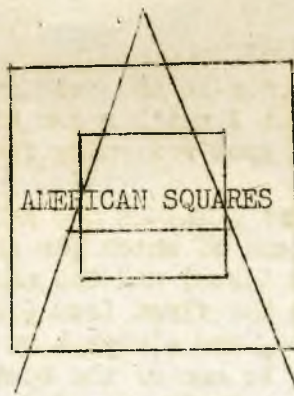


Editorial Offices
38 South Girard Street
Woodbury, N. J.
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Charles Crabbe Thomas



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Lauretta Cannan
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THE PAPER

Well, here we are again with the third issue. We're still going and still wide open for suggestions for improvement.

What we'd like most is encouragement in the way of wherewithall. The charge is only \$1 per year, but it's what keeps us going.

And when you send in the buck, remember that we have a standing offer to send a free complementary copy to any names and addresses which we get. This holds good even tho twelve of you band together and send in a new name and address each month.

Like all people we like to receive letters (particularly when they have those checks in them) and we try to answer them too. Of course, we can't answer those that say nothing but "Here's a dollar", there is nothing to hang your hat on in the way of conversation. But every letter that's conversational, we try to answer conversationally. We're building up quite a correspondence that way, and it's a good part of the fun of running this magazine.

We know that some of these papers get delivered because we get some dollars. However, we're just discovering that not all of them arrive. If at any time you do not get the paper when you are due to receive it, drop us a line and we'll send you a copy under special cover. And we'll apologize for the post office department.

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Paul Wornom's last book review appeared in our last issue. Paul is moving from Woodbury to study medicine at the University of California and he feels that 4000 miles is too great a distance to carry on an editorship. We hope that he'll find time to drop us a line now and then, and we hope we can find as good a book reviewer. Good dancing, Paul.

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INTRODUCTIONS

In our first issue I contributed a short article on introductions. I ran over several of the commoner ones and some that are not so common. And I wound up with the suggestion that if anyone had any that I had missed to send them in.

Joe Wieger sent in the following (I have mislaid his letter and am not sure of the wording of the calls):

- Heads divide to the sides
- Forward eight and back with you
- Forward again and pass right thru
- Forward eight and back with you
- Forward again and pass right thru
- Swing partners to place.

Don Chambers sent me a quadrille beginning copy. I'll give security.

- Allemand left, allemand right
- Circle left.

Anybody else know any more introductions?

It's people like Walt Reid who make up the backbone of square dancing. Bob Shumway invited me to one of Walt's Saturday evenings at the Faculty Club at N.Y.U. and I managed to accept before the Camden Y Saturday nights started.

The trip up took longer than I expected. It was more trouble getting thru New York City than getting to it. It was well I had a course in Languages and Dialects of New York City. They spoke English at the Faculty Club, however.

Bob hadn't arrived yet and I introduced myself to Walt as he was instructing two newcomers into the mysteries of allemand left. All the people there were friends of Walt's who he was introducing to the fun of square dancing.

As host he took care of us. Each square was preceded by introductions all around conducted by him personally. And after each dance, irrespective of whether it was the end of the set or not, Walt would call those who were sitting out and place them in a set. There were exactly twenty-four of us, but some kept admiring the view from the porch and we were never able to muster more than two squares. We did get two sets for the Virginia Reel by dancing with twelve men, ten girls and a schizoprenetic for four figures and the last girl came in in time to finish up.

We did the usual dances on records: Captain Jinks, Life on the Ocean Wave, Lady Around Lady, etc. Walt remarked that there is a little too much repetition to Lady Around Lady, however, that was before they saw my interpretation. Afterwards they tried what they called my jitterbug grand right and left.

I called three numbers and thus achieved the honor of being the first caller they had had (at least so I am credibly informed and verily believe). I called the slowest Little Brown Jug I ever heard. I know that Columbia record is slow, but I still think that there was also something wrong with the phonograph. My other two numbers were the last month's contest dances.

I always manage to put my foot in it somehow. It was Walt's last night and they had a little surprize party for him in which I really had no place. He's going to Purdue University to the Math Department. Good luck in Pittsburgh, Walt, and good luck to your group without you.

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Does anybody know where I can get a copy of Herb's Blue Bonnet Calls by Herb Gregerson. Or would some kind soul lend me a

copy. I'll give security.

To the Editor of AMERICAN SQUARES:

Since many of my friends in the folk dancing world have associated my name with certain editorials that I neither saw before they were written, nor ever endorsed, I want to make clear, upon resigning from the Editorial Staff of this paper, certain facts:

1) that all I wrote for AMERICAN SQUARES consisted of two columns entitled the Caller's Corner, the second one of which (to which my name, through an oversight, was not attached in the printed issue) was intended to refute the highly controversial editorial that appeared in the first issue, and

2) that I now believe, and always have believed, that appreciate of the folk arts of different cultures is one of the best ways of promoting international understanding and one of the important ways of fostering international peace. It is because I believe this so strongly and intend to devote all my future efforts in folk dancing toward that end, that I cannot, consistently with my ideals, continue to write for a paper that editorializes in a manner contrary to those ideals.

Jack Powelson.

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CHORUSES

An article on choruses should start with a definition. How's this?

A chorus is a figure in a dance coming between the main figures as a sort of interlude, giving everyone a chance to be active at once.

Much better for the purpose of identification, perhaps, is a sample. The common one is the allemand left and grand right and left with its usual variations. Here are some I've done. I shall not repeat the allemand left, grand right and left each time.

1. Go all the way around.

2. Meet your partner and promenade. You can go all the way around and after meeting your partner at home, promenade the full square if you like.

3. Meet your honey and swing her then an allemande left and a grand right and left back. More interesting words to a call will readily occur to you. This is a good variation to use for beginners as it is easily understood.

4. AROUND YOUR OWN AND THE OTHER WAY HOME. This call is likely to annoy the first time you hear it, but it simply means a right hand turn when you meet your partner and a grand right and left back to place.

5. WHEN YOU MEET THAT DEAR LITTLE THING GO ON AROUND WITH AN ELBOW SWING. Hook right elbows with your partner when you meet her and make a complete turn. Then progressing in the same direction you have been going, give left elbow to the next and a full turn and so on to home.

6. WATCH THAT GAL AND WATCH HER CLOSE AND TREAT HER TO A DOUBLE DOSE. More correctly known as the double elbow swing this presents a few more difficulties. Hook right elbows when you meet your partner and four steps around clockwise. Then turn, hook left elbows and eight steps back. Surprisingly enough, this will put you back facing your original direction. You now pass your partner and hook right elbows with the next; four steps, hook left and so on around going in your original direction until you get back home. You will probably find that when you get home you will have to hook right with your partner again and then left for four more steps in order to reach the end of the strain of music (or to let the other squares catch up.)

7. Meet your partner and dosido. After you dosido, you can dosido again, swing or just promenade home, I don't care.

Now, having finished the allemand left, grand right and left group, we'll cease to number the figures. However, the next type in line is a promenade all the way around. This is a very useful chorus when you're changing partners all the time as in the Texas Star (as described in Vol. 1, No. 1.) If they are dancing with their corners and you give them an allemande left and grand right and left, half of them will wind up with the wrong girls. This is very discouraging. So I use

AND NOW YOUR ALLEMANDE LEFT JUST ONE AND PROMENADE THE GAL YOU SWUNG.

Another promenade call I use is BALANCE CORNERS SHAVE 'EM DOWN SWING YOUR PARTNERS TWICE AROUND AND PROMENADE. But you can't use this when they are already dancing with their corners as it also is confusing.

Sometimes I use a double chain as a chorus:

SWING, EVERYBODY, SWING 'ER AGAIN SWING HER AROUND WITH MIGHT & MAIN IT'S ALLEMAND LEFT AND GALS DOUBLE CHLIN.

This has the disadvantage of taking up only eight measures whereas a grand right and left takes sixteen. So unless you throw in a gents double chain on top of it you don't get that nice rest during the chorus that is handy to catch your breath in.

Another short one is ALL JOIN HANDS AND FORWARD AND BACK, or as Jack Powelson puts it:

ALL JOIN HANDS AND IN AND OUT DO IT AGAIN AND THIS TIME SHOUT

However, if you long ones, try this which Joe Summerill tells me is done on the eastern shore of Maryland.

PROMENADE IN SINGLE FILE LADY IN THE LEAD AND GENT RUN WILD TURN RIGHT BACK AND SWING HER AWHILE.

Repeat three times and promenade home. Joe didn't give me any calls and I used the above when I tried it. However, as mentioned it is rather long and a bit vigorous for my idea of a chorus.

Lauretta Cannan sprung this one on us one night at Denim & Calico:

HEAD COUPLES LEAD TO THE RIGHT CIRCLE FOUR AROUND THE FLOOR.

In this, each circle of four revolves to the left and at the same time goes around the other counterclockwise in a sort of a dosido.

How about you, do you know any other choruses?

PARSON'S QUADRILLE

Don Chambers sent us this one which dates from August 1940. No particular music is recommended but the metronome should be 112. Something new to us is that while the dance is in three changes, there should be no interruption of the music. There is an eight measure rest for the dancers between changes, but none for the musicians. Don says that this works out much better than the change in the music.

Intro.	Address partners and address corners	8 Measures
1.	Head couples right and left	8
	Head couples ladies chain	8
	Head couples promenade four	8
	All balance and swing partners	8
	Side couples repeat first three figures	24
2.	Allemande left, grand right and left all the way	16
	Stand still for	8
	First couple lead to right, right hand star, left back	8
	Lead to next, right and left	8
	Lead to next ladies chain	8
3.	Second, third and fourth couples in turn	72
	Allemand left, grand right and left and promenade	16
	Stand still for	8
	Four ladies grand chain	8
	Head couples right hand star, left back	8
	Side couples the same	8
	Four gentlemen grand chain	8
	Grand allemand, go home and swing away	ad lib Thanks, Don.

- - - * * * * * - - -

NELLIE BLY

This is another one rescued by Doug Durant from the oblivion of Long Lake (Long Lakers don't take me too seriously). He says it's his favorite of those he did this summer.

Eight hands around . . . etc.

The first couple separate and march around the ring,
 Now pass right by old Nellie Bly and step right around again,
 Pass by little Nellie Bly and swing your corners all,
 And take that corner lady now and promenade the hall.

(Caller) Hi Nellie

(Dancers sing back) Hi Nellie

(Caller) Darling Nellie Bly, I'll sing for you, you've gotta dance for me, my darling Nellie Bly.

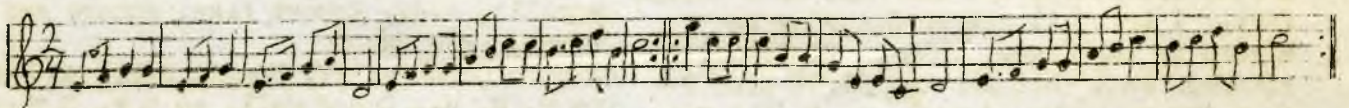
Same old buck and a brand new gal march around the ring,
 Now pass right by little Nellie Bly and step right around again
 Pass right by little Nellie Bly and swing your corners all,
 And take your corner lady now and promenade the hall.

(Caller) Hi Nellie

(Dancers) Hi Nellie!

(Caller) Darling Nellie Bly, I'll sing for you, you gotta dance for me, my darling Nellie Bly.

Other couples repeat:--and here's the music.



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WE HAVE FOR SALE

C. D. Foster's Calling Cards, being 35 cards covering instructions in how to call and twenty-five dances, very useful to beginners who can hold the cards on the dances they want to call in their hands while calling. \$ 1.00

Lloyd Shaw: Cowboy Dances. This is the most complete book that I have found on the subject covering history, instruction in calling and building dances and seventy-six dances together with complete instructions, diagrams and pictures \$ 4.00

Ann Hastings Chase: The Singing Caller Fifteen dances with music, instructions and calls carefully set to the music \$ 1.50

Have you ever invented a dance? Probably you felt diffident about presenting your brain child to your friends, yet you ached to know now good it was. Send it to us as an entry in the Original Dance Contest. If you win, you get a year's subscription and what's more, you'll know you have it in you to concoct entertaining dance.

- - * * * - -

MEET YOUR OWN AND PROMENADE HER HOME
 WHEN YOU MEET YOUR HONEY GRAB HER HAND
 AND PROMENADE HOME TO THE PROMISED LAND
 PROMENADE EIGHT TILL YOU COME STRAIGHT
 WHEN YOU MEET THE GAL YOU LOVE OR HATE
 IT'S PROMENADE ONE AND PROMENADE EIGHT

WHERE TO DANCE

Sorry, we cannot guarantee these; most of them are hearsay.

PHILADELPHIA AND SOUTH JERSEY

NEW YORK AND NORTH JERSEY

Monday

Phila. 52nd St. YMCA, Outing Club
Phila. YWCA 18th & Arch, Philadelphia
Folkways, Julia Dwyer.

Tuesday

Phila. 645 No. 15th St., International,
mostly folk, 75¢
Mullica Hill, N. J., Oasis, old fashioned
dances, no caller.

Wednesday

Phila. Univ. of Penna. Christian Assn,
36th & Woodland, square & folk
1st & 3rd. Media, Pa. 3rd St. Meeting
House, Media Coop. squares and folk

Thursday

Sadsburyville, Pa., Grange Hall, Ben Kelly

Friday

Merchantville, N.J. Totem Ranch
1st & 3rd. Phila. Friends Select School,
folk & square, 35¢
Alternate. Woodbury, N. J. Good Will Fire
Hall, Denim & Calico

Saturday

Camden, N. J., YMCA 611 Federal. squares
& rounds, Charles Thomas
Ertion, Pa. Old Orchard House
Unionville, Pa., Grange Hall, Ben Kelly 35¢
Alternate (10/13) The School in Rose Valley
mostly squares, Bill Mann.

-- * * * --

I am terrified for fear I have made a
mistake in these. Kindly advise any cor-
rections.

Other areas will appear when we re-
ceive information. Drop us a line on
your dances. -- * * * --

One of the reasons I was laid up with a
strained tendon is that I tramped all over
Philly looking for square dance records
without calls. I am informed that more of
the Victor C-36 album will be coming out
in November.

Since I went during lunch hour, I did
not get the attention I might have had at
other times. However, in one shop they
introduced me to Joe Davis records. Lit-
tle Rabbit #3505 is a swell folk tune by
a folk orchestra, but the beat is a little
fast. I tried it out on Saturday to
Birdie in the Cage. When we finished, I
remarked that this was the first time I
ever saw anybody enjoy Birdie in the Cage.
(The dancers simply flew around--they had
to to keep up with the music--and they
looked as tho they were having fun.) Joe
Weiger promptly jumped on me and told me
that Birdie in the Cage is a good dance.
I was under the impression that it was
too slow and simple--I must have been
thinking of Take a Peek.

I have also Conqueror #7741 which has
Turkey in the Straw and The Girl I Left
Behind Me. Unfortunately, this is out of
print, or however you express that situa-
tion when dealing with records. You might
try a second hand store.

It's obvious that Ford's #113 bearing
Lady Walpole's Reel and Hull's Victory
don't have to be confined to those dances
and I use them quite a bit.

Anybody else found any records without
calls which can be used for square dancing?
Let us know.

Sunday

NYC Greenwich House, Sheridan Sq. Play Coop
NYC Studio 61, Carnegie Hall, 6 to 9,
David Hahn

Monday

NYC 341 E 17th St, International Y, square
and folk, Bill Caines

Tuesday

NYC Arlington Hall, 19 St. Marks Pl. Com-
munity Folk Dance Center, beginners
Hempstead, L.I., Hempstead Country Dance
Group, Paul Hunt.
Passaic, N. J., 45 River Drive, square and
contra, Rod LaFarge
Newark, N.J., 53 Washington St., YWCA,
Charlie Zintel

Wednesday

NYC 5 W 63rd St, West Side Y, squares and
rounds, Don Chambers
Patterson, N. J., 35 Church St, YWCA,
Young Peoples Square Dance Group, Rod LaFar
NYC, Arlington Hall, folk, David Hahn
Newburgh, N. Y., Pythian Hall, Bob DeLong
1st & 3rd, Cronomer Valley, NY, Fire House
Ray Bruyn

Thursday

NYC 56th & Broadway, Broadway Tabernacle
Church, Tower League, Quentin Evans
NYC 53rd & Lexington, Central YMCA, Ed
Durlacher
Newark, NJ, 53 Washington St, YWCA,
Florence Blume
NYC E. 15th & Irving Pl, Irving Plaza Bldg
mostly folk, Henry Joseph
NYC City Center, English Country Dance
Society

Friday

NYC 19 St Marks Pl, Arlington Hall, Com-
munity Folk Dance Center, advanced
Passaic, N.J., Cor. Prospect & Passaic,
YWCA, Rod LaFarge

Saturday

Bloomfield, N.J., Hilltop Barn, Charlie
Zintel.
NYC 9 E 59th St, Studio 306, sq & folk
Ella Sonkin
Boonton, N.J., Marshall's Barn, Oak St.
Hobart Marshall
Marcella, N.J., Egbert Lake, square and
round, Fred James
Clinton Corners, NY, Wing's Hall, sq & r
Dover, N. J., Moses Hall, sq & r, Al Shaner
Glendale Park, NY, sq & r Art Ingraham
NYC Irving Plaza Bldg, Cor E 15th St.
Bill Cairns
Warrenville, N.J., Hilltop Tavern on King
George Rd, 1 mile no. sq & r, O. Vigor
Rabbit Farm between Somerville & Plucke-
min, N.J., sq & r, Ed Porter
Preakness, N. J., Wayne Grange Hall, Ham-
burg-Pompton Turnpike, sq & r
Wyckoff, N. J., Franklin Grange Hall,
Franklin Ave, sq & r, Don Conine
Sewaren, N.J., Sewaren Land & Water Club
Boathouse, Arthurs Kill, sq & r, W. Cook
Mt. Bethel, N.J., Volunteer Firehouse
Mountain View Rd just off Mt. Bethel Rd
sq & r, Herbert Hann
1st. Hempstead, L. I., Farm & Home Bureau
High School Gym, Paul Hunt

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For most of these I am indebted to Rod
LaFarge's directory which he offers free
to those requesting at 115 Cliff St.,
Haladon, N. J.

Oct.

ORIGINAL DANCE CONTEST

Any institution in order to live must grow. To encourage the growth of square dancing, we are holding a contest each month for an original dance. We offer as a prize a year's subscription to AMERICAN SQUARES. Each month someone will chose two or three of the dances submitted. These will be danced by different groups and the members will vote on which dance they like best. Dances should be submitted on 8 1/2 x 11 white paper. Your name and address should not be on that paper, but on a separate sheet. The editors reserve the right to enter their own dances and thus save the magazine money.

The two candidates this month were chosen by Charley VanGelder. Because Ye Editor was laid up half of the month, these were danced only at the Camden Y. After a bitter battle Tom Barque's won by the score of 8 to 6. It is the one that was defeated by last month's winner last month.

HEAD COUPLES FORWARD BUT DON'T ABIDE

The head couples go forward and back.

RIGHT AND LEFT THRU AND THE SIDES DIVIDE

The head couples go right and left thru (not back) and at the same time the sides chassez two steps away from their partners.

GENT TO THE LEFT; LADY TO THE RIGHT.

At the end of the right and left thru, the head couples instead of turning around divide and start around the outside of the square.

SWING AT THE SIDES WITH ALL YOUR MIGHT

Each head dancer will meet his or her opposite as he or she goes around the outside of the square. They swing when they meet.

FORWARD FOUR AND BACK WITH YOU

On completing the swing the head couples take their places between the side couples making two lines of four. These join hands and go forward and back

HEADS GO ON WITH A RIGHT AND LEFT THRU

The sides stay put and the heads do another right and left thru getting ready to

GENT GO LEFT AND LADY GO RIGHT

SWING WHEN YOU MEET WITH ALL YOUR MIGHT

FORWARD FOUR AND BACK WITH YOU

HEADS GO ON WITH A RIGHT AND LEFT THRU

GENT GO LEFT AND LADY GO RIGHT

SWING WHEN YOU MEET WITH ALL YOUR MIGHT

FORWARD FOUR AND BACK WITH YOU

HEADS GO ON WITH A RIGHT AND LEFT THRU

GENT GO LEFT AND LADY GO RIGHT

SWING WHEN YOU MEET WITH ALL YOUR MIGHT

FORWARD FOUR AND THE HEADS FALL BACK

As before the swinging couples take their places between the sides and give hands for two lines of four. These lines go forward, but only the heads fall back to place thus leaving the sides in their starting position where they face the center again

SWING YOU ALL AROUND THE TRACK

Everybody swing.

ALLEMANDE LEFT WITH YOUR LEFT HAND AND A RIGHT TO YOUR PARTNER AND A RIGHT HAND GRAND MEET YOUR HONEY IN THE SHADE, AND PROMENADE, OH, PROMENADE

The calls are now repeated for the side couples. Any introduction or ending can be used with this dance and the allemande left call can be substituted or changed as the caller sees fit.

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One of our subscribers suggested that we identify the dancers we mention:

Douglas Durant, Jr., is a student at the University of Pennsylvania and a frequent dancer at the Christian Association. He has agreed to do our book reviews now that Paul Wornon has left.

Don Chambers lives at 226 No. Maple Ave. East Orange, N. J. You will note that he calls Wednesdays at the West Side YMCA. He writes: "Am enclosing two pages from step notes the group has had in the past five to eight years; a couple of old timers, and two I made up in 1939-1940. And if you don't think they are fun to do and get mixed up, try them with those who know how to listen to the prompter."

Joe Wieger is a square dance friend of mine. I first met him dancing with Julia Dwyer. Then I met him at the U of P C. A.

then we went on square dance picnics together and he has been coming to the Camden Y. But, you know, aside from square dancing, I haven't the faintest idea what he does.

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Mrs. Annette Dickson writes that she would like to see explained 1. Honest John, 2. Patanella, 3. Dalton Breakdown and 4. Double Scotch Reel. I don't do many longways, but I thought I had a book with all of them in, but I find only Patanella. I'll put this in the next issue. In the meantime, does any one of our readers know Honest John, Dalton Breakdown or the Double Scotch Reel? If they'll only send them in we'll be able to satisfy Mrs. Dickson--and me.

THE SQUARE DANCE
including Round Dances, Quadrilles, Novelties and Mixers
Chicago Park District
Bernham Park, Chicago, Illinois
1940

THE SQUARE DANCE is a book made up of a set of pages eight and one half by eleven inches fastened together with two sets of metal rings. It has attractive illustrations, some of which are drawings and some photographs. It starts with a short history of square dancing, then defines the terms square dance and quadrille. Next follows a section of thirty two pages on Teaching Technique that is very well done. The reader is told how to start to teach a mixed group the fundamentals of square dancing and how to progress with the teaching in easy stages. Very clear diagrams are given to illustrate the placing of the dancers in the fundamental movements. Also attractive drawings show people performing these movements. This section could be very helpful to anyone asked to teach square dancing as part of an evenings entertainment for a club or large group gathering.

The caller is given some good suggestions on planning the dance program, doing his calling, and making use of a floor committee.

The rest of the book is devoted to a description of dances and calls. The calls have been divided into five groups--Slow and Easy, Fast and Easy, Slow and Difficult, Fast and Difficult, and Singing Calls. There is a section devoted to Round Dances, Novelty Dances and Mixers.

The calls are given on the left hand pages and below them suggested musical selections to be used. On the opposite right hand page the explanations are given. There is a fine cross reference index and everything has been done to make the book useable and helpful. Some suggestions for additional resource material is also given for those anxious to study more.

Kay VanGelder

AMERICAN SQUARES
Charles Thomas, Editor
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Woodbury, New Jersey
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