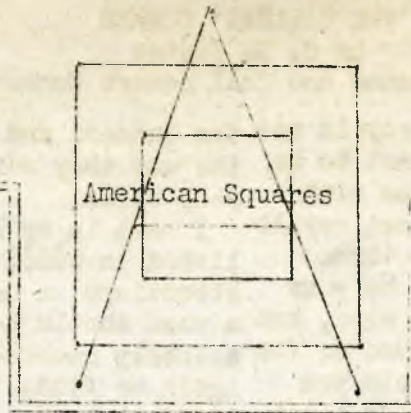


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TRENTON CO-OP

A square of us went up to Trenton on the 11th to dance at the Co-op. Jerry Ludlow sent us a map and with Jack shouting directions **from** the back seat, I managed to drive there without trouble.

Strangely enough, 150 Barwick St. wasn't a hall, but we could hear music from somewhere. We saw two men arriving at the front door and decided we could go in with them. But as we approached the door, they turned away.

"Are you going to the dance?" they asked. We admitted that we were.

"May we follow you in? We can't make anyone hear the bell."

By that time we had ascertained that the music was coming from the cellar.

"Well," I said, "if we can't do anything else we can put our heads in the cellar window and I'm sure that would bring somebody out."

However, one of the strangers discovered a side door. There was a bell beside it and we could clearly hear it ringing in the kitchen, but the occupants were making too much racket to hear it themselves. I kept pushing the door open and ringing the bell to attract attention until the door was wide open. So then we went in.

I apologized for walking in.

"That's all right," said Mrs. Ludlow, "Everybody does."

The cellar playroom was packed. It seems that some dancers from Princeton had also chosen the same night to visit Trenton. By Jerry's count there were thirty-seven people in a cellar no bigger than yours. I don't know whether he counted the two babies that were peacefully sleeping in what I suppose were their mothers' arms, and the young boy who was scrambling among people's legs or not. Actually it was as close to the kitchen junket described by our square dance writers that I have ever come.

We started off with two squares on the floor. We would change the dancers each number. We thought that two squares were all we could get into the allotted space, but later we discovered that by crowding a little we could get three.

This made free swinging rather dangerous and I struck several people with my free hand. (Unintentionally, I'll have you know.) Then Dan Wing called "Little Old Log Cabin in the Lane" using a dance similar to the one in Lyn Rohrbach's "Handy Country Dance Book", he sang, "You can waltz her, you can swing her, you can turn her twice around." At home we do a two-hand turn to this, and I led off. The result was catastrophic. Two couples

doing two-hand turns in that small space led to collisions with everything and everybody.

We had a fiddle and a piano. We often changed accompanists but the fiddler worked thru the evening. The caller stood on a small stool or leaned against a pole and tried to out-shout the noise. I lost a tonsil on "Golden Slippers". Then, when the caller got tired, the dancers would join in and help him out with the chorus.

We took turns calling and, as usual, I got more than my fair share. But the only dance I had never done before was "Lucy Darling". I don't know the music--you'll have to dig it out yourself.

First lady promenade around the inside ring

And when you get back home, you balance and you swing.

Swing Miss Lucy Darling, swing her round and round.

Lady in the center and seven hands around
Everybody balance and everybody swing
Swing your Lucy Darling, swing, why don't you swing.

Allemande the corner with your left hand
The right hand to your partner and a right hand grand

All around Miss Lucy, all around the ring
And when you meet your partner, you promenade her home.

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We're gradually learning how to put out a magazine. By listening to suggestions and complaints we hope we are turning out a better paper. (That we should be I. I'm responsible for all the mistakes and questionable decisions.) At any rate, I feel that this is our best issue so far and hope to make it a pattern for things to come. And I want to thank all those whose suggestions and criticisms have helped improve AMERICAN SQUARES.

This does not mean that we're perfect. We are still and always open to suggestions for improvement. If you haven't already done so, why don't you send us a dollar for a year's subscription and see how much better we can become.

And when you drop us your subscription, send us the names and addresses of some friends who might be interested, and we'll send them free copies. That is one of the ways we have of enlarging our mailing list and we appreciate the names and addresses sent us, and you do your friends a favor.

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In case the humor of the Christmas greeting on the 5th page is lost on anyone. We take this opportunity of wishing all a VERY MERRY CHRISTMAS and a VERY HAPPY NEW YEAR and GOOD DANCING!

THE CALLERS' CORNER

by C. D. Foster

Author of "Learn to Dance and Call Square Dances the Foster Way"

To begin with, anything I may say in regard to square dance calling is not to be taken seriously. I will not argue with you. In my opinion there is no set way to call square dances that could be termed the "Right Way". My way may not be your way, your way may be better than mine, but I do know "One Way" that has served me for over forty years, and if I can help you any, well and good, and if you know a better way, send it along and I will learn your way also and we will both be better equipped.

The feeling of fun, the joy of living is too much "Gone Out" of most of us the last three or four years, and I know of nothing better that we can do to keep the old time spirit of clean wholesome fun alive in us than to get interested in square dancing.

The popular dance of today is too much a one way, one girl proposition. There is no mingling with the crowd, and all enjoying themselves together.

It takes a crowd, a place to dance, music and a caller to have a square dance. To have a regular old time dance it takes more than that. You have to have the schottische, the circle two step, the polka, the Rye Waltz, the Varsouviana (sometimes called Put Your Foot Down) and the old time waltz.

Now, as a caller you have nothing to do with any of these except the square dances and the circles.

Square dance calling is something like Indian Folklore and Tradition. It has been handed down from generation to generation and as instructions were not written down in the early days, there is a great difference in the way different callers "get by" with the job of calling. Ask any old caller where he got such and such a call and he will tell you, "Well, that's the way Uncle Joe always called it, and then you might wonder where Uncle Joe got it--well your guess is as good as mine.

Any one can get up a square dance and any kind of old time music will do, if it is properly played, but it is the caller who will put it over or make a flop of it. He must be able to give the commands, give the explanations, or in other words, he must be able to tell the dancers, what to do, how to do it and when.

He must have a voice for calling, no difference how much he knows, if the dancers cannot hear him or understand him, he has told them nothing.

All sounds good on paper, don't it? But--- You as the caller will come on the scene after everything else is done. You will take whatever crowd is there and like it. You will take whatever music is furnished you and like it???? It may be rotten, but you will have to use it. So what?

Whatever you find, make yourself enjoy the calling or quit. The success or failure of this particular dance is in your keeping, so be very alert and very careful and not let down for a minute. Your enthusiasm, or lack of it, will spread to

the dancers and make a marked difference in the way they dance. Put punch and pep into your calls.

I have in my library a dance book published in 1886. Under the heading "Instructions on calling" I find this: "Not a word should be used beyond what is absolutely necessary to make the call plain." Again we find, "The call should be so timed that the last word of the command is finished at the moment that the corresponding movement is to be begun." Now, while I use a lot of patter and foolishness in some of my calls and you do too, no doubt, some of the most successful callers I ever know used none. This "Patter" business has made a lot of headway over the radio. In a way it is amusing to an audience, but in reality is no good to the dancers themselves, in fact in many cases it confuses them.

I have another dance book in my possession which was put out fifty years later. It says, "The bane of dancing (square dances) is the calling. The figures of quadrilles have been preyed upon to such an extent by the so-called "Callers" that persons dancing a quadrille, know not what absurd, improper or impolite figures they may be called upon to perform." And so it goes.

Originally the first and second couple stood opposite, also the third and fourth, but today we have first, second, third and fourth couple as they stand going from first couple around the square to the right. The first couple is generally considered the one closest to the music, but the caller may designate which is the first couple.

So after all this "patter" let's go. Take a look at your crowd. If they are experienced dancers you can call anything, if they are all beginners, they will need easy ones, and a lot of instruction. The main thing is to get them started dancing. It is up to you now. You must go it alone. However, I always explain the figure before I start them off and in this way, the ones that know it will be a big help. I generally call the first change without the "Do-c-do" for instance something like Arkansas, as that gets them to laughing, and gives them a chance to swing everybody and thus mingle with any new or strange people that may be in the crowd. It could be Cast Off Six, Divide the World, or one of dozens.

Each caller in each community has a style all his own. There can be no fixed or formal way. The caller should feel free to elaborate or simplify any call to suit his community.

All right, what shall we call--let's see. Around that Couple and Take a Peek; Around that Couple and Swing in the Hall; Around that Couple with a Right Hand Swing. There are three different changes and still there is practically no difference in them.

Again: Lady around Lady and Gent So-Lo, Lady around Gent and Gent don't go. That is one. Now Lady around Lady and Gent around Gent, then Lady around Gent and

(Continued page 3)

MY FAVORITE DANCE: Solomon Levi
by Charles Valentine

Although I have danced it only three times this has been my favorite dance ever since that first time that I laid ears on it and set feet to it. Maybe it's the figures in it that make me like it; maybe it's the wording of the calls; or maybe it was the atmosphere of the place where I learned it: the dimly lit ranger's cabin during IOCA College Week in the Adirondacks, with Dick Best calling. Anyway, here it is and I hope you like it too. But remember, it's not for beginners. The music, of course is Solomon Levi.

Any introduction

Verse

The first lady and opposite gent
Lead out to the right.
Circle three hands round you go
And hold her good and tight;
Break those rings and then you form
Two lines upon the side,
The two upon the head around
The outside now will slide

Chorus

Halfway round and up the center
You meet her there and swing,
The other six join hands around
And make a great big ring;
A prettier girl, a nicer girl
A sweeter girl is she,
Now break that ring and swing your own,
You swing your sweet Marie.

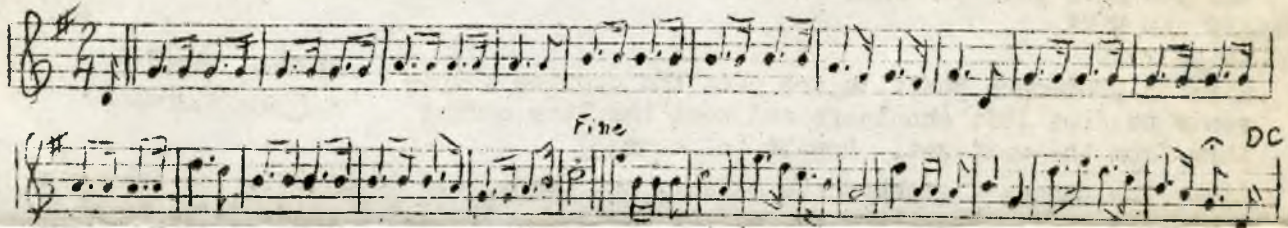
Verse

The same head lady and opposite gent
Go forward to and fro (forward and back)
Forward again and pass right thru
To the opposite side you go;
The two ladies chassez the center
(chassez across)
The gents promenade (two gents promenade
across)
The two gents chassez the center
The ladies promenade.

Chorus

The same four, holding the floor,
Swing your partners to place
You've got no money, you've got your honey
So give her a good embrace;
Right and left with your right hand couple
And right and left right back,
Now right hand to your partner and
A grand chain round the track.

Repeat dance for each couple.



PATANELLA

I've seen this spelled Patronella and Petronella, but I prefer to spell it the way it sounds to me and the way the letter requesting this note spelled it. It is a longways.

BALANCE TO CENTER (4)

First couples turn singly once and a half clockwise and to the right so that the man is facing up the set and the girl down. And two balance steps.

BALANCE TO SIDES (4)

Another turn and the men are balancing from the girls' side, and wersewisa.

BALANCE TO CENTER (4)

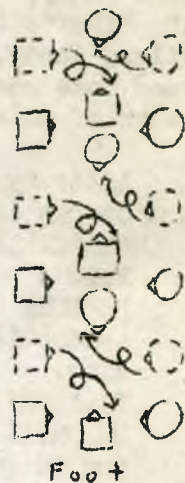
Men facing down and the females up. And balance.

BALANCE TO SIDES (4)

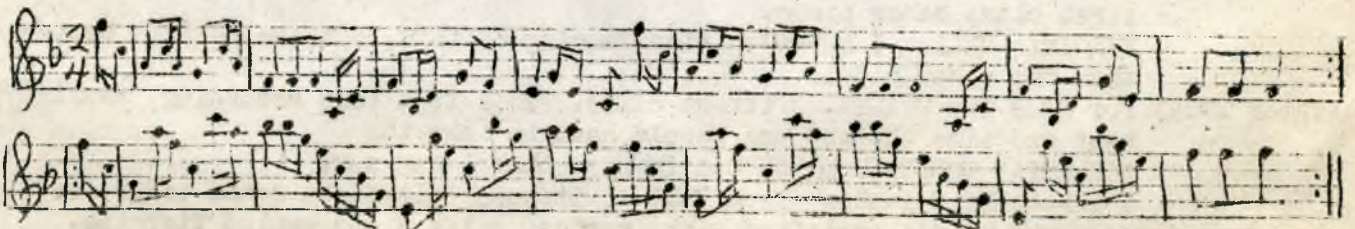
Back home in place and balance.

DOWN THE CENTER AND BACK. CAST OFF (8)

RIGHT AND LEFT (8)



And now for the music. If you can't play this, you can always use The Girl I Left Behind Me which also fits the dance. That is easier to find on records too.



THE CALLERS CORNER Continued

Gent around Lady. That is two, then Lady around Two and Gent Fall Thru for three. There you are. You could make it a dozen in place of three but for illustration that is plenty.

Now these calls above have the circle four and the do-c-do, let us see what we can do without using that. How about

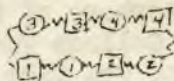
Arkansaw, Cast off Six; Gents to the Center and Backs to the Bar; Birdie in the Center and we could go on for dozens. They do not have the do-c-do and there is more "all together" movement.

And by now you think, "What's the use" so we leave you until next month.

On my first visit to the U. of P. Christian Association after my strained tendon, a soldier climbed on the table and proceeded to instruct us. We had just finished doing the Fireman's Dance and were lined up in lines of four facing each other. From this position he called:

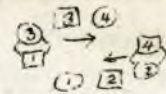
EIGHT HANDS UP AND AROUND YOU GO

It was really an oval, but at the end of the strain, we were back in lines of four facing again.



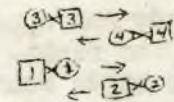
HEAD GENTLEMEN SASHAY

The gents on either end of the facing lines stepped across to the lady, who did not go to meet him, took hands and sashayed to the right down the set and back.



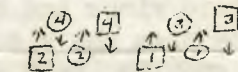
SASHAY, LADY IN THE LEAD

Partners took promenade position and sashayed down the set, but not back. The pair in which the lady was in the lead went on the inside.



RIGHT AND LEFT THRU

But not back. Couples did right and left thru with the opposite couples who were the same ones they had been facing, but now at the other end of the set.



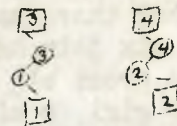
SASHAY BACK, LADY IN THE LEAD

RIGHT AND LEFT THRU

This puts us back in place.

LADIES HALF CHAIN ACROSS

He didn't say half but that's the idea. Every guy's got a new girl.



LADIES HALF CHAIN IN LINE

Turning to face the gent (he has a new girl) who was in line with you, half chain with him.

LADIES HALF CHAIN ACROSS

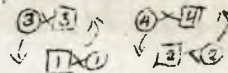
LADIES HALF CHAIN IN LINE

Now you have your own back

FORWARD AND BACK

PROMENADE THRU

Girl in promenade position and pass the opposite couple gents passing left shoulders and meet the line coming thru from the next set. Repeat (of course)



After the dance, I grabbed the caller, who turned out to be Pvt. Joe Ruben and asked him its name. "Portland Fancy," he replied. "Well," I said, "I've never done Portland Fancy, but I've read a good many descriptions of it and it was never like that." "That's the way I learned it," he replied, "and I think they did call it New Portland Fancy."

So I came home and looked it up to prove myself right and I found five other different ways of doing Portland Fancy. Cct.

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After my short dissertation on records in last month's issue, I visited eight record stores in Philly and came up with the following:

- Ford 115 QUADRILLE, MEDLEY OF HORNPIPIES. This is a fine recording. Tho it is Ford's orchestra, it is fast enough.
 - Ford 116 NEWPORT QUADRILLE, GRAPEVINE TWIST. This is marred by the spoken introduction which preceeds it, and while there is a good beat it is too slow.
 - Ford 116 TICKNOR'S QUADRILLE. This is another good one with a fair speed.
 - Ford 117 QUADRILLE "CUB" BERDAN'S FAVORITE. The music is much too slow, but you've got to take it to get Ticknor's.
 - Ford 117 VIRGINIA REEL, CONTREDANCE. This has calls and the caller is the most unenthusiastic I have heard. It announces itself as the Virginia Reel causing a sailor among my dancers to parady it when I played it the third time (for six couples). There is plenty of time to get mixed up on the reel tho so it is fine for beginners.
 - Victor 20447 BARN DANCE, MILITARY SCHOTTISCHE. This schottische is just the right speed for beginners tho advanced dancers may want a faster one.
 - Victor 20447 MONEY MUSK No 1 & No. 2. The beat is not distinctive enough for a first class dance piece.
 - Victor 20151 VIRGINIA REEL. I haven't tried dancing to this, but the beat is better than the other side.
 - Victor 20151 POP GOES THE WEASEL. Without calls. This is a fine recording, swell beat and time tho why one should have to take the NORWEGIAN MOUNTAIN MARCH too is more than I can say.
- I purchased Columbia Album C-13 of Strauss Waltzes in dance tempo for one of my dancers who wasn't satisfied with American waltzes and wanted Viennese. Of course she wasn't there the following Saturday. They're by Al Goodman.
- My choice purchase was Decca Album A-19 of Old Time Dance Music. Most of the renditions are by Freddie "Schnickelfritz" Fisher and corny, but there is a prominent beat.
- Decca 2097 OLD MEMORIES: Including Golden Slippers, Spanish Cavalier and one I could not identify. Have used it successfully for squares.
 - OUR KATY. Polka

- Decca 2096 CUCKOO WALTZ. Tried to end a Saturday's dance with it, but it was just too corny for a good night waltz.
MUZYKY, MUZYKY. A visiting sailor told me what it means, but to me its just a polka.
- Decca 2564 VIRGINIA REEL. Byron Wolfe's Orchestra. It sounds swell, but the reel tempo starts before the slide.
THE PRINCESS GLIDE. Byron Wolfe. Take partner's inside hand and walk four steps. Take both hands and slide four steps in the same direction. Now walk and slide back. Then waltz sixteen measures.
- Decca 2098 HERR SCHMIDT. Fortunately Roy Welsh knew how it do it. Face partner and take hands. Advance left foot. On beat of music slide left foot back and advance right. Repeat on the succeeding beats for eight measures. Polka for sixteen.
DANCING HOUR. A schottische faster than Ford's but not too fast.
- Decca 2095 ISABELLA AND MARIECHEN. Waltz
TINKER POLKA. Fast.
I did not buy
- Victor 35771 TICKNOR'S QUADRILLE and VIRGINIA REEL. It has calls.
Victor 22131 TURKEY IN THE STRAW (I forget the other side) It is a concert orchestration and while the beat is fairly regular, it varries from loud to soft and back again so as to be totally unfit for square dancing.
- Decca Album of Irish Jigs and Reels. They are fiddled, but the beat is not emphasized enough and they are too fast. I've been again and another report next month. Cct

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ORIGINAL DANCE CONTEST

A year's subscription is the prize for the winner. Submit your original dance on 8 $\frac{1}{2}$ "x11" paper without your name. Put your name on a separate piece. Someone will chose two of the entries (this month it was Joe Weiger) and they will be danced and voted on by various groups. This month's won at Denim & Calico by 42 to 4, at the Camden YMCA by 13 to 2 and at the Trenton Co-op by 26 to 2. The editors reserve the right to enter their own dances and this is Charles Thomas. He's getting tired of winning. How about some of you folks beating him out next time.

Any Introduction

MILK WHEEL

FIRST COUPLE BOW, FIRST COUPLE SWING
LEAD TO THE RIGHT TO THE RIGHT OF THE RIGHT
UP WITH THE RIGHT AND FORM A WHEEL

Each dancer faces left, raises his (or her) right hand and places it on the right shoulder of the dancer in front. Revolve.

BACK WITH THE LEFT AND GRIND THAT MEAL
TAKE THAT HAND UPON YOUR SHOULDER

Cross your right hand across your chest and take the left hand of the one behind which is resting on your left shoulder

DUCK RIGHT UNDER BUT STILL YOU HOLD 'ER

Lift your right hand up still holding the left of the one behind and duck under. This will bring you into a circle with backs to the center. Revolve left.

NOW FIRST (visiting) COUPLE IT'S UP TO YOU

RAISE YOUR ARMS AND PULL THEM THRU

Raise your inside arms and turn under them pulling the other couple thru in a single dishrag.

THE GALS HALF CHAIN. LEAD TO THE NEXT AND DO IT AGAIN (Repeat)

Lead to the next. After the first couple give 'em an allemande left and a grand right and left. Then the other couples and as an ending everybody does it at once:

UP WITH THE RIGHT AND FORM A WHEEL
BACK WITH THE LEFT AND GRIND THAT MEAL
TAKE THAT HAND UPON YOUR SHOULDER
DUCK RIGHT UNDER BUT STILL YOU HOLD 'ER
NOW FIRST COUPLE IT'S UP TO YOU
RAISE YOUR ARMS AND PULL 'EM THRU

Repeat until all couples have pulled the bunch thru.

Of course we recommend AMERICAN SQUARES as a Christmas gift for any of your square dance friends. We also have a nice stock of books on square and folk dancing which we sell, and while we think of it, merry christmas.

<p style="text-align: center;">LEARN TO DANCE AND CALL SQUARE DANCES</p> <p style="text-align: center;">IN 5 MINUTES...IN YOUR OWN HOME</p> <p>25 Complete Calls--One Card for Each Call 10 Instruction Cards--Illustrated Explained in such a simple manner that anyone who can read can master a change in 5 minutes</p>	<p style="text-align: center;">INTERESTED IN THE OZARKS</p> <p style="text-align: center;">If so, read that 100-page illustrated magazine RAYBURN'S OZARK GUIDE</p> <p style="text-align: center;">\$1 a year Copy 35¢</p> <p style="text-align: center;">Otto Rayburn, Editor, Lonsdale, Arkansas</p>
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This eighty page book is a collection of calls and music with full explanations. All of the dances are so clearly interpolated that they are a great help to callers who are not widely experienced. None of the dances are so complicated that they can't be taught to beginners. However, that doesn't mean that they are anyway inadequate. Most of the dances come from in, and around, the Connecticut area, but they're still "Western" squares. There are fifteen dances in all, including: Golden Slippers, Birdie in the Cage, Buffalo Gals, and Cast Off Six, as well as a couple of originals. The author even includes some seasonal dances, such as; The Football Promenade and Coach Quadrille (done to the tune of Jingle Bells).

Incidentally, Birdie in the Cage is called to the tune of The Little Brown Jug, a different tune for an old favorite. Each dance has an explanatory introduction, and a couple of illustrations--the cartoons alone are worth the price. Ann Chase tells us that square dancing knows no age limit (how true) and tells the following story to prove it. "At a square dance held by this generation at the village inn, the wonderful old lady of Marlborough was of course there to look on like the Queen at the opening ball. Not quite approving the way they took their swings, she abandoned her years, which were eighty, and her cane, which was an old oak stick, and tripped to the head of the set, 'top lady' herself. 'This,' she cried, 'this is the way it should be done.' Tell that to the next one who claims he's too old to square dance.

Doug Durant, Jr.

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Besides the book just reviewed, which we have for sale at \$1.50 postpaid, we sell DANCES OF OUR PIONEERS, Grace L. Ryan. 8 complete quadrilles, 3 extra first changes, 20 extra second changes and 14 extra 3rd changes; 12 contras, 4 circle and 8 couple dances. A fine collection and one I recommend. \$2.00
FOLK DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox. 7 squares and 17 foreign dances well explained and illustrated. Too few squares for Ye Editor's taste but good. \$ 2.50

LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster, our columnist, see ad, and it's good \$1.00
THE AMERICAN SQUARE DANCE, Margot Mayo. 111 pages of dances, figures etc. Covers all types. Paper cover. Sorry, but we have to add packing charges to this so the price to you is 60¢
COWBOY DANCES, Lloyd Shaw. In your editor's humble opinion, shared by many, the best book in the field. 76 dances with complete instructions, diagrams and many pictures. \$ 4.00

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