

Singing Call Evenings

Version 2008-01-05

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English Abstract

This article provides some background information about a couple of singing call evenings the author performed in the last years. The document might help other callers who perhaps also plan to do such an evening – you might not intend to make an exact copy of something we already did, but my thoughts and remarks might trigger your ideas. Or perhaps you just find it amusing to read. The document gathers everything that came to my mind when I thought back to what we had done.

Deutsche Zusammenfassung

Dieses Dokument bietet eine Beschreibung von fünf Singingcall-Abenden, die der Autor Martin Ingenhütt zusammen mit Nicola Pronobis in den letzten Jahren durchgeführt hat. Ein Caller, der selber einen Singingcallabend veranstalten möchte – sei es mit einem ähnlichen oder einen anderen Thema – wird möglicherweise mit Interesse manche unserer Erfahrungen lesen.

Basis dieses Dokuments war je ein deutscher Bericht der ersten drei Abende. Diese Originaltexte werden nicht weiter gepflegt, ich stelle sie aber gerne Lesern zur Verfügung, die mit dem folgenden englischen Text Schwierigkeiten haben. Email genügt, Adresse siehe ganz unten.

Introduction

A tip of three singing calls is shorter than a usual tip of a patter and a singing call: So when we started planning we found we had to schedule one extra tip. Seven tips times three singing calls makes up to 21 songs – which can be a real lot, depending on the theme.

When actually arranging such a program, often random plays an important role. There are songs that you do not want to miss but you can not get hold on – the record is out of print, and none of your friends

can lend it to you. Then again it is astonishing how the simple addition of one single song to the list can change the musical or contextual balance of the evening, or at least of the tip where you plan to put it. Sometimes one song makes two other ones impossible, and if you do not find another good place for them, this might mean that they are lost for the evening – at least when you try to group your tips in a way that is homogenous in content.

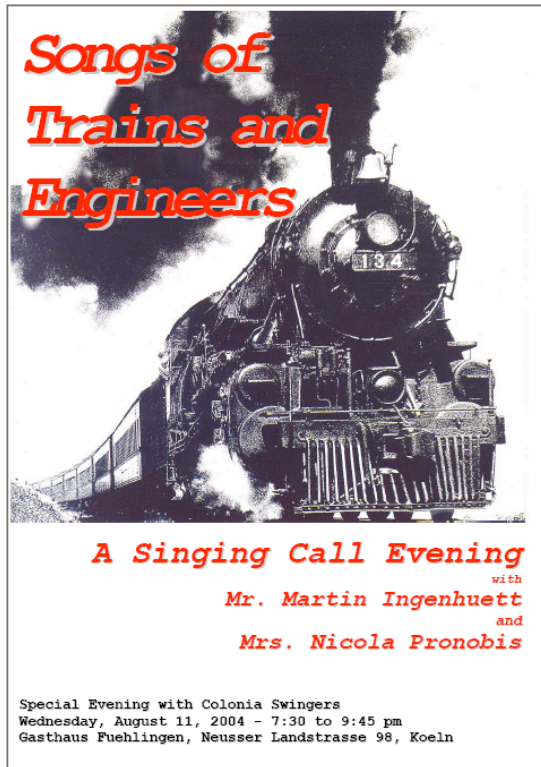
For example, in the program about outlaws I initially was very much against aspects such as the devil or the transcendental – but the song *Thunder Road* turned out to be stronger than my concerns, and in the end it was even strong enough to find two accomplices that made the tip – and eventually even title of the evening had to change...

Arranging matching songs to a tip by criteria of their lyrics is an element that we will most probably also keep in the future – just like the structure of seven tips, possibly one single patter in the evening and some other details. It also amuses us a lot to take one song or the other from one singing call evening to the next so that the evenings get a secret relationship to each other.

One thing did really bother me for some time. Sometimes you need a long time searching for the original lyrics and trying hard to distribute this stuff so that a maximum of the original story is kept in the beginning, opening and closer of a song. But when you perform it, you find that the dancers use every Grand Square to just ride over it with loud noises. I only came to terms with this when I remembered that we are not really here to transport text messages – after all, isn't it already half of a wonder when we succeed in singing a song, keeping the dancers in movement, having them in the correct moment close to their corners and bring them home? And anyway, every art is subtle: Of course most of the details you care for are never realized, but in the total they make a climate of care, accurateness and diligence, which will be recognised very well.

In the following, I will go through the program of each of our evenings and simply comment every song we used. No – these were not necessarily our announcements (although obviously at a few places they were) – and yes, we are actually able to sing a song without first giving a lesson.

2004: Songs of Trains and Engineers



Flyer *Songs of Trains and Engineers*

This was our first singing call evening; it took place on August 11 in 2004. The idea came when our usual venue was occupied so that the club evening had to be moved to another place – as the venue was unusual we got the idea to also offer an unusual program. In addition, a member of our club had had the final test for becoming a locomotive driver just in the weekend before.

At that time, I had a repertoire of not even a hundred singing calls, and it was apparently not exactly easy to find the twenty-one songs that we needed for such a narrow topic. This lead us to widen the theme sometimes a bit, which in my eyes does not cause a problem. We found some of the 'lacking' songs by searching the Internet and by asking callers colleagues.

After the first rehearsals, the list started to become clearer, and we started to group the songs by criteria regarding both content and music; eventually every tip had its own theme which showed to be very helpful for the moderation.

Basically, we sang most of the songs in two-part harmonies with Martin as the leading voice – even the figures were sung in harmonies in more than half of the cases. We usually do two different figures per song, sometimes with slight variations in their

repeats.

It was a successful and beautiful evening, perhaps only affected by the summer heat without an air condition or the possibility to get fresh air. In order not to exhaust our dancers too much, we spontaneously decided to shorten our program by two songs. Nevertheless, the following describes our original plans, as they were anyway the basis for a repeat three and a half years later (see in the very end).

Tip 1: Good Evening!

Engine, Engine Number 9

This song was a random finding in the Internet – very charming! The train is just coming around the corner and will hopefully bring the girl – if she did not deboard before... We sang everything in closed harmonies.

Rockin' in the Rhythm of the Rain

This song has a completely different topic – sitting comfortably together in the rain on a big two-person swing. But the lyrics of the middle break suddenly compare the rocking rhythm with that of a slow freight train – a really strange, almost erotic approach to our theme, which we felt we simply could not keep back from our audience. Mostly sung alone by Martin.

Steel Rails

This song has been made known by John Denver. It describes riding a train from the viewpoint of a hobo – a vagabond as they traveled through America in the time of depression.

This song actually only consists of two lines; this pair is then repeated three times to form a figure or a break part. In other words, it consists of no less than 28 identical two-liners, which sooner or later will even become aware to a dancer. It is therefore not at all easy to sing: You will have to find variants again and again and – if you sing in harmonies – have to decide them in advance and perform them exactly. This was not easy and took quite some preparation.

Tip 2: Very Old Songs

The beginning of Country Music is marked by the Carter Family, and two of their best-known train songs have been sung by almost every country singer. I definitely cannot imagine a singing call evening about trains without *Orange Blossom Special* and *Wabash Cannonball*.

Orange Blossom Special

Unfortunately it was only possible to find this song as a patter recording, and its structure did not allow converting it into a singing call at the computer. As we did not want to do without it, we did a patter (Martin), the only one of the evening; it could replace two singing calls and allowed discretely practicing some of the figures we planned to use in other singing calls later in the evening.

Perhaps my biggest problem was to not start immediately but to remember writing down the dancers...

Wabash Cannonball

We used a recording that had apparently been made with a Yamaha DX 7 synthesizer or its successor. I like best the opening false locomotive sounds. Closed harmony singing throughout.

Tip 3: Big Names

In the USA, trains used to have names – and still have them until today.

City of New Orleans

Arlo Guthrie has interpreted this song, then John Denver; and Kris Kristofferson called it 'the greatest train song ever'. The train still goes today (or again) on the same track, from north to south, from Chicago through a place called Kankakee, through Memphis to New Orleans. – Two part closed harmony.

Chattanooga Choo Choo

Perhaps one of the songs that an average German listener will name first as a train song – especially if he is not a country listener: It was written in 1941 by Glen Miller. Again, the song describes the route, and again, the train is called after its ultimate destination. It goes from New York to Baltimore, through North and South Carolina and terminates on track 29 in Chattanooga.

We sang most of it in unison (not in octaves), which results in an interesting raw sound; the horn-like fanfares were done in rhythmic harmonies.

Hummingbird

It seems almost sure that there has never been a train of this name in reality. The song talks about a boy who goes by train to the big city, then gets bored until his girl calls him at the telephone: Then he immediately takes the same train back. The train has a name that you would usually perhaps give to your lover (German: 'Kolibri').

Similar to many other songs of the evening, we had to find the original lyrics to reconstruct the other verses of this *Lost and Found* story and to distribute them on middle break and closer. Again closed harmony singing.

(Break)

Ten minutes interval! – I like to structure such an evening in a way making only short interruptions between the tips plus one or two long ones instead of many breaks of equal lengths. Apparently, you should announce how long you plan the next interval.

Tip 4: Train Accidents

This is the dark side of the train romantic! Collision, derailling, and even train robbery. Of course, these are all older songs; we sang all of them in parallel harmonies.

Casey Jones

The song about the probably best-known engineer in the entire history – in the USA, almost everybody knows him. We do not know much about his life; in fact he only lives on in this song. Casey Jones was known for his aggressive behavior; today it is sure that – trying to make up for a delay – he ignored a flag signal and this way on a single track drove into a waiting train.

This song does exist in unbelievably many versions. When we got the only available recording as a singing call, we were disappointed to learn that it is not the great version that became so well known by Johnny Cash. We do not expect a better version being published in the near future, as the song's original tempo is much slower than the standard tempo of modern square dance.

Glendale Train

The story of an armed train robbery. The victims are named in the song: The engineer and the luggage attendant – the first had wife and children, and about the second we know how proud he was to get a golden watch for his 20 years anniversary. Both are shot – actually, this is a real horror story!

Wreck of the Old 97

Our recording was published under the title 'M. T. A.' with the refrain *The Man Who Never Returned* – this song was unknown to me; it is also a train song. Its music happens to be identical to *Wreck of the Old 97* – so we made use of it.

Tip 5: Newer Songs

In this tip we felt we should step away a bit from the narrow country sound (narrow in musical and stylistical view). The songs themselves are quite diverse:

Blue Railway

Original song title is *Blue Highway*. The song contains some very generic reflections to the topic 'just leave', which did fit well. Because of its vocal range and because of the tight time frame, Nicola sang it

more or less alone, even in the figures, with just a few harmonic doublings by Martin, mainly in the refrain.

Train of Love in Motion

A song of the British group *Heaven 17* that I loved very much in the Eighties, and who again had a hit in the Nineties with this song. Again it talks about love, and apparently the song wants to tell us that nothing can stop it as soon as it started – until the ocean. We could make use of a remixed version that transported a strong disco feeling so that we could keep the singing quite simple and not elaborated. Martin sang it, with a unison doubling in some of the lines.

We found a few colored spotlights and a mirror ball in the hall – here was the opportunity to make use of all this, with a great effect on our dancers...

Do the Locomotion

Seventies, but still matching the topic of this tip... we could leave the mirror ball switched on. We sang the refrain and the *Come on Baby, do the Locomotion* of the second and fourth line in two parts together and distributed the other lines between us.

(Break)

Once again ten minutes for recovering. We played some original train noises from a tape. As already noted, the heat forced us to shorten the last two tips a bit in order not to ask too much from our dancers.

Tip 6: Other Means of Travel

For decades, trains were the only means of transport that allowed covering greater distances. Nevertheless, there were alternatives, and this tip was devoted to the alternatives.

We wanted to sing about mass transport and had scheduled the song *Leaving on a Jet Plane*, but as it turned out it was too late to realize it.

Luxury Liner

Emmylou Harris' song – but the square dance version is better. More or less done by Martin alone.

These Boots Are Made For Walking

Of course sung by Nicola alone.

Ghost Riders

Granted: As a song about traffic this is a bit far-

fetched. But of course, nobody will complain as everybody is deeply moved. You just do it, without much explanation, and in the next tip it will be forgotten.

Tip 7: Johnny Cash

We are coming back to the railroad... many of the most famous songs about trains have been sung by Johnny Cash; he even published an entire album about this topic. In the end we wanted to devote an entire tip to him where we also could again show our two-part closed harmony singing.

Folsom Prison Blues

In the first song, the hero is in prison and sees the train passing... far away. The song was called after the prison.

There are many different square dancing recordings of this well-known song; for some time I had difficulties to decide between an old recording which keeps the original song structure and a modern one. Finally I took the modern recording but cut it in such a way that opener, middle break and closer follow the original song structure while the figures make use of the regular singing call form of eight lines of eight beats. I found it astonishing that this causes more confusion than help; it stayed the only time I made such an experiment.

Hey Porter

On the way to the south, to Tennessee, our hero cannot wait; he constantly asks for the time: *Hey porter!*

Georgia on a Fast Train

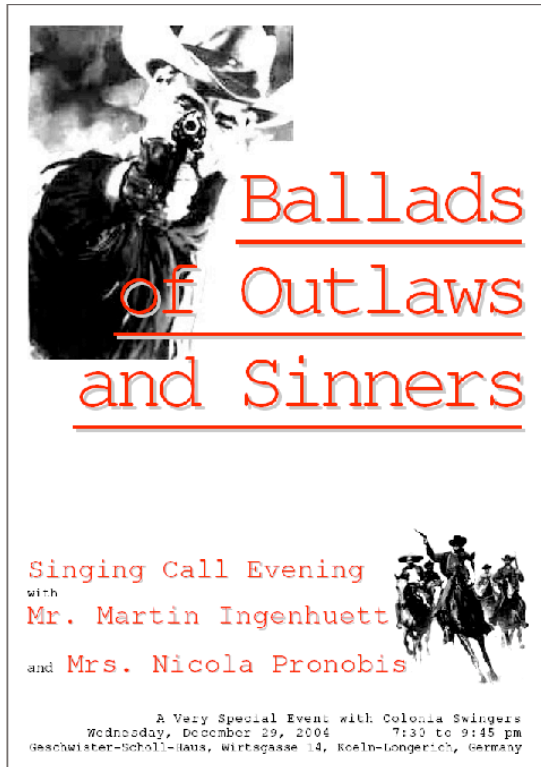
For the end, we had again a twisted story of love: The hero gets quite angry as he has feels not being treated well. He did not get a Christian education and did not finish school for *that!* And, most of all, he did not come by a fast train to receive this kind of treatment...

Lots of applause.

Come Along and Ride This Train

In the very beginning of 2008, we did another evening about trains, with a quite similar program. Find a short description of this evening in the end of this article.

2004: Ballads of Outlaws and Sinners



Flyer *Ballads of Outlaws and Sinners*

My club, the Colonia Swingers, regularly dances on Wednesdays; in 2004 it turned out that there was a Wednesday in the time 'between the years'. Everybody doubted that anybody would want to dance on such a day, but we decided to again use the opportunity for a special club evening. To anticipate the result: It turned out that we were the only club in entire North Rhine Westphalia that offered a dancing possibility, and the evening became a full success.

This was the second singing call evening that we – Nicola Pronobis und Martin Ingenhütt – performed together. The theme came up when we worked on our first evening. Outlaws are icons of the American pioneer times just like trains – quite a few songs talk about both.

A couple of days before the date it turned out that the floor of the hall was going to be renovated so that we had to evade to a smaller hall in the cellar. As a result, we were almost drowned in the mass of dancers – in the narrow room constantly six squares were dancing although there were enough dancers for eight squares – until the end. The mood was phantastic right from the beginning until the end.

Tip 1: Famous Names

Mackie Messer

We used the German version with the original lyrics of *Bertold Brecht* – a really good start that purposely reminded a street ballad. The song has been made famous to the USA by Frank Sinatra, and of course the available version (Royal) relates to his big band arrangement. We would have preferred a version closer to *Kurt Weill's* original, but this seems not to exist. – Two part harmony singing throughout.

Billy the Kid

A slightly dramatic song (in minor) about the very young criminal who is famous in America; the refrain predicts him to come to a bad end... This song has nothing to do with *Jimmie Driftwood's* song about the same man.

Billy the Kid committed his first murder at the age of 14 and was killed eight years later by sheriff Pat Garret. Reportedly his biggest problem was that this way, Pat Garrett had killed 22 but he only 21 people...

Pancho and Lefty

We were happy to present a song of the great Townes van Zandt, whom we both had seen in more than one of his life concerts in Germany. As most of his lyrics, this one is dark in the details but every line has an incredible laconic intensity ('...but *that's the way it goes*'). – The song draws on the stereotypes of the genre; apparently, Lefty did not succeed to become an equally great bandit as his friend Pancho; he betrayed him but eventually did not become happy.

The choreography allured on the title as the second and fourth verse were quite accurate left-handed variants of the first and third ('*Scoot Back – it's a Lefty*').

Tip 2: Prison / Train

(This title is a bit arbitrary; it makes the tip appear less homogeneous than it actually was.)

Folsom Prison

This song became famous by Johnny Cash – complaints in the prison about a train that has a bell associating a life in freedom and luxury. Martin sang it mostly alone (figures and breaks), with a few doublings by a second voice.

Blue Highway

We sang 'Blue Freeway' and made only very few subtle changes to the lyrics to turn it into a song of somebody just released from prison who is just starting to begin a new life. Nicola sang it well so that Martin decided to concentrate his accompaniment on just a few places. Figures were done alternately.

Glendale Train

This is the 'classical' song about a train robbery, which also names the victims – both are shot. The committers escaped without a trace...

Típ 3: Famous Names

...but a short time after the Glendale train robbery the committer was found – a member of his own gang broke the secret:

Jesse James

Jesse James was the name of the robber, and is the name of the song. He was shot on a Sunday in his living room while balancing on a chair, trying to adjust a picture!

Bad Leroy Brown

The heavily shuffling rhythm makes for a very convincing piece of music that you will immediately think to have heard already.

Bonnie and Clyde

The song is less known than his heroes. The only available recording changes the music of middle break and closer, apparently in an unsuccessful attempt to combine two original verses; instead, we used the opener again as middle break. – Because of the vocal range, Martin sang second voice.

In this tip all songs were done in two-part harmony style.

(Interval)

This had been planned as a bit longer break, but impatient dancers finished it after short.

Típ 4: Women

The last song had a female criminal appear on stage; we devoted this tip to the role of the woman in the area of conflict between the good and bad...

Juanita's Cantina

This is more a case of aiding and abetting – the girl treats the escaped criminal with wine, music and romance. When the family pushes for marriage, the hero only averts disaster...

Mike Sikorsky sings the called side of the record so

well that you immediately have a very clear concept of how to interpret each single line.

These Boots

This is the well-known song by Lee Hazlewood in which a woman does the first step into independency. Although originally written for a man, since Nancy Sinatra it must be sung by a girl – Nicola did it more or less alone.

Pistol Packing Mama

A very simple (because old?) song of identical pairs of lines that did not convince me at all in the beginning – Mama is wrapping the guns, and the singer dissuades her... We stressed the ballad-monger character and took turns to sing two lines and only the refrain in harmonies. For the figures I wrote deliberately outdated ring choreography with allemande thars and that business (of course with corner progression). Opener, middle break and closer however had a 'modern' choreo (i.e. on a 4 x 2 matrix, starting with Heads Star Thru) as it today is used for figures. For attentive dancers an interesting and even a bit confusing game!

Típ 5: The Transcendental

Thunder Road

This song tells us about the travels that were necessary in the times of prohibition to distribute the illegal alcohol – always a murderous race of manipulated cars of moon shiners and police (to a German audience you will have to explain the meaning of 'moon shine'). This facet of American history is described very vividly in Tom Wolfe's book *The kandy-kolored tangerine-flake streamline baby* (German: *Das bonbonfarbene tangerinrot gespritzte Stromlinienbaby*), a collection of essays about American trivial myths, which I recommend very much. – This kind of stories always finishes with death and devil.

Our setting: The first half of every section was always sung by one alone (figures) or both in octaves (breaks), which helped to establish a sinister and weird feeling. After having found this song we felt like devoting an entire tip to the devil and the transcendental (although this is not necessarily connected with our topic 'Outlaws'). For this tip we also switched off the light and activated some colored spot lights...

The Devil Went to Georgia

You would not want to miss this song when talking about the devil; it shows that you really have a chance against him – except in an illegal sport. A typical solo song as it contains a lot of speeches of the counteragents; performed by Martin (also in the figures); Nicola added a second voice at some places.

Ghost Riders

Another classical song about the transcendental: Our arrangement makes use of some solo singing and implied contrapuntal setting.

(Break)

Again a bit longer – to recover...

Tip 6 – Remorse

I Shot the Sheriff

Martin sang this singing call almost alone (with only a bit of support by Nicola's second voice); it offers a welcome change in stylistics, as it was the most recent song of the entire evening. The original is of course much too slow for square dancing; it had to be accelerated up to the realms of possibility.

After three minutes we let this singing call merge seamlessly into a patter, which I do sometimes in club evenings, particularly in the first tip. Within a singing call evening, this allows some variance (also from the choreographic view) without really compromising the concept of a singing call night. Of course one of the reasons for his patter was that we did not have enough program as ordered records did not arrive in time or turned out not to be in stock, or some acceptable songs did not really match other ones. We also simply disliked some of the songs and did not feel like investing time into them.

I Shot the Sheriff is a dramatic and even desperate song – actually a bit too heavy for square dancing.

House of the Rising Sun

Two-part closed harmony singing. We had access to the more dramatic version (*John Saunders* on *Kalox*) that I prefer from the better-known Royal version.

Tip 7: European Outlaws

I Saw the Light

This made again connection to the preceding tip (the regretting sinner is talking...). Because of the range, Nicola sang the first part of our closed harmony arrangement; the last section after the key change was too high for both of us: Most probably none of us sang the original melody. Our interpretation is always more or less improvised, as it should have this feeling of something spontaneous, something gospel-like.

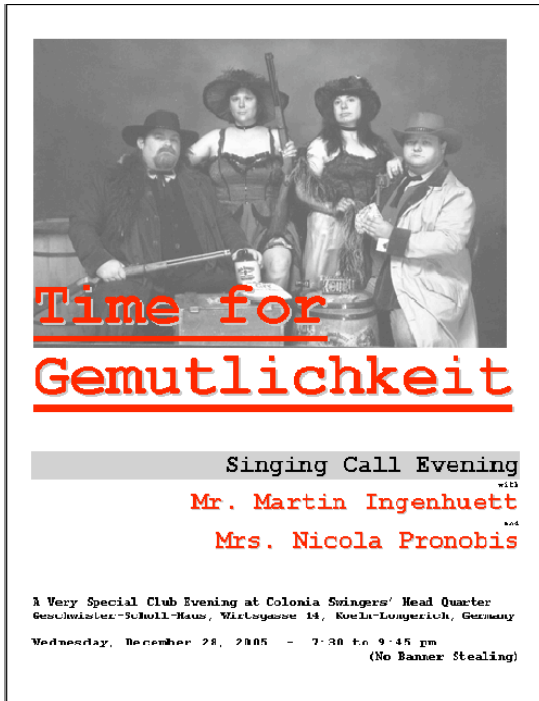
Robin Hood

After having presented *Mackie Messer* as a European outlaw in the first tip, we now cover the best-known one – but a modern American variant, a degenerate skirt-chaser. The lyrics are a bit 1 but the music is acceptable – we preferred this song from *Poison Sugar* that has a similar topic.

Rasputin

This is the incarnation of the Seventies – a great example of misguided taste. But as a last song of such an evening it is perfect. And you can be sure to get sing-along!

2005: Time for Gemutlichkeit



Flyer *Time for Gemutlichkeit*

Our singing call night in the end of 2004 was a big success, and so we started to plan something similar for the next year. We would have liked to also do again a similar evening in the summer but for personal reasons this was impossible: I moved to another place – after 27 years in the same flat.

Such a singing call evening is a hell of work. Part of the problem is that we use to also sing the figures in two part harmony; therefore we have to fix every choreographic detail (and – if possible – try it out), to decide and notate the rhythm, and finally to practice it. As we never do the same figure four times, this means a lot of effort – and most probably more than actually necessary. Very shortly before the evening we sang everything in the defined order and realized that three consecutive songs by chance used very similar figures and sequences, so we had to re-arrange them again...

I do not clearly remember when and how we stumbled into the topic. It had been in the wind for more than a year; we imagined a kind of 'alternative' Christmas evening – everybody is happy for the family celebrations being over, so everybody is coming back to the 'real' family. 'Between' the years, just before the square dance year starts again, we want to sit together a bit: Time for Gemutlichkeit.

As opposed to our previous programs we had very easily set up a first list of singing calls – we even had

more songs than necessary. In the preceding evenings we had integrated a short pattern and also would have done so in this one. But there seemed no need at all, and we would have had real problems to decide which song to sacrifice.

At the end of the day the songs were pretty much selected by their easy and fast availability. Some records that I would want to do in such an evening were currently sold out, and it turned out to be quite cumbersome to get hand on them.

Many of the songs had belonged to the repertoire of our former club caller, *Annette Spelger*. Or – in some cases – they could have belonged to it... Annette was even able to lend us one or the other record. This was not the typical music we regularly do, but noticeably simpler songs, and better-known ones, bother their music and lyrics. So in the course of work, an additional aspect became more and more important: A subliminal homage to Annette who is very convincing in transporting a particular type of song.

The evening promised to become quite uncomfortable as the landlord had apparently forgotten us – we had the key but against the prior arrangement the hall was cold, and we only got the heating to do some symbolic work. At least we found the kitchen key and could offer some drinks to our twenty-eight guests.

Tip 1: Good Evening

Walk Right In

Right from the beginning we knew that this song would have to be the first. Although well known, it is rarely done as a singing call. Its author, *Gus Cannon*, worked his entire life as a railroad worker and also was a Blues musician.

The song has then been rediscovered by the *Roof-top Singers*; having found a late reputation, Gus Cannon again recorded some music, which is today available on CD that I can warmly recommend to any lover of simple singer songwriter music. He is talking and talking and occasionally interrupts for a song, accompanied by his banjo and two friends on washboard and a blown jug.

Bei Mir Bistu Schoen

Again a well-known song by an unknown author. Of course, the title fits better than the song itself.

Funny enough, both figures showed choreographic errors although I am sure to have checked them carefully before. This is not easily repaired in two-

part singing. At least we were lucky that it happened in the very beginning and had a chance to be forgotten during the show – it would have been more disturbing closer to the end.

Bare Necessities

This song is a must in every evening of this topic – at least in Germany where it is known as *Versuch mal mit Gemütlichkeit*. We had the choice to put it into the first or the last tip, but already having found a strong ending, we made use of it here.

Surprisingly enough, the song is not easy to sing, most of all because it has not many places to breath.

Tip 2: Comfortable With the Partner

All I Have to Do

For sure this is one of the best-known songs by *Felice und Boudleaux Bryant* who wrote an astonishing number of amazing songs – by the way, *ling Rocky Top*. Just as most of the songs of the *Everly Brothers'* repertoire, it shows both sides of an exorbitantly enthusiastic teenager love.

I must criticize the recording we had to use. It was really capable to frustrate our plans. I know the company *Ozark Productions* also from other productions which I am not using for similar reasons. I will use this example to point the problem (if you are no musician, just skip this and the next paragraph): You may regard the usage of an insensitive, mechanically clacking rim shot in a romantic ballad as a question of taste. But it often 'bounces' (two entries at the same time) which is simply an embarrassing bug in the drum programming. Now add the errors in the mastering process (a compressor set up incorrectly which makes the entire music sink – most prominently in bar 25) and a really inexcusable cutting fault where two versions of the song run in parallel for a second (bar 37). I have no clue which problems in the people and structures of this company lead to this kind of results, and why they even were published.

To make matters worse, a listener would expect the original bridge (the place *I can make you mine, taste your lips of wine...*) clearly in the beginning of middle break and closer but the recording uses it for the figures. Here again, opinions may differ. At least I could repair this and the cutting mistake in my computer, and in this form we were able to use the recording. I guess I would need at least four hours of intensive work to search, cut and replace each and every bouncing rim shot; this was simply impossible here.

Early in the Morning

One of my favorite singing calls with quite dark lyrics. It matched well as the tip was about peacefulness in the (real or imagined) relationship. The song

has been made known by *Vanity Fair*.

Gentle on My Mind

Again a grand song, and again the lyrics are similarly dark. We use the beautiful recording by *Don Franklin*.

Tip 3: Alone But Comfortable

Dock of the Bay

Again not often heard as a singing call; it resumes the theme of the preceding tip. Two-part harmony singing, but as a change, Martin sang the figure alone. Abandoning myself to an impulse, I suddenly decided to try a figure that we would later in the evening sing together, and voila: Although I had tried it with my checkers, it turned out to contain a mistake – good to know. So we could again change our arrangements.

When singing two parts, intonation is quite critical in this song.

Blue Highway

This song meanwhile developed as our private *running gag*: It seems to fit into every theme, with hardly any changes of the original text. The song is not bad but does not really stick in the ear. It also gives Nicola a chance to sing: She does opener, middle break and closer more or less alone (with Martin's second voice in the refrain); we share the figures.

Peaceful Easy Feeling

A song of the *Eagles*, more or less known to every square dancer as a singing call. For the two-part singing, parallel sixths again did come handy for us, but intonation is not exactly easy.

(Break)

I prefer some short and some long breaks from many of equal length – this one was planned to be a bit longer. I own a tape with recordings of a Christmas party in a remote village in Transylvania where one can hear people talking, eating and laughing and where from time to time somebody gets up and starts singing a Christmas carol; the others join as long as they want and know the lyrics... unfortunately I did not find this tape in the last moment (because of my moving); I wanted to play it in the background.

But it would anyway hardly have been noticed in the very good mood. Because of the heating defect the dancers soon called us back into reality.

Tip 4: Not Gemütlich

In most of our topics we also try to outline the border to its opposite – so we needed a tip that says

clearly what is *not* gemütlich!

Folsom Prison

So – what is the most discomfort? Being in prison and listening to a train that goes into the big, wide world.

We already did this singing call in the preceding evenings, and I always had used the *Chaparral* version (with *Gary Shoemake*), but had transposed it one whole tone higher (staying in the correct tempo, of course). This sounds very convincing at home and with headphones, but for one or the other reason it catches the ear on a Hilton with a Solton box. So I always 'see-saw' between the two recordings that I own; this time I came back to the other one (*Rockin' A*, with *Roger Hopper* who has a very pleasant and soft voice, a bit like *Don Franklin*).

This recording does not follow the standard form of a singing call but sticks to that of the original song; every formal part is two and a half lines shorter. It is not difficult to make matching figures, but interestingly enough, dancers have at least so much feeling for the structural rhythm that they miss the lacking four beats after the refrain. This always feels hectic, even if the choreography is correct in the mathematical sense.

We sang most of the time alternating and added second parts in a spontaneous and improvising manner – the thing should sound a bit like folk music.

Ghost Riders

We often had done this singing call; it is one that we do not sing in parallel sixths throughout: We do the first two lines in octaves, then in sixths and afterwards overlapping in a contrapuntal style. The figures were alternately done as solos; in analogy to the figure on the recording, always the other one says *Box the Gnat* in the end of the fourth line.

In this evening I realized that *Box the Gnat* is one of my favorite calls; I certainly was against it when Callerlab and Al Stevens recently wanted to abolish the call from the Mainstream repertoire. From *Michael Kellogg* I learned *Box the Gnat to a Wave*, which I like and use sometimes in patterns. I also like and use the opposite *Spin the Top and Box the Gnat*.

House of the Rising Sun

A very unpleasant house... there is a lot of theories about this song. Our decision to use it here was of course more for musical reasons (version by Kalox).

Tip 5: Family

Back to our topic! And right into the core – into the family, the heart of gemütlichkeit.

With a Little Help From My Friends

Friends are even better – it is the family that we can choose ourselves.

In terms of rhythm, the song is really not easy if you want to do it precisely in harmonies. Years ago I already had recorded an additional bass drum to boost the recorded one which is simply too soft so that I sometimes lost track already when singing alone. Even this is only a small help, and apparently two singers increase the danger.

We managed it this time but still this song can frighten me...

Grandfather's Clock

And from the family we go immediately to the grand parents who certainly contribute more to our topic than anybody else.

This song is well-known and tells a story which is not really believable. But his only enforces the sentimental aspect of our theme.

Grandma's Feather Bed

Due to its sheer amount of lyrics, this song was by far the most difficult of the evening. To support its somewhat old-fashioned style, we selected figures that only happen in the circle – the entire singing calls did not make use of terms like *heads* or *sides*. (nevertheless the girls did the rotation). Even the figures were an almost uninterrupted flow of words – a very effective singing call.

(Break)

Again a bit longer – for recovery... We used the opportunity to talk a bit to our visitors. Many of them had come a fairly long way because they had loved it so much in the preceding year.

Tip 6: Homeland

Jambalaya

At this place we actually wanted to do *Amarillo by Morning* before we realized that it was not available. I had bought the record but never done anything with it, but when we started trying it out we realized that my recording was in double tempo (an old version, with *Ken Opplander*)! But *Amarillo by Morning* is much too well established to be an option this way; it appears quite unsettled and nervous. So we had to go for an alternative – this tip was actually planned to contain praises of different regions in the USA.

I like Hank William's song quite a lot, but the recent incidents in New Orleans make it hard to sing in an unreflected way about it. The impotence and disinterest of the American government to do something against the huge social problems in their own coun-

try become very obvious. Square dancers collected a lot of money to support the Katrina victims, but meanwhile it is apparent that most of them will not have the possibility to re-build something that can be more than a tourist attraction. If you are interested in politics you might want to read some of my German translations from articles of the World Socialist Web site (wsws.org) – one sample is dancing.scootback.de/bringNewOrleansBack.html.

In other words, I would have wanted to replace *Jambalaya* by something else. But we did not find anything suitable and I had to say to myself that certain superficiality might always be an aspect of *gemutlichkeit*...

Back Home in Nashville

I know this song only from square dance. My first step has always been to find the original lyrics and to try to keep some of it for the breaks and sometimes even the figures. Here we did not find anything so that I finally had to write two lines of my own poetry... From the harmonical point of view this song is a quite exact replica of *City of New Orleans*, but it has an independent melody and an interesting formal structure within the formal parts, which are not composed of 4 + 4 lines but 4½ + 3½ lines.

Rocky Top

This singing call always guarantees the best humor; I still know it from my times as a student where on every special dance I waited half of the evening for it to come.

As the vocal range of the lead part (in *Rawhide*'s version with *Otto Degener*, which I like best) is not really suited for any of us, we usually sing first and second voice line by line alternatingly. This must be practiced (as the second part should always be slightly softer than the first part), but is then quite convincing.

Tip 7: On the Road

Juanita's Cantina

This song was already included of our very first and very rough list of possible songs. The hero has committed a crime and now has to escape across the Mexican border where he meets the paradise – wine, woman, and song. You would have wanted

being there! Until...

And at this place in the song dancers suddenly began to laugh – they apparently had understood the story. Often a caller doubts that anyone is really listening, but when you realize it happening, it can make you happy.

City of New Orleans

As the preceding song just had showed, it turns out that for real *gemutlichkeit* we often first have to travel – so this song was a must. In its middle break it describes very vividly the life in a club car: A card game with the old men – *a penny a point but no one keeping score*...

Yellow Submarine

In the end we take the means of traffic that is most associated to absurdity and fantasy. Here everybody may be as he is! A well-known hymn to sing along always is a convenient and effective end for such an evening.

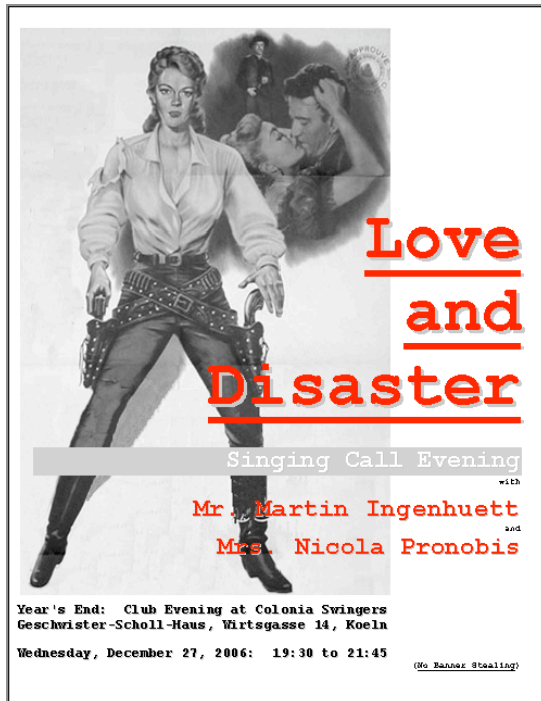
I had spent the afternoon repairing my old megaphone, and we really could make use of it. Everybody who knows the song will remember the place where it is used, but when the voice from the engine room really appears, the enthusiasm is great...

Afterthought

This singing call evening had less and shorter announcements than the ones before. The theme is almost self-explaining, and we did not really have songs that tell a story so that you would want to provide important background information. Nevertheless this does not exclude announcements: I feel it is a good idea to take your dancers by the hands – they want to know what you thought when you made up the program.

We actually had the feeling to meet an entirely different type of topic here. It is noticeable that there was a lot of possible songs but not the historic type you would associate with our first two evenings. When we made our very first plans we also had some songs where the text had nothing to do with the topic, but where the music established a particular mood so we found them suitable. When preparing the next evening it might be rewarding to try to isolate some typical moods and then find matching songs.

2006: Love and Disaster



Flyer Love and Disaster

Already when we started to work on our *Outlaw* program (see above), Nicola had the idea for this topic. It sounds interesting and promising, but is actually not a difficult theme as a real lot of songs can match it. This was very welcome as we were both very busy with other projects in the second half of 2006 and did not have much time for the decision on the program and – most of all – for practicing.

This would be our last singing call evening at the Colonia Swingers as I had quit my job as a club caller there – another story of initial love and eventual disaster...

Right from the beginning we found we had a real lot of possible songs. But it did not feel natural to group them by their lyrics (such as small disasters versus big disasters or similar). Instead, we soon found a new concept, realizing that many of the songs matched well because their music did: We started grouping them by musical styles, and it turned out that our problem was to find singing calls with matching music.

Again we had problems of songs arriving too late, and so we had to give up plans for two important tips, 'German Pop Music of the Seventies' (which would have featured the well-known *Er gehört zu Mir*) and 'Recent Pop Hits' (with the Sugar Babes' amazing song *Hole in the Head* as the main attraction). We waited for weeks for recordings to arrive,

before it turned out that the parcel had been shipped to my old address. So we had to re-arrange our plans in the last moment.

Tip 1: Start

Rose Garden

It is always a critical task to find a good start into such an evening. After having to give up *Er gehört zu Mir*, we searched our program – and this seemed the best choice we could make: The song is well-known, has a catchy refrain, and its lyrics lead right into our topic.

Two part harmonies, but as the rhythm is quite tricky (most of it off-beat) we decided that for a first tip it would be safer to do the figures separately.

You Keep Me Hanging On

Another song that offers a good start right into the topic. Although I do not like some of the structural sacrifices the song had to make to the square dance world, I admit it is very convincing because of its intensity: The small vocal range and the repeated phrases give a truly unique atmosphere.

Juanita's Cantina

First, it looks like the way from disaster into love: Our hero has robbed a bank and is now tracked by the sheriff when he finds romance and all the good things with a girl on the other side of the Rio Grande.

But then again, the hero has to run away.

Oldies

Every caller has a box of songs he bought by mistake, of wrong deliveries and similar reasons. We searched this box and found some pearls – unknown oldies of high musical quality. All three songs have in common lyrics with a hypocritical moral, a somewhat self-righteous approach to sexuality, most of all female sexuality.

We sang all three songs in two-part closed harmony.

It's a Sin to Tell a Lie

Perhaps the best-known song of this series: Nothing has happened yet but the hero feels he has to commit his girl to stay true. The song has some strange lyrics in the middle break where it says '*took a little girl out on a date last night, next to her Gravel Gertie would have looked alright.*' Nobody could ever explain me this person is, nor what these lines intend

to tell us – perhaps it is just another lie.

Paper Roses

'But they're only imitations like your imitation love for me'. Quite harsh words, and the song does not tell the entire story although we – as usual – searched the original lyrics and used them at least in the middle break to provide a bit of background. We sang it in a droning – somewhat purposely monotonous – style in sixths, intending to invoke kitschy pop music from the fifties.

You Call Everybody Darling

We both tried to imitate the style of two angry men, sometimes more shouting than really singing (*'and as the years go rollin' by you gonna sit and wonder why nobody calls you darling any more'*). The song is a bit more country music related – it prepares well for the next tip:

Country

No square dance event without Country and Western music! We resisted to do an entirely Johnny Cash tip but took two of the duettos that he used to do with his wife.

Ring of Fire

This is the well-known June Carter song – and an example of a musical structure that omits two beats in the third line of the refrain without it really being audible.

Martin did the first two half of every part alone when Nicola would join in for the refrain (which she also did in the figures which means they also had to be prepared in advance). It is nothing sensational, just the kind of arrangement you would expect in this song.

One Promise Too Late

Here again some word from the American morale police, but heart touching anyway. And it has great music and for some reason is very well known in the square dance world.

Jackson

The song of the young couple from the country site who want to go to the big city (*'go ahead and wreck your health'*), which had been made famous by Nancy Sinatra and Lee Hazelwood and then again by June Carter and Johnny Cash.

As the song is well known we of course sang close to the original – most of it two part harmony singing with a lot of solo interjections.

(Break)

Of course I announced this rest to be a little bit

longer, but as usual, dancers forced us to go on. Later somebody told me that we were not always easy to understand in the rear part of the hall. Of course it can be a problem to fish for the calls in a sea of lyrics, and this may be one of the reasons why singing call choreography usually is quite different from pattern – most of all, much more predictable.

But in a pure singing call evening you have not much choice – you sometimes need to give some brain challenge, just for a change. So it seems the real problem for a caller is to provide choreography that is both surprising and flowing, but never difficult.

And then: In a usual club evening, patter and singing call ask for different tasks which gives a certain variety. In a pure singing call evening you might even more have to clearly mark the difference between lyrics and calls – I think we were not bad in that, but it can always be improved.

Love in Retrospect

In these songs love is over, and no real explanation is given. But the songs present different ways to deal with the disaster.

After the Last Goodbye

Our hero is straying through *'singles bars and one night stands'*, but cannot forget his love. I personally like this song a lot, but never found the original recording or at least its lyrics. I only know the square dance version.

This song talks much about personal experience and is something you would not sing in a choir – so Martin always did the first four lines when Nicola joined in for another four lines of refrain.

Blue Freeway

Meanwhile our personal running gag – we do this song in every of our evenings, with only very few necessary changes of the lyrics. It talks about an optimistic, typical *'strong-woman makes the best out of it'* approach towards the end of the relationship.

Nicola sings opener, middle break and closer more or less alone, with Martin's second part voice at a few places.

Gentle on my Mind

Here comes the silent, almost Zen-like way to look back and to keep a positive view for the small things. We use *Don Franklin's* recording but sing in harmonies throughout.

Tip 5

At this place, we had planned to do some topic pop songs (Hole in the Head, Carnival, Sweet Dreams

my LA Ex). Unfortunately, we did not get hold on all of them and had to give up the plan shortly before the date. You simply cannot combine two pop songs of the early 21st century with an average square dance recording.

Early in the Morning

Somebody coming home again, after hard times – a very positive look at love!

Full Moon Full of Love

This is actually a song *k d lang* did a couple of years ago – she is not well-known in Germany, but when I heard it in the radio I did everything to get her album *Absolute Torch and Twang*. Still she is perhaps my favorite singer.

The song focuses on the strange and weird aspects of love.

Peaceful Easy Feeling

Again somebody getting over a passed love, and again a quite positive, perhaps Zen-like approach.

Teenager Love

Both love and catastrophes were strongest when we were teenagers. More or less the entire world of pop music and pop culture is around this. We could not resist to devote an entire tip to Teenager Love.

Teenager in Love

Two part harmony singing throughout, but Martin sang the first refrain line alone, and Nicola the last: A little bit too high for her voice, so it sounded absolutely convincing 'Why must I be a teenager in love'!

It's my Party

..and I cry if I want to! This is teenager love at its best. Again sung in two-part harmony.

From Me to You

Again, we gave a try to *All I Have to Do* but dropped the song for the reasons discussed above (see 'Time for Gemutlichkeit'); instead, we selected this one from our repertoire. Although it does not really give a clear picture of a disaster, it evokes the typical exaggerated promises and demands that sooner or later lead to disappointment and frustration.

Tip 7 – Past, Presence, Future

In the end, we wanted to gather some classical songs and also show our harmony singing.

Girl with Gardenias

Beautiful song: Nicola sang echo-like figures in the

gaps of the main part.

Something Stupid

Original by Lee Hazlewood and Nancy Sinatra, some years ago again done by Robby Williams in a fashion close to the original but in a slightly less vivid arrangement.

I got my music from a karaoke recording, so the instrumental arrangement was quite close to the original, which is essential I think – it would never come to my mind to sing this song alone. This is strange because it essentially talks about very personal feelings, and the two singers are not persons, i.e. they do not talk to each other. But the song is established in this way and is a quite strong icon.

Mister Sandman

Just the same is true here: You can only do this song as close to the original as possible. We really had some work learning the two parts, as intonation is not easy at all here. But it certainly is worth it, and it forms a very convincing end of the evening.

Encore

After three years, this was my last evening as a club caller at Colonia Swingers, and although the board member came to salute the guests, nobody addressed me in public, saying thank you or good-bye. They were possibly simply too shy as the evening always had been an initiative of me and Nicola, the club or the board had never really been involved or tried to get involved.

So I took the initiative and did a good-bye song:

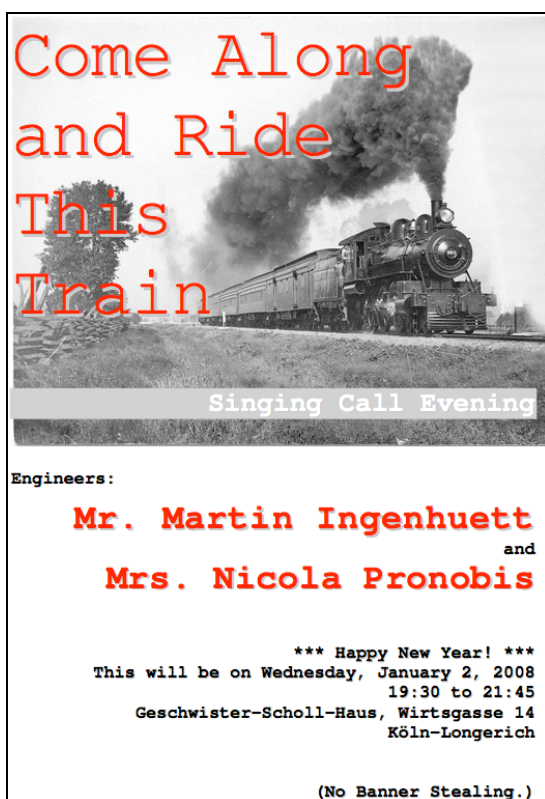
Please Don't Talk About Me When I'm Gone is a favorite of mine; we did half of it and then lead the dancers into the big circle.

Some Afterthought

Again we had the problem that we did not try the songs in the final order before the very last moment. It is so easy to underestimate what can happen then. And, needless to say, it turned out that at one place we had four times *Four Ladies Promenade* in four consecutive breaks, and at another place five times *Grand Square* – although I try to vary the breaks as much as possible and never sing three time the same in the breaks of a song. Unfortunately, there was no time to re-arrange things and practice again, and as we had put a lot of effort into learning, we did not easily want to skip it (it is always possible for me to extemporize another break, but in a song that is sung in harmony, this feels too cheap).

Our solution here was replacing one of the *Grand Squares* by *Circle Right – Circle Left*, which I think is not as cheap as it sounds – at least it is certainly a bit unexpected, being easy at the same time.

2007/08: Come Along and Ride This Train



Flyer *Come Along and Ride This Train*

In 2007 the last Wednesday of the year would have been the second day of Christmas, and the club officers decided to delay the night by a week into the first days of 2008.

When thinking about a topic we realized that the first two evenings had been somewhat different from the other two. We felt like coming back to some story telling, and then it came to our minds that in the very first evening we did not have the big crowd that we meanwhile got used to. So we thought of repeating this night.

Meanwhile we had found some more train songs, but as we felt that most of the original program was just ok the way it was, we decided not to make big changes. But with a few additional songs it was easy to omit the single patter tip as well as another singing call.

In the beginning of planning we were intrigued by the idea to do a part of the evening in (rectangular) hexagon to give our dancers a physical idea of big masses moving. But when trying this in a club night we realized that most dancers would need some hexagon practice before. Even an otherwise simple call like *Heads Pass the Ocean* can suddenly become difficult. As we do most of our singing in close

harmony, there is not much possibility to wait and watch the success; so after hours of attempts to write a really easy but still appealing choreography, the problems became all too apparent. We also realized that the measures of our hall do not allow two hexagons side by side; as a result this would simply have meant less people dancing. We were expecting a quite big crowd so this was no option, and we had to give up the idea.

Come Along

We changed the title just for ourselves, with no particular idea behind it. We wanted it to feel like a new singing call evening, not like routine. Perhaps I also was keen on making a new flyer with a new picture...

Come Along and Ride This Train is a well-known compilation record by Johnny Cash, collecting songs about trains, engineers and trains accidents.

Added Songs

Eventually, three new songs made it into the program:

On the Road Again

As we basically let the entire tip structure similar to the original setting, there still was a tip 'Alternative Traffic Means'. But we felt that *These Boots* really stresses this title a bit too much, so we thought of an alternative. I found *On the Road Again*, which had been the second record I bought in my caller career, but I had never made use of it as it turned out that the begin of the figures was simply too high for my voice. Now this was no problem as Nicola took the higher parts, which meant that she sang first part in the first half of all figures while I sang first part in the second half and in the breaks.

The recording by *Philipp Kamm* is interesting as the figures are four beats shorter than usual (the second line only consists of four beats instead of eight). I personally much prefer recordings that follow the original song structure instead of enforcing the square dance standard under all circumstances, even if this means a bit of adaptation.

The recording is really tricky for another reason: In the end of the figures, there is some rest for the voice, so the singer has to find the place of his next entry. Now drums and bass do not at all indicate the first beat of each bar – moreover, as the bass line does not give the root note of the chord on the first and third beat, it is really difficult to find the cue for the next section.

There are only three solutions to this problem: Do without the song (which was no option for us), take the recording and count exactly, or repair the mistake by editing the recording in the computer. We decided to count...

The Night They Drove Old Dixie Down

This is one of the great songs about American history. The Civil War has often been called the first modern war in history, because of the importance of technology, most of all the railways as a primary logistic means. In this song, the narrator was a train engineer at the Western and Atlantic Railroad when the Union army under general *George Stoneman* destroyed it. So the hero turns into a rebel.

The song was written by *The Band*, and it was *Joan Baez* who made it a hit. The song also became well-known as one of the first calculated hits of the German pop music industry; *Juliane Werding* sang it on a fashionable text about a drug addicted.

The square dance recording we used has a long ending with another Grand Square, but we preferred to use this part for a *Stir the Bucket* routine – this is not really common in Germany and might need a short explanation here: A final sequence that turns the square by 90 degrees so that the heads and sides exchange positions – this is intended to give a little bit more challenge to the next singing call. We consequently added a similar routine to the second song of this tip to move the dancers further again.

Overload

This song has been published by the *Sugababes*, a British girl group, and again uses trains as a vague symbol: *Train comes, I don't know its destination: It's a one-way ticket to a dead man situation*. It is a quite catchy song with unusual harmonies and a very modern and sophisticated, dry type of arrangement which we immediately got addicted to. Nicola sang all the lyrics, Martin doubled in the refrains with a high falsetto voice, and in some parts of the verses with low notes.

More Songs

The refrain of *Overload* brought the idea to search for two more songs: *Ticket to Ride* (The Beatles), and *Es fährt ein Zug nach Nirgendwo*, a big hit in Germany in the early seventies, which certainly would have made for a great ending of the last tip. But as suitable recordings were not available, and as we basically felt ok with the program we had, we de-

cided to let this wait until the next re-issue of this singing call evening. Perhaps one of our readers can make use of this hint...

A caller friend made us aware of the song *Engine of Love*, which is easily available and quite often used by other callers; the song is part of the musical *Starlight Express*. We fiddled a little bit around with it but finally decided not to use it, partly because it is not really a train song but instead only makes some distant allusion to our theme.

Other Amendment

Although we used the original plans as a basis, in a few cases we exchanged the order of the songs within a tip, or exchanged songs between tips.

After three and a half years, it was really nice for us to see that some of our capabilities seem to have developed. We started using our old written material but had to make a real lot of changes – there was not a single song that we felt should be done exactly in the same way as before.

As I already pointed out, the biggest task for such an evening is to write a choreography that can be sung together in rhythm and at the same time has the correct timing – this is much more difficult than calling alone, more or less automatically reacting to the dancers. It was quite satisfying to see that we made some progress here; I did not see many instances where dancers had to wait or to rush (except when they made mistakes).

We were also glad to see that our singing has improved, and that our arrangements have become richer in style and possibilities.

Performance

Just when leaving home for the club, I stumbled over a couple of hats. I took them with me, and in the performance changed them for each tip (or sometimes each song), tagging them as 'Train', 'Love' or 'Country & Western'. That was a spontaneous idea, which the dancers seemed to like, with a quite funny effect. I usually never wear hats.

I think the night was a success. People approached me and said that they especially liked the announcements that explained a bit of the background of the songs. I usually do not give any explanations of this kind in a club night as I do not want to appear as a teacher, but perhaps I should reconsider my opinion.

List of Recordings

For your reference, here is a list of the recordings that we used – in alphabetical order. In a few cases I currently do not have the number at hand – but I will check them if you need to know; just write me an email.

Title	Company, ID
After the Last Goodbye	HD-131
All I Have to Do	OP 0041
Back Home in Nashville ('Nash-Bash')	SIR-512B
Bad Leroy Brown	WW-212
Bare Necessities	
Bei Mir Bistu Schoen	HR 002
Billy the Kid	MG 2208
Blue Highway	GMP-402
Bonnie and Clyde	
Casey Jones	TOP 25210
Chattanooga Choo Choo	BS-2403
City of New Orleans	
Do the Locomotion	ESP-156
Dock of the Bay	WW-701
Early in the Morning	Win 4940
Engine, Engine Number 9	WW-913
Folsom Prison	RockA 1341
From Me to You	
Full Moon Full of Love	Q-865
Gentle on my Mind	WW-113
Georgia on a Fast Train	4-B 6074
Ghost Riders	HH 5206
Girl with Gardenias	RBS 1238
Glendale Train	4-B 6061
Grandfather's Clock	
Grandma's Feather Bed	
Hey Porter	PIO-103
House of the Rising Sun	K-1280
Hummingbird	
I Saw the Light	BM 158
I Shot the Sheriff	Maine 102
It's a Sin to Tell a Lie	Lore 1181
It's my Party	
Jackson	C-220

Title	Company, ID
Jambalaya	BR 279
Jesse James	
Juanita's Cantina	4-B 6117
Luxury Liner	RR-155
M. T. A.	HH 5190
Mack the Knife	RYL 210
Mister Sandman	DR 30
Night They Drove Old Dixie Down	<i>Snow 2006</i>
On the Road Again	TP 17001
One Promise Too Late	
Orange Blossom Special (Pattern)	
Overload	Maine 106
Pancho and Lefty	CJC 512
Paper Roses	MG 2151
Peaceful Easy Feeling	
Pistol Packing Mama	
Please Don't Talk About Me	C-704
Rasputin	ABC 12
Ring of Fire	
Robin Hood	C-405
Rockin' in the Rhythm of the Rain	ESP-704
Rocky Top	RWH-214
Rose Garden	SIR-602
Something Stupid	Maine 108
Steel Rails	RYL 1002
Teenager in Love	SIR 330
The Devil Went to Georgia	C-306
These Boots Are Made For Walking	C-531
Thunder Road	
Train of Love in Motion	Maine 101
Wabash Cannonball	RBC 003
Walk Right In	
With a Little Help From My Friends	SIR-317
Wreck of the Old 97: See 'M. T. A.'	<i>HiHat 5190</i>
Yellow Submarine	
You Call Everybody Darling	LM-117
You Keep Me Hanging On	A-1030

Colophon

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Source

Find this article in the internet at www.calling.scootback.de.

Who Are My Readers?

I got some response in the beginning when I started my site but much less in the recent year. Of course I ask myself if what I write can be of any use for somebody else. So I invite you to let me know that you read the article and tell if you did find anything in it that can be of use to you. By writing even a short email, you actually help convincing me of the sense to write an essay like this and motivating me to go on.

Typeset

Written in Word 2004 on Apple Macintosh, style sheet by Martin Ingenhütt. – Fonts: Body: Optima 9; Marginalia: Optima 7; Sub-headings: Papyrus 9 (Blue RGB 52-144-203); Main Headings: Papyrus 22.

Version History

2006-10-10	First sketch as an English translation and summary of the existing German articles on the first three evenings.
2006-12-28	Addition of <i>Love and Disaster</i>
2007-01-13	First published version
2007-02-15	Added pictures of the flyers; amended colophon
2007-03-07	Change in a passage about the song 'M. T. A.'
2007-08-07	Minor corrections (spelling mistakes); added <i>Who are my Readers?</i> and remark that we plan to repeat the <i>Trains</i> evening.
2008-01-03	Added chapters <i>Come Along and Ride This Train</i> and <i>List of Recordings</i> .
2008-01-05	Minor amendment