

AMERICAN SQUIRES

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MORRISVILLE, Pa.

Shortly after we returned from Trenton (see last issue) we received an announcement of dances each Wednesday at Morrisville, Pa., which we discovered on the map across the river from Trenton. Dan Wing, who we met at Trenton was listed as caller and George Hoover, our genial host, as fiddler. So we took off a Wednesday and drove up there. Many of the dancers we had met at Trenton were there, including the Princeton bunch, and we felt right at home.

Dan was nursing a cold to which he had not become accustomed by the time he climbed on the stage to start Nellie Gray. After a few bars he stopped George and told him that he couldn't sing it that high. George obligingly dropped from G to C, but this time it was too low. They held a long confab on the stage during which we stood and waited and finally George figured out sharps and flats and started off again. We got thru "hands around" when Dan stopped. Another long conference and we heard George say, "Well, you start it and I'll play in your key." However, Dan apparently wasn't sure of his own key (I've been in the same predicament) and after getting as far as leading to the first couple, the directions stopped again.

I waved to attract his attention and then pointed to me and to the mike, and from him to my partner and he nodded. We exchanged places and the dance got under weigh.

Monday was Dan's birthday and he had announced the week before that if someone would bring him a cake they'd cut it that night. Several of his dancers drive Duggan's trucks and they came up with a beautiful cake, fluffy inside and a soft creamy icing just right for throwing. It was too good, however, to throw much.

During the intermission, we watched the Princeton gang do a swing that was new (at least to me.) Stand right shoulders to partner, facing in opposite directions. Hook right arms with partner (who did you expect to hook with?). Reach behind you with your left hand and grasp your partner's right. From this position swing. (Yes, I know, I've done this much myself before too.) Now the gentleman, without stopping the swing, breaks with his right and swings the girl at arms length behind him and around in front and takes her in regular dance position to go on with the swing. To go back to the first position (this is a bit tricky) the gentleman

swings a little faster and the lady slows down so that he winds himself clockwise around her arm and back into the original position. Hooking right arms again is difficult to do gracefully because you can't see what you're doing. If anyone finds out how to make it look smooth, let me know.

One of the Princeton students called a Hot Time in the Old Town before we left. I believe I have read about this before, but it was the first time I had done it.

First gent to the right and swing that lady round

Don't forget to swing her all around
Now go back home and there you swing your own

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

(Repeat to second and third ladies)

Now allemand left and promenade her round

Don't forget to promenade her round

You get back home and there you swing your own

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

For this dance we got in a square with some of the Princetonians. We were fourth couple and each other gent in turn did a foreign swing. I decided to show them that there was plenty of swing in the good old American dance position. What a swinging I got! I guess I proved my point, but not at their expense. I often stagger away after a heavy swing just to be funny, but this time it was real. As I went home after swinging the third girl I could only see about four square feet of room and I missed my partner by a yard.

THE MAGAZINE

It was Gene Gowing who suggested that we ask Lloyd Shaw to write an article on square dancing for the deaf. We did. Dr. Shaw replied that the proper person to write the article was Dr. Alfred L. Brown who was superintendent of the school where they taught the dancing, and he was kind enough to procure such an account from Dr. Brown. We are proud to present next month, SQUARE DANCING FOR THE DEAF by Dr. Alfred L. Brown with a footnote by Dr. Lloyd Shaw. - - -

If you like our little paper, how about sharing it with your friends? You know we have that standing offer to send anyone whose name and address we receive a complimentary copy. We should be glad to send one to your square dance friends (or enemies either) if you'll just send us their names and addresses.

Hot Time

THE CALLER'S CORNER

by C. D. FOSTER, author of Learn to Dance and Call Square Dances the Foster Way

Most of the so-called call books will tell you that a square dance is made up of three distinct parts: the preliminary, or beginning, the figure or change itself, the closing or ending. Now my honest opinion is that the opening and closing are matters for the individual callers to work out for themselves. In a way it has nothing to do with the figure danced. Therefore, you cannot get an argument out of me on that point.

I want to devote this particular article to a few things that I want you to remember. The first thing is, you can allemande left with the lady on your left, or the lady across the hall, you can even allemande left with the lady on your right (not your partner, but the next one) and you can allemand right, but you CANNOT ALLEMANDE YOUR PARTNER.

The word itself signifies "foreign man" that is, a man who is not the partner.

Another thing to remember: most generally all the calls are for the man; the lady does the complimentary step.

It will be well if you watch the SPEED of the music. Fit it to the AGE of your dancers and also their knowledge of the square dance. Do your best to suit the majority. Anyhow, don't you "reckon" that when some of the old timers complain about the music being too fast, that it is their age and not their memory that is playing tricks on them?

Now here are a few don'ts that you should endeavor to instill into your dancers. This is hard to do sometimes, but I generally have a confidential chat with

 WE HAVE FOR SALE
 DANCES OF OUR PIONEERS, Grace L. Ryan. This is the first book I read. It has a fine collection of dances and a lot of them. A book I recommend \$ 2.00
 FOLK DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox. This is just as good a book as tho it hadn't mentioned high school and college. 7 squares and 17 foreign dances. \$ 2.50
 THE SINGING CALLER, Ann H. Chase. Fifteen singing calls complete with music and careful tabulation. \$ 1.50
 LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. This is our fastest selling number and with reason. Printed on cards for convenience in handling during a call. \$ 1.00
 THE AMERICAN SQUARE DANCE, Margot Mayo. 111 pages of dances, figures, etc. The price is 50¢ if purchased with a higher priced book, but add 10¢ packing and mailing charge if ordered alone. 60¢
 COWBOY DANCES, Lloyd Shaw. In your editor's humble opinion, the best book in the field. 76 dances with complete instructions, diagrams and pictures \$4.00
 HEEL AND TOE OR A DO-SI-DO, Grace H. Johnson. Reviewed this month. This is 75¢ with a more expensive book but add 10¢ to cover packing and mailing alone.
 BINDERS. We can get you folders in which to keep your issues of AMERICAN SQUARES, at 5¢ per dance (some cost more). I but they're not worth the 15¢ we have to charge. Stop at your local stationers.

Continued from December issue

a bunch of beginners. I first try as best I can to explain to them the different terms, such as "allemande left" "grand right and left", etc. and show them how those are done, then on to harder changes. This, of course, you will do in your own way.

After I have done this, I might say, "Now don't jump the call, wait for the caller even if you are just a little bit smarter than the rest of the dancers in the set, or smarter even than the caller. Don't try to show off.

"Don't try to correct your mistakes. It takes time that belongs to the other six people in your set. It also puts your set behind the other sets on the floor. GO HOME TO YOUR PLACE AND FORGET IT. If you get there in time for "Swing" or "Allemande left" you are all right.

"If you know the call, try to help others, but don't force your help on them, some resent this as they think you doubt their ability.

"Now, above all, don't hop up and down. Walk in time with the music. Don't swing too long and don't turn around in wide circles as the others need the room.

"Do what the caller tells you, nothing more.

"And don't worry. You may be right after all."

They may not remember all this, but I have found it a great help with a class.

One more thought and I leave you until next month.

When I was a boy back in the gay nineties, I never thought that square dancing was something to be taught. In my mind it was something like Topsy in UNCLE TOM'S CABIN, it just growed. I do not remember when or where I danced my first square dance or called for the first time. I was playing the fiddle and calling when I was fourteen and have been at it ever since. I still have plenty to learn; so don't get discouraged.

 One of the things that I've enjoyed most about editing AMERICAN SQUARES is the contacts that it leads to and the correspondents all over the country from whom I've received letters. Then I thought that perhaps others would like to write to square dancers of other sections too. So we are opening a new column in AMERICAN SQUARES, listing names and addresses of people who would like to receive letters from other dancers. There's one catch. You've gotta promise to answer every letter you receive, and AMERICAN SQUARES won't guarantee that you'll receive any. If you want your name and address published in this column drop us a card. Or, better yet, write us a whole letter and Ye Editor will answer it and thus guarantee that you get one response.

 International Center YWCA, 341 E 17th St., N.Y. 3, N. Y. has for sale mimeographed instructions for doing 119 dances at 5¢ per dance (some cost more). I haven't seen any because I'm waiting a price for the whole batch at once.

A TENNESSEE SQUARE DANCE

by D. B. Hendrix, Sevierville, Tennessee
Author of Snokey Mountain Square Dances

(Editor's note: I asked Mr. Hendrix for a dance as called in his part of the country. I include beside the dance an interesting part of the covering letter.

I think you are quite correct in your statement that Western squares reflect both the French from the East and English from the South and Southeast. I found that more evident in Kansas and Nebraska. I have never danced in Colorado but I think it is very similar. As a matter of fact, we, here in the South, see both influences.

The so-called Kentucky running set does not include much of the New England style. Cecil Sharp, author of Country Dances of England, says that it is the most nearly pure form of the English country dance that he has seen.

Back in my younger days we square danced the Old Kentucky running set altogether. During the past 20 years, however, it has changed somewhat. The figures are the same and are executed in the same manner but we no longer form the square and all couples are dancing all the time--each odd or even couple, moving counter-clockwise to the next couple for each figure and most good callers call a different figure each time. This requires more practice and timing, gives variety and spice to the dance--keeps everybody on their toes. They have some wonderful teams in western North Carolina and I'm sure you would enjoy watching them, especially at one of their square dance tournaments. It is much better square dancing than that you see at the National Folk Festival.

I am sending you a list of the calls which I use in an ordinary square dance leaving out most of the patter or verse. I hope you can picture from it what the dance would be like in following through the calls.

1. Everybody on the floor for another square--partners on your right, don't take a dare.
2. Number off, 1, 2, 3, etc. Now music.
3. Honor your corner lady, now your partner - all salute center - balance in. That's pretty good, lets do it again.
4. All join hands and circle left, halfway and back.
5. Swing your corner lady, now your honey baby - everybody home.
6. Odd couples off to the even and circle 4 - right hands cross, how do ye do; left hands back and how are you? - break and swing your corner - now your own and on you go.
7. Circle 4 and no more - eight hands across, ladies bow, gents know how - half way back - break and swing your corner, now your own; on to the next and circle 4.
8. Bird in the cage, six hands across - the bird flies out an' the crow hops in - crow hops out an' hops on a limb - halfway back and swing your corner - now your own and on you go - circle 4 an' no mo'.
9. Gents stand by, let the 2 ladies twirl, circle 4 - ladies stand while the 2 gents twirl, circle 4 - everybody twirl and circle 4 - swing your corner and now your own, etc.
10. Two ladies change - gents do the same - circle 4 - halfway back, break & swing etc.
11. On to the next and wave the ocean, wave the sea - wave that pretty girl back to me (repeat with even couple) - and promenade.
12. All gents kneel and do-si your lady - now step back and swing the next baby - an' promenade.
13. Ladies turn back, gents move on - swing your partner and promenade home.
14. Everybody home in grand circle - all stand - give your partner your right hand - grand rights and lefts around the room - swing your partner when you meet her and promenade home.
15. Ladies to the center and all join hands. Gents outside and do the same. Ladies circle right and gents circle wrong - halfway back - form a double chain, your partner on your right, circle 4, halfway back - break and swing your corner - now your own - swing her hi, wide and sweet - take her home and give her a seat.

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Every time someone asks your editor for a call, he replies, "I'll publish it in the next issue of AMERICAN SQUARES." It doesn't always work, but this, and the one listed as my favorite dance are ones I've promised.

GOLDEN SLIPPERS

First couple up center, go way uptown ¹	And you swing her round and round.
And bring that other couple down ²	Swing your corner lady, treat her like a
Pick 'em up and lay 'em down ³	baby
And promenade around the town ⁴	Swing your corner honeybunch, swing her
Now separate, don't hesitate.	round and round
Around to your own don't make her wait	Promenade your honey ⁷ she won't think it's
With an elbow swing like swingin' on a	funny
gate ⁶	Promenade your honeybunch all around the
	town

(Continued Page 4)

GOLDEN SLIPPERS (Cont.)

First couple up center with a new little girl
 And away you go with a whirly-whirl, (and continue on till each couple has done it twice.) 1. Forward two. 2. Join hands four and fall back four. 3. Forward again all four. 4. Head couple ducks under the raised arms of the opposite couple (we generally pull them thru in a dishrag) lady goes right and gent left. 6. Meet your partner at home with an elbow swing.

There are forty-eleven verses to this thing to which the dancers all do the same dance. I make 'em up; other callers make 'em up; and you make 'em up. That's part of the fun. I forgot the music here, you'll find it below MY FAVORITE DANCE.

MY FAVORITE DANCE

The Dixie Reel

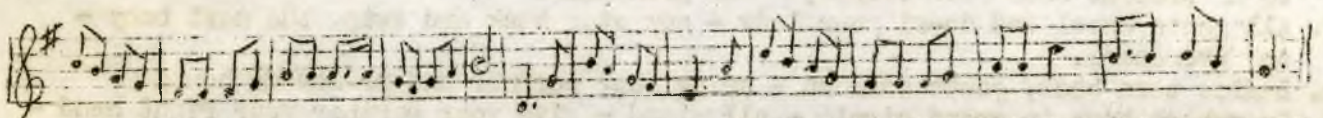
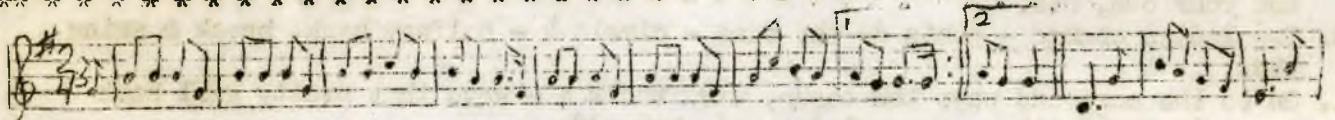
by Ye Editor

Ordinarily I don't care for half-breed dances--those that start out as quadrilles and wind up as contras. However, I always did like to reel and my objection to the Virginia Reel is that there is too much Virginia and not enough Reel. The Dixie Reel solves that problem.

First couple promenade about¹
 And stand at home plate facing out.
 Second couple promenade so fine²
 And on around, you're next in line.
 Third couple on around with you,
 Your place is after number two.
 Fourth pair now, I hain't forget
 Face your partners and open the set.³
 First couple reel.
 Second couple reel.⁴
 Third couple reel.
 Fourth couple reel.
 Promenade position and cast off to the
 right.
 Now the other couples lead the promenade.

1. Counterclockwise outside of the set.
 2. The rest of the couples turn to the left, swinging the lady inside and around the gent to start the promenade counterclockwise. Go all the way around the previous couples.
 3. Face partners and step back far enough to allow space for reeling.
 4. As the couples reel, the set must move toward the head to compensate for the reeling done toward the foot.
 5. First couple promenade to the right, clockwise until in quadrille position again. Be sure to go right or you reverse the position of the set.

As I learned it, the dance was prompted. The rhymes are mine. I think that that is one reason why I like to call this dance as well as dance it. There is such an infinite variety of calls. For example, it is obvious that when the third couple leads the promenade one can't call our "Your place is after number two." So one calls for it to "promenade about" and makes up another rhyme for number one, as, say, "First couple on around the floor, your place is after number four." And there are a total of sixteen varieties of calls possible for the reel command! I generally make them up on the floor with a few standard rhymes ready, and if the rhyme won't come, I fall back on "Third couple reel." Some of those I use are: "First couple reel across the floor; keep on reeling and reel some more." "Second couple reel away so fine; reel on down to the end of the line." "Third couple reel 'em all about, reel 'em in and reel 'em out." "Fourth couple really reel that reel; the harder you reel, the better you feel." Etc. But no matter how it's called, it's fun. (No music here for Dixie, you can find it in any song book.)



RECORDS

The other night when I had to stop a record after the end of the introduction because the music wasn't right for dancing, I announced over the loud speaker system to the visitors at our Camden Y group (the old-timers are used to it) that I was engaged in trying to find square dance records to equal Woodhall's Soldier's Joy and Blackberry Quadrille. "That's a worthy ambition," called back Norman White. Here are the latest efforts. A couple almost measure up.

Victor 20592 SOLDIER'S JOY, Really a medly including Young America Hornpipe. By Victor Orchestra. Slower than Woodhall's famous recording but fine, distinct beat.

20638 LADY OF THE LAKE. Durang's Hornpipe and Old Zip Coon. Faster, but loses in the distinctness of the beat. I wonder why.

22991 QUADRILLE FIG. I. Chillicothe and Virginny Shore. Victor Orchestra. You can go to sleep on this one. They sure did like their dances slow.

QUADRILLE FIG. II. Oh Susanna and Arkansaw Traveller. Only one of these three figures that is fast enough for me to use.

QUADRILLE FIG. III. Captain Jinks. Victor Orchestra. Tried to call Captain Jinks to it and the dancers died on my hands.

SICILIAN CIRCLE. Uncle Steeve, Mrs. Monroec's Jig and We're on the Road to Boston. It is too hard to tell where the phases of music start and end to make this good for an uncalled dance. And it's slow.

RECORDS (Cont.)

- 21616 IRISH WASHERWOMAN & ST. PATRICK'S DAY. These are separated on the record by a band of rubber so each runs for a minute and a half instead of the whole for three minutes. It is a very fine recording of Irish Washerwoman. The usual rendition of this, as I have heard it, is too fast. This is so remarkable I can't get over it. The call, you remember, "Ladies lead to the right of the ring and when you get there you balance and swing and when you have swung, remember my call, it's allemande left and promenade all." Unfortunately I don't know any calls to St. Patrick's Day.
- HIGHLAND SCHOTTISCHE & HIGHLAND FLING. You can'd dance the usual schottische to this, and having danced the proper dance only once I don't feel competent to describe it. And I have never done the fling.
- Decca 3964 This is one they told me all over Philadelphia that I couldn't get. TWO CANARIES, Polka. "Whoopce" John Wilfahrt and His Band. Nothing to write home about.
- Joe Davis 3600 SAXOPHONE SCHOTTISCHE. Rather difficult to schottische to. GREEN MEADOWS & LADY OF THE HOUSE. Irish Barn Dance Boys. The speed is right but you gotta tone down the accordeon if you want a successful record, and this accordeon wasn't. Its ringing sound carries from one note to the next with a disastrous effect, especially in Green Meadows. CHERISH THE LADIES. Ditto. I think this is the one that I put on right after buying it and my dancers stopped and refused to go on with the dance until I had substituted a Woodhall.
- 3601 APPLES IN WINTER. Irish Barn Dance Boys. Same lousy accordeon ringing. MORNING DEW & COLEEN BAUN. Ditto, only faster.
- 3602 HORNPIPE MEDLEY. William Quinn. This accordeon rings too, but for some reason the result isn't so bad as the others.
- International FLOGGIN' REEL MEDLY. Worse MORPETH (REEL) The Country Gentlemen. Pretty fair.
- D-119) FAIRY DANCE (COUNTRY DANCE) Not such a distinct beat, International's D-120) handling of the accordeon is better than Joe Davis'. D-121) OLD CROW REEL. Good. If International's recording and pressing were up to Victor's, this might rank with Woodhall (except that it's 10 inch.) D-122) OFF SHE GOES (JIG) Another good one. Faster. D-123) COUNTRY DANCE (REEL) Ditto. Very fine beat. D-124) DROPS OF BRANDY (REEL) This is the worst of the lot. The violin is high and squeaky and the accordeon rings.
- D-125) RILEY'S FRIEND (REEL) Violin comes in strong and accordeon played down as it should be. Again lament that the finished product isn't up to Victor standards
- D-126) GWILYN'S DELIGHT (WELSH) Not so good. Too much accordeon.

ORIGINAL DANCE CONTEST

Entries should be submitted on 8 1/2"x11" white paper without any name attached. The name should be on a separate sheet. The prize is a year's subscription to AMERICAN SQUARES or FOSTER'S CALLING CARDS, your choice. Editors reserve the right to enter their own dances. This month the entries must have been below par because two losers of previous months were chosen by Jack Dietrick. The winner was voted better by Denim & Calico 18 to 4, and by the Camden Y 17 to 3. Author Henry Robinson of Mineo, Fla.

- First couple swing and now you're cleft
 Lady lead right and gent lead left¹
 Circle three with great concern
 And give the lady a left turn.²
 Now turn the gentleman with the right³
 Duck right under and pull 'em tight⁴
 Circle four as on you go⁵
 Halfway around and a doseydoo⁶
 Split again and turn the girl⁷
 Now the gent with another whirl
 Duck right thru and twist that ring
 Balance home and everybody swing
 Allemand left
 Grand right and left
 Now the other couples lead out.
1. Gent to the 4th couple and lady to the 2nd
 2. Both visitors, gent and lady, turn the lady of the visited couple with the left hand
 4. All three join hands, cirle till the visitor is on the outside, and the visitor ducks under the arms of the host couple and pulls them under in a dishrag but immediately leaves them to go to the opposite couple.
 3. Turn the gentleman with the right.
 5. This is the first couple and the third.
 6. This is a western doseydoo as described by Lloyd Shaw in "Cowboy Dances."
 7. Now going back whence they came, the visiting lady again leads right, which is to the 4th couple and the gents leads left which is to the 2nd. There they do the same figure they did on the way over.

We welcome into the ranks of folk dance periodicals ROSIN THE BOW, Editor, Rod LaFarge, 115 Cliff St., Haledon, N. J. We really have no right to do this as ROSIN THE BOW is a sequel to RAMAPO RANGERS which beat us to publication by seven months. The first issue of the new magazine comes out in January and deals with American dances, including records, where to purchase costumes and other valuable information. The following months will feature foreign dances, one country per issue. Subscription, \$1.50 per year.

HEEL and TOE or a DO-SI-DO by Grance H. Johnstone. \$.75 but we have to charge you \$.85 to cover packing and mailing.

Here's a book for you people who claim that we specialize too much in American dances. HEEL and TOE is a collection of not only quadrilles and contra dances, but of recreational mixers and folk dances. The latter includes the Finnish Reel, Korobushka and the Swedish Klappdans, among others. Some of the round dances are from across the sea too, such as the Gavotte, the Schottische and the Varsoviene. Incidentally, all the dances are fully explained, and have the scores of the most appropriate tunes. Among the squares are to be found such old favorites as: Captain Jinks, Hinkey-Dinkey Parlec-Voo, and the Tennessee Trot. And in the contra dance section, the Virginia Reel (both circle and line), a Sicilian circle, and the Paw Paw Patch. I first did that last one, in a modified form, aboard a stern-wheeler, going down the Mississippi.

As I said, all calls are fully explained, right down to the number of beats for each figure should take. Even the folk dances are explained. For instance, the Finnish Reel which is sort of tricky at first:

Formation: Partners in two parallel lines facing each other. Hands on hips.

Hop left, touch top of right toe at side, leg twisted so heel is raised.

Hop left, touch right heel in same spot at side.

Repeat other side

Repeat whole step (four times in all)

Step forward right. Stamp forward left, bringing heels together. Step backward left, stamp right, bring heels together.

With three running steps partners change places, passing on right side.

Face center on court 4.

Repeat measures 9-12 (from step forward right on), returning to place.

At the end of the book, the author includes a glossary and a list of suggested suitable recordings. This book should be invaluable to any one conducting a dance group, or for any member of a dance group, for that matter.

Doug Durant, Jr.

<p>LEARN TO DANCE AND CALL SQUARE DANCES IN 5 MINUTES--IN YOUR OWN HOME with C. D. Foster's "CALLING CARDS" 25 call cards 10 instruction cards</p>	<p>INTERESTED IN THE OZARKS? If so, read that 100-page illustrated magazine RAYBURN'S OZARK GUIDE \$1 a year Copy 35¢ Otto Rayburn, Editor, Lonsdale, Arkansas</p>
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