance one

way or the other. Who is running this show, the teacher or the dancer? Take the Boston Two-Step, do you know the English version? I can tell you in

advance that it is not like the American original.

This is what fouls up the picture. Here is the exact wording found in an English book on dancing. "The steps would come out as a crotchet, a dotted crotchet, followed by a quaver, while in another figure they will come out as a crotchet, followed by two quavers." Page Clifton Fademan.

Now you see the reason for teachers changing dance routines. On the other hand, if he cannot understand these terms and descriptions, why does he call

himself a teacher?

Now don't ask me what crotchet and quaver means, I don't have the slightest idea except that it might pertain to the time allotted to the step. How involved can one get anyway?

Guy Merrill

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Book Reviews

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THE SQUARE DANCE PARTY BOOK. By Piute Pete, 53 pp. New York. Vil-

lage Recreation Service, P. O. Box 1116. \$1.00.

Here is all that is necessary to become a caller with games. Not only does this book include square dances but play party games, explanations and suggestions, country games, music and punch recipes. The music alone is worth the price.

The book is carefully done with pictures illustrating how to do Musical Chairs and the Sack Race. There would be very little chance to become confused in

following the directions in this booklet.

Charley Thomas

HERE'S TO SQUARE DANCING. A book of cartoons. By Frank Grundeen. 63

pp. Los Angeles, Calif: Sets In Order.

We have often wondered how a book about square dancing that contains no dances or instructions would sell. Specifically, would there be any sale for a book of poetry dealing with square dancing, for a collection of biography, for a collection of historical writings? Here's the first we know about, cartoons on square dancing.

Of course, we're carrying a torch for our own art editor, Virginia Wallace. Frank Grundeen's style has always been too angular for our tastes tho it is

probably the result of being too much on the square.

Nor were here any belly laughs in the book. However, we know intimately the problem of humorous square dance situations. How he comes up with one regularly once a month is a question we'd like answered. Even more we'd like to be able to do it ourselves.

Many of the cartoons cut like acid-sometimes close to home. The one of the gent trying to waltz, I'd like for framing. The map of the square dance floor on page 39 is a beauty with a couple of chuckles rattling around in it. However, in criticizing this book I am merely exposing my own idiosyncracies to public view so I'll quit.

This book won't teach you a thing but your square dance bookshelf needs some

comic relief and I'd add this to it.

Charley Thomas.

RAYMOND SMITH'S COLLECTION OF SQUARE DANCES AND MIXERS. 65

pp. Dallas, Texas. \$1.50

One good book deserves another. Ray's sequel is fully as good as his first book. Coming, as it does, as a second book, Ray can concentrate on the advanced dances which he does very nicely. This is a nice collection of newer and advanced dances and breaks. We stock this book at \$1.50.

Charley Thomas.

BEST SELLERS for November, 1950.

1. Herb's Bluebonnet Call Book by Herb Greggerson \$1.50. Play as You Learn by Charley Thomas. 10c.

Singing Calls by Charley Thomas. \$1.00.

One Hundred and One Singing Calls by Frank Lyman \$2.00.

Learn to Dance and Call Square Dances the Foster Way, Part I \$1.00.

Square Dances of Today by Dick Kraus \$3.00. Square Your Sets by Marion and George Waudaby \$1.00.

Learn to Dance and Call Square Dances the Foster Way, Part II, \$1.

We shall be glad to furnish you any of the above.

With the first of the year our new catalogue is coming out. Be sure to write for a copy. It contains many items not listed or sold before.

1 林 Six hundred square dancers attended the Second Annual Copper Cities Square Dance Festival on Nov. 10th & 11th. Exhibitions by Jack Bartlet and his Sun Bonnet group, Johnny Melton and his Elks Belles and Bowes and Lloyd Peters and his group from Collidge. Callers and instructors included Butch Nelson, Doc Northcutt, Jim Gerard, Tom Glenn, George Waudby, Vic Gray, Carl Stevenson, Joe Sutter, Art McDonald, Frank Shaw, May Reed, Bill Griffith, Will Willingham, Leona Selly and Rusty Sanders.

INCOME TAX RETURNS

BY THE AMERICAN SQUARES STAFF

As we thush 1950, we again tace the problem of how much of the money that we got for calling square dances must we share with Uncle Sam.

Whenever we make money, Uncle Sam war's to know about it If we make our hobby profitable, that's fine by Uncle, but we've got to cut him in on it too. Nor is it cricket to lose money square dance calling by building up expenses (such as advertising or traveling expenses) over the amount of the income. If you do that and Uncle's agents find out about it, he'll declare the thing a hobby, which no doubt it is, and disallow any loss you may have.

On the credit side of the ledger, there is not much question. You must report all of your income. The infernal revenue people suggest you report the income from expense jobs too and then balance it off with the actual expenses. Thus if you lose a little, you get the benefit of it.

The important thing is what can we deduct.

Well, you can deduct traveling expenses to a job, but to a job only. Oh, yes, and back from it again.

But, sakes alive, you may not deduct what you pay the baby sitter. Unfair as it seems, the Court of Tax Appeals has disallowed money paid to mind the brats. The fact that if you didn't pay the baby sitter you couldn't earn the money and pay the tax doesn't seem to bother them. You get your exemption for the kids, what more do you want?

If you use equipment, as what caller doesn't, you may deduct the cost of that. If the equipment is expected to last less than a year, Uncle Samuel says it has a short life and you may deduct the full purchase price during the year of purchase.

If it's gonna last longer than a year, then you figure out how long it's gonna last and depreciate it over a provide of time so that a partian of the value is deducted

period of time so that a portion of the value is deducted from your income each year until it's all deducted.

The eternal revenue people said that records would be short life equipment tho they didn't distinguish between shellac and the unbreakable kind.

The cost of schooling is not deductable. After all, you don't have to learn to be better. They don't consider that a better education will increase your salary and put you in a higher wage bracket. However, there's no point in arguing with the folks at the tax office—write your congress-

Books and subscriptions to AMERICAN SQUARES are deductable. This is a good reason for you to rush out and buy all you can from us right now.

Now, all you little lawbreakers, here is something you possibly didn't think about and ignorance is no excuse. When you hired that orchestra last time, did you deduct a withholding tax from their salary? Take a deep breath, this applies to the club who hires an orchestra, to the caller who brings one to the dance and to the orchestra leader who rounds up a bunch of players. You must take out withholding tax on the basis of one-time engagements—get an instruction sheet from your local tax office.

Of course you don't all deduct at once. The one who is in charge makes the deduction. Who says what and when to play? Who hands the cash to the players? Who says, not only what to do, but how to do it? That person is the employer of the musicians and must make the deduction before handing out the moola.

There is one little loophole that you can squirm out of. If the orchestra is a cooperative effort, if those little items mentioned above and the numerous other indicata of the leader are equally distributed among the members of the orchestra, then one takes US's share out. Each player pays his own in his regular report. Quick, reorganize!



CLASSIFIED ADS

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

Now at modern, beautifully decorated DANCE CIRCLE Studio, 144 W. 54, N.Y.C. SQUARIES: every Fri. & Sat., 9-11:30 p. m. SQUARIES & FOLK: every Sun., S-11 p. m. PAUL HUNT, guest caller, Sundays, Jan. 28, Feb. 4 & 25, DAVID HAHN, all other sessions. Mounthly Assembly, 4:30-7 p. m., 2nd Sun. every month. Squares & Folk. No additional charge for eve. session.

DUTCH HELWIG MARINE POST, 5836 Henry Street, Phila., Pa., take an "A" Bus from City Hall. Charley Thomas, calling, Saturdays, Jan. 6th, 20, Feb. 3, 17.

CAMDEN Y. 614 Federal Street, Camden, N. J., 2 half blocks from the High Speed Line, Charley Thomas, calling. Saturdays, Jan. 13, 27, Feb. 10, 24.

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The Roundup

OF FOLK DANCE INFORMATION

Published by The Folk Dance Federation of Minnesota News of Minnesota and Surrounding Territory

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

AAAAAAAAAAAAAAAAAAAAAAA

Square Dance Party Book

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

Square Dances, Country Games, Music with chords, 40 photos of basic steps and games, Punch recipes, 60 pages, Excellent for beginners, All for \$1.00.

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Calls on cards, one to a card. Take the cards behind the mike with you, and everything's right there.

Learn to Dance and Call Square Dances Part I

by C. D. Foster

Learn to Dance and Call Square Dances

Part II by C. D. Foster Part III

Singing Calls by Charley Thomas Part IV

Play Party Games by C. D. Foster

\$1 per set. Order all three sets.

Dick Anderson has sent us a copy of his second issue of ON THE SQUARE, a monthly mimeographed bulletin that reminds us strongly of the beginnings of AMERICAN SQUARES. Best of luck, Dick. You can reach him at Box 142, Hyannis, Mass.

THE ORACLE

BY JOHN ZAGORIEKO

Q-Could you supply me with the Band Wagon Album by Goodfellow on unbreakable records? Or a single recording of "The Jolly Irishman?" Mrs. Grace Giuliano, Southampton, Pa.

A-We have the Bandwagon Album at \$4.59 in shellac, which breaks sometimes. The "Jolly Irishman" is a medley peculiar to this album and we believe

is not available elsewhere.

Q-Could you give me the calls for McNamara's Band, Hinky Dinky Parley Vous and When You Wore a Tulip? Mrs. R. J. Bell, Portage, Wisconsin.

A-Arrangements on records differ so much, we cannot tell which calls fit your records. There are at least three versions of McNamara's Band, so please tell us who made the recording. Try these calls for the other two:
HINKY DINKY PARLEY VOUS

The head two ladies forward and back, parley vous The same two ladies dosa-do, parley vous Now dosa-do your corners all And dosa-do your own little doll Hinky, dinky, parley vous.

Chorus Allemande left with the old left hand, parley vous A right to your partner and right hand grand, how are you, Grand right and left around the hall Meet your honey and promenade all, Hinky, dinky parley vous.

Repeat for side ladies and then the gents.

WHEN YOU WORE A TULIP* You swing your corner and I'll swing my corner Swing 'em around and around Now circle four Around the floor While we make the walls resound We'll duck right under And turn back under And you do the same old thing Right elbow your corner Until she's a gorner And everybody swing. Allemande left on your corner Allemande right on your partner Allemande left on your corner again And a grand right and left All the way around, Promenade.

Only one couple active at a time. Calls and explanations of this and others

Only one couple active at a time. Cans and explanations of this and others in Twelve Home Made Square Dances by Charley Thomas. 50c from us. Q—Do you stock MacGregor Albums 2 and 3, Les Gotcher calling and Album 6, Jack Hoheisal, caller? Will you please comment on Hoheisal's records. Do you know the producer of the album by Carl Journell containing Little Sisters Form a Ring and The Cart Wheel? In El Rancho Grande, How does one have time to "Promenade your Casita" as the directions specify? R. T. Wood, Avon Lake. Ohio.

A-We have albums 2 and 3 at \$4.75 and album 6 at \$2.75. On the Hoheisal records, playing is good but thin, calling good, recording good, TR 80. The Carl Journell album was produced by 4 STAR. We do not stock it. Promenade

in close, shoulder to shoulder.

Q-I would like to get the call for Blue Eyes on Imperial record 1106. Ralph Alvin, San Diego, Calif.

A-From Square and Circle by Virginia Anderson, one dollar. BLUE EYES*

First couple promenade down the center Face out and the sides fall in Step right back and face your partner Pass right thru and face her again First couple promenade down the center Lady go right, gent go left, and swing All go home and swing your partner

Swing her round and round and round Allemande left, grand right and left And promenade.

Q—Please send me information on your amplifiers and the Rek-O-Kut variable speed turntable. Harry E. Monnier, Cheswick, Pa.

A—We have no descriptive literature to send on these items. Our information comes from a large trade catalog we purchased. We will gladly send information on specific items. The Rek-O-Kut turntable is continuously variable in speed from 25 to 100 R.P.M. by a single lever. Mounted in a portable case with 16" pickup the price is \$124.95. Whether or not the needle will jump the groove when jarred, we have not determined.

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* Copyright 1950 American Squares. Used by permission.



Send in your notices for February before January 9th (or for March before February 9th).

Jan. 5 Prospect Park, Pa., Calico Ball, Masonic Hall, Mac McKenrick calling, 8:30 p. m.

Jan. 13 Boston, Mass. Paul Hunt guest caller, Y. M. C. U., 48 Boylston St. 8 to 11.

Jan. 17 Concord, N. H. Ralph Page, Concord High School, 8:30.

Jan. 21 Mankato, Minn. Minnesota Federation festival.

Jan. 31, Feb. 1, 2, 3. Tucson, Ariz. Winter Square Dance Carnival.

February 21 Woodbury, N. J. Souvenir Square Dance benefit Woodbury Friends Day School fund. Dick Kraus, calling. Armory.

Feb. 24 Huston, Texas. Jamboree.

March 15, 16, 17 Amhurst, Mass. 15th Annual Recreation Conference. University of Mass.

Apr. 4, 5, 6, 7 St. Louis, Mo. National Folk Festival. Kiel Auditorium Opera House. Write M. J. Pickering, 814 Clara Ave., St. Louis 12, Mo.

The schedule of places for the American Squares Summer Schools has not yet been completed. We shall be at Camp Farley Cape Cod, Mass. again from August 5th to 12th and at Camp Induhapi, Loretto, Minn. from August 26th to September 3rd, but we do not have places to hold schools in June or July. If you have some suggestions, we should be glad to hear from you. Please write soon as we are pressed for time.

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FOLK AND SQUARE

Send us a post card and get your name on our mailing list.

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ROUND DANCE INSTRUCTION

by GUS EMPIE

Learning to "round dance" has been difficult for me. In fact, difficult to the point where I am convinced that there should be a "call" for each step of the dance. The "call" should be used until all dancers are thoroughly familiar with the dance. In order to develop a call for a round dance it becomes necessary to know exactly the number of steps and the value, in number of counts to the music, to allow for each step. Equipped with this knowledge, the Instructor-Caller can proceed to explain and describe



the dance in an authoritative manner, thereby inspiring confidence and, as a result, encouraging people to learn to round dance instead of dis-

couraging them.

For example, let me take you through one of our currently popular waltzes—Waltz of the Bells. The music for this dance which we have the most satisfying has been Ting-a-ling, on the Rondo label, with Ken Griffin at the organ. Here is my routine for instruction and call from the time I announce the "next dance":

"Remember, the first thing to do on all of these round dances is to join hands and spread the ring out as wide as possible so as to be evenly spaced around the hall. Take your partner in "open dance" position; ladies on the outside, gentlemen on the inside; near hands joined; facing CCW (line of direction); weight on the outside feet so as to lead with the inside foot, gentleman's right, lady's left. Ready, and balance forward; balance back; forward and back; waltz (ahead) 2, 3, turn (away) 2, 3, (join both hands); draw and draw (to gentleman's left); (reverse direction) balance forward; balance back; forward and back; waltz 2, 3, turn, 2, 3, draw and draw (to gentleman's right); to the left, (gentleman's left) and 2 and 3 turn your girl (right face turn for the lady, lady's right hand in gentleman's left); to the right, (gentleman's right) and 2 and 3 turn your girl (left face turn for the lady, lady's left hand in gentleman's right) (ending close together); balance away, (stepping back on gentleman's left, lady's right); balance together (forward on gentleman's right, lady's left); away; together; (assume closed dance position) waltz, 2, 3, waltz 2, 3. and waltz, turn your girl. (four waltz measures—beginning with left foot lead for gentleman, turning clockwise and rotating counter-clockwise around the hall in line of direction). Remember to maintain your position in your own circle. Now, ready to repeat the entire dance."

To be the most effective, the entire dance should be "walked through", step by step, to the instruction and call by a demonstration couple, without the music, being careful to not "jump the call" by as much as one "count to the music." Take it in stages, then repeat the entire dance to get the continuity of it. Have the same couple dance the entire dance to the music, before you ask the floor to assemble in

large circles.

One of the most important points to remember is to prepare the floor for these round dances. Many times they are performed by large numbers of people especially at large jamborees or festivals. If the floor is not properly prepared in a series of circles, beginning with the largest on the outside and graduating them down to the very small

16 VI—96

one in the center, there is much difficulty; dancers bumping into each other and suffering from lack of space. Too many callers turn the floor loose on these round dances without properly preparing the circles and the result is an unhappy experience for those who are not able to battle "open country" in which to execute the steps. their way to enough It is one of the most thrilling of experiences to observe an entire floor executing one of these beautiful round dances. I have seen as many as 600 dancers, confined to a space where not another couple could Lave been "squeezed in", executing the "Susan's Gavotte" in perfect uniformity, perfect rhythm and without interference. I am a square dancer, at heart, but I must admit that such a sight is equally thrilling as observing a similar squar dance spectacle.

The importance of (1) proper instruction, (2) calling the steps, and (3) conditioning the floor, may appear elementary to noted leaders like Dr. Loyd Shaw, Ralph Piper, Ralph Maxheimer, Homer Howell, et al., who have studied and applied these methods. My thought in writing about it at this time has been to point up its importance to those newly interested in "rounds" and with the thought that it would be helpful to those who are finding themselves in the position of "Instructor-Caller"

without having had the opportunity to study such methods.

I am satisfied that round dancing will show greater progress if these points are observed.

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

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

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

Virginia Anderson-Collection of dance descriptions.

Yankee-Copy of The Old Farmers Almanac

Gene Gowing—Five autographed copies of American Folkways Collection. Ralph Page—Autographed pictures and two subscribtions to Northern Junket. Walter Grothe—Copy of Yearbook and current issue of Let's Dance Doe Alumbaugh—Autographed Windsor records BP 101, IP 201, WC 501 and 502.

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

Mac McKenrick—Square dance kit containing clothes brush, comb, nail nippers, file and bottle opener

Pop Smith—Picture of orchestra

Bill Mooney—Autographed copy of Stylemaster Record 5005

Arkie Woodchopper—Two autographed copies of Square Dance Calls

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

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

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

Lyn Rohrbaugh—Complete set of Workshop kits of the Cooperative Recreation Service tion Service

tion Service
Caxton Printers—Autographed limited edition copy of The Round Dance
Book by Lloyd Shaw
Betty & Homer Howell—Autographed copy of Round Dances
Lloyd Shaw—Autographed albums 1 & 2 of Round Dance Records
Kamin Dance Book Shop—Ballet Close-Up by S. Yancy Belknap
Marion & George Waudby—Two cute square dance figurines
J. B. Hurst—Imperial Album FD-25 and 7 farm bulletins
Al Brundage—Autographed copy of Folkraft Album #10
Lesco Distributors—Imperial Album FD 19
American Squares—Autographed copies of Square and Circle and American
Square Dances

Square Dances

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

SQUARE MIXERS

By Tom Barque

Callers and leaders agree that there is not enough mixing particularly in open dances. Dancers agree that they don't want to get into the mixers and draw poor partners. The following dances have been devised to inveigle the poor dancers into squares and then deceive them into mixing. I use these as the second dance in a set of three on the theory that the dancers should be allowed one with the partner of their choice and forced to do one with a stranger.

The Nine Pin

Patter call. Any fiddle tune .

For this one call in those poor outcasts who have not danced the whole evening and place one in the center of each square. The dance is simple and they need not know any square dancing. Incidentally, this is the first nine pin square that I have found fun to do.

Head couples forward and back

Forward again and circle four around the ninepin
Side couples forward and back
Forward again and circle four around the ninepin
If the ninepin is a lady the first man, if a man, the first lady

Number one, swing the ninepin Number two, swing um too Number three, the same to you Number four, don't cast a shoe All the same sex as the ninepin

Circle five and act alive

Round and round and round and soforth

Vary the lengths of time

And swing

One of them is going to get lost. That one is the ninepin for the next dance. Promenade

After you've done this a couple of times thru, yell NINEPINS CHANGE SETS. This gives the sets that were working with girls the chance to work with men, and vice versa, and further mixes in the crowd.

I had been calling this to

She'll Be Coming Round the Mountain Singing Call: Records: Imperial 1012 (speeded up) Folkraft 1057 for some time before I thought to use it as a square mixer. Head couples ladies chain, side couples swing

Chain 'em round the mountain, chain 'em home Side couples ladies chain, head couples swing again Chain 'em round the mountain, chain 'em home

Allemande left on the corner

Pass your partner by Swing the next girl on the right

Swing her high and swing her low Promenade and away you go Promenade the mountain, promenade

Repeat.

All four gals to another set Everybody cheat, you bet

All girls go to another set and swing a gentleman of their choice

Cheat with that hillbilly down the lane All four gals to another set

Everybody cheat, you bet Swing him hard and do it once again All four gals, right back home

Everybody swing your own

Swing with your partner round and round

Promenade around the town Right foot up and left foot down

Promenade the mountain, promenade Repeat the figure and this time send the gentlemen out to cheat. However after their second cheat just leave them swinging with the new girl of their choice. Let them swing for 24 measures. It will take that long and a little help from you to get all the gents to the vacant ladies and, as I said, when they're parcelled out, leave them there.

18

Hot Time in the Old Town

Singing Call: Record: Imperial 1096, Folkraft 1036

The first gent lead out to another square

And swing that gal that you will find right there

Swing her hard, you swing that lady fair There'll be a hot time in the old town tonight

Gents stay in your new square.

Allemande left with the lady on the left Allemande right with the lady on the right (right hand lady)

Allemande left with the lady on the left And a grand right and left around the ring

When you meet your partner, you dosado around Take her in your arms and swing her up and down And promenade with the cutest girl in town

There'll be a hot time in the old town tonight.

th 1

PREINVENTORY CLEARANCE! (or something)

Anyway we're trying to get rid of these. We need the space and the money so we're willing to take a loss to get them.

CANADIAN VICTOR

George Wade and the Corn Huskers-50c each!

My Darling Nellie Gray (calls) Rock Valley (calls)

The Mason's Apron (calls), Fireman's Reel (no calls)

Devil's Dream (no calls), Soldiers Joy (no calls) 216571

Opera Reel (no calls), Arkansas Traveler (no calls) Cowboy's Reel (calls), Uncle Jim (calls) 216572

216575

Five Mile Chase (calls), Medley of Reels (no calls) 216576

Waltz Quadrille (calls), Acrobat Reel (no calls) 216578

Lord Saltouns Reel (calls), Haste to the Wedding (calls) Cullen House (calls), Old Time Reel Medley (no calls) 216579

216580 216582

216583

Old Time Waltz Medley (no calls), Reel Medley (no calls) Father O'Flynn (calls), Little Brown Jug (calls) Buffalo Girl (calls), McDonald's Reel (no calls) 50c ea. 216584

HARDMAN

Western Square Dance Album, 3 10" records. Everett Wolfe with Lem Noah and Phil Smith. Arkansas Traveler (calls), Done Gone (no calls), Spinning Wheel (calls), Bull Moose (no calls), Elbow Hook (calls) Wake up Susan (no calls)—reduced to only \$2.75.

PIKES PEAK RECORDS

When these arrived they had been badly battered around. Fortunately the records were unbreakable but the albums were badly damaged so for only \$6.00

any of the three albums as long as they last.

These are the records made right from the dance floor and recorded so you can drop them on the record changer and dance right thru a dance. Five 10" records per album. Bud Udech calling. Album 1. \$6.00 Album 2 (this has a couple of records without calls) \$6.00. Album 3 (this has Glow Worm Gavotte, Five Step Schottische, Laces a and Graces, the Black Hawk Waltz and the Rye Waltz) \$6.00. M G M Album of Carson Robinson and Lawrence Loy for only \$3.95. Tempo record with Mr. Kitzel calling Life on the Ocean Wave and Oh, Dem Golden Slippers with his usual accent-more fun, more people killedyou want it in your collection \$1.60

VICTOR

35782 Claytons Grand March and In Lilac Time (12") \$1.31

25-1003 Dopey Polka, W.P.A. Polka (10") 79c

26-0006 Vackra Nels (Hambo) Lordogs Nall (Schottische) blue label \$1.05

20-3520 The Windmills Turning (wonderful waltz) Hop-Scotch Polka 79c 20-4449 The Hatter, Little Man in a Fiz 79c

FOLK DANCER

1023 Windmueller, Varsouvienne \$1.05 1039 Right Elbow Reel, Stand Between the Sides (Paul Hunt calling) \$1.05 In going over our stock we found we still had three of the old Disc albums #631, Paul Hunt and the Rock Candy Mountaineers Rig a Jig, Jig, Rakes of Mallow, Little Brown Jug, Golden Slippers, Soldiers Joy, Lamplighters Hornpipe. They weren't particularly good jobs of recording, and the albums are a bit shopworn, but if you don't have these in your collection you better get them now as it will be your last chance: \$3.47.

AMERICAN SQUARES

121 Delaware St. Woodbury, N. J.

MR. REUBEN MERCHANT R. F. D. #1 . NASSAU. N. Y.

11

If undeliverable for any reason, return postage guaranteed.

Lee A. Waddell has moved to Big Bear Lake, Calif., and writes:

"This is the largest winter sports area in the West and just over the hill from us is located one of the old Gold rush camps of the early California days. There is very little left of the old camp, just a few log houses.

"It is very interesting to teach and call up here. The altitude at the lake is almost 7,000 feet. It is a great spot for square dancing as some of the old timers are still here and when an old time square is called like LADY ROUND THE LADY AND GET SOLO, the dancers do the doceydoe more ways than a farmer can whip a mule. The old timers like the faster temp and the new angles and are very much interested in dancing the couple and mixer dances. I make mixers out of every one of the rounds we do. Also I have the men move over one set to their right after each square dance. I find it is the only way to keep out the cliques.

"I called my first dance in 1900 on the 4th of July, and have called one night stands ever since, because it has been my one hobby from which I

have had the most pleasure."

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Bob Johnston writes that they are organizing the Folk and Square Dance Callers Association in Georgia, but have reached only those in Atlanta so far. Will anyone interested, particularly from elsewhere in Georgia, write to him at 482 Fairway Hill Dr., S. E., Atlantic, Ga.

10

WLS is working on 1951's international festival. A detailed plan was sent to state chairmen early in December. For information, write John C. Drake, WLS, 1230 Washington Blvd., Chicago 7, Ill.

1 从

Ed and Adele Durlacher celebrated their silver wedding anniversary appropriately with an afternoon and evening square dance on November 26, 1950.

NEW! An automatic record replayer! This plastic track automatically puts your phonograph arm back after finishing a record. Now you can go down on the floor and talk to friends or teach a dance with the assurance that you'll not have to run back to the record player and put the arm back when the record is finished. This gadget will do it for you. 85c. We recommend adding this to

*LLOYD SHAW RECORDS, Album 1. Fred Bergin at the organ. 4 10" flexible records. Instructions printed on the album. Album. \$4.95.

101 Merry Widow Waltz, Skater's Waltz.

your record order as shipped alone it might break. 85c.

103 Varsouvianna Medley (Put Your Little Foot & Pappy Shaw's Varsouvianna) Black Hawk Waltz.

105 Laces and Graces, Glow Worm Gavotte.

bour's California Clippers, no calls.

107 Instruction spoked by Lloyd Shaw for previous dances. Any of the first three listed, sold separately at \$1.05. \$1.05.

109 Irish Waltz, Waltz of the Bells

*MacGREGOR

- *606 San Antonio Rose, Lou Call Everybody Darling, Stan James and the Valley Boys, no calls \$1.00. *619 Listen to the Mocking Bird, Jingle Bells. Stan James and the Valley \$1.00.
- Boys, no calls.
- *623 Reseda Blister, Wreck of the '97. Jack Barbour's California Clippers, no calls. \$1.00. *624 Little Brown Jug (Polka Hoedown) by Jack Barbour's California Clip-
- pers. Hop Up Susie by The Jones Boys. *625 Old Joe Clark, by the Jones Boys, MacNarmara's Band, by Jack Bar

20

\$1.00.