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WASHINGTON, D. C.
by Mark Dennis

THE MEMORABLE 4th OF JULY (1945)
or
1,000,000 Eyes Upon Us

Some of the stories that one hears about this fair city are not true. It is hot; it is muggy; but--at the several square dances that I have attended, there were so few girls that I, for one, put a 'kerchief around my arm for a marker and danced as a lady! Oh, what a comedown!

The nicest group, as far as people are concerned, is the one at the Mount Vernon Methodist Church. They dance Saturday evenings all thru the summer, 8:30 to 10 squares, the rest till midnight, ordinary ballroom stuff. The caller is a young chap, and darn good, except that he doesn't let new squares walk thru the dance even once. One square demonstrates then everybody starts off. As a result, the newcomers tend to get badly balled up. However, I think it is the fault of the particular persons concerned, for the calls are simple and clear. His name, by the way, is Ben Barder, and the pianist, Miss Violet Lowder. The pianist, by the way, has a funny little ripple phrase that she likes to put in the music. It is something that must be her own, for I have not heard it on any commercial record. It makes a pleasant little timing phrase, and adds to the enjoyment of the traditional tunes.

Another group that I visited, the one that was so much in need of women, was the Monday Group at the Thompson School. This is an activity sponsored by the District of Columbia, and goes outdoors during the summer. The caller is an old-timer named Ralph Case, and he has some young kids whom he is teaching to call. The music here is by a fiddle and guitar combination, and darn good. I don't know if the man who played the harmonica was a regular member of the band, or just helping out when he wasn't dancing, but there was one of those too. The dancers were of the "endurance" type. They don't care what they do, as long as it makes a noise, and keeps 'em busy. As a result, I was very griped to find that the set with which I was dancing was doing another dance than the one being called! I'm afraid that I made no friends in that set, for I tried to follow the call, and did that ball things up! Oh, well, later on I had revenge. It seems that I was easily spotted as a new face and eventually was asked if I cared to call. Well, you know me--that was enough. I noted from watching the group while calling that no one seemed to know how to balance. There was no rythem, no timing, no bounce, no nuttin'--but they sure liked to swing.

Spending this 4th at a comparatively unexciting Bulletin celebration reminded me of my promise made in our first issue to tell you about the famous 4th of July.

Last year, as you may possibly remember, gasoline was scarce and travel discouraged. The Philadelphia Bulletin decided to alleviate universal discontent and incidently obtain some publicity, by staging a monmouth 4th of July celebration at Fairmount Park. Chris Sanderson was engaged for the square dancing to start at 2:30.

I didn't want to miss any and told the young lady we would leave Woodbury at 12:30. Having in mind the peculiarities of that particular female, I arrived at her house at 12:10. She was just eating breakfast, lunch not packed, not dressed yet--she didn't even know what she was going to wear. We arrived at the dance at 3:30, met our friends and got into the swing.

Our first indication that the day was not to be normal was when Miss Knott announced that Ralph Case and a set had been imported from Washington, D. C. to demonstrate. To us Philadelphia dancers that was an insult. We could dance as well as any set from Washington. They didn't have to import a set. Then I wanted us to dance over in a corner to Case's calling and they wouldn't allow that. That added injury.

Left idle with mischief to do, we wouldn't settle down until they promised that we could demonstrate when Case finished. (Mark Dennis' report describes his dancing very well.) Our dancers were all good dancers, but they were drawn from about three different groups with three different styles and some didn't know the calls I was giving. However, from what followed, we must have done better than in retrospect I should say was possible.

Some of us had brought our suppers and after the dancing was over, we pooled resources to feed those who had come without, including Chris. About this time, a rumor began to circulate that we were invited to dance on a barge sailing down the Schuylkill River. There was nothing more definite than that except we were supposed to be at the other side of the bridge at 7:00 so we could start at 8:00.

It took longer than we expected to dodge our way over to the far side of the bridge. And then, where was the barge? There were a lot of army and navy barges demonstrating various techniques, but somehow we did not expect to dance among machine guns; there

Author of

Learn to Dance and Call Square Dances the Foster Way

I guess Charles Thomas told you I was on a trip when the last issue came out. Well, the big trip is over. We visited twenty states and danced in most of them. We had several parties along the way, but the Camden party stands heads and shoulders above them all. We really had a time.

I do have a crow to pick with Charles Thomas, our Editor, however, and I told him so. HE WORKS TOO DARNED HARD. But, if results are a reward, he is getting well paid. I would like very much to say more about the results of his untiring effort along the dance line but am afraid he will get the big head. I will approach the subject in a different, round-about way.

To start with, the dance business thru Oklahoma is on the wane, but is being revived again. It is altogether the old time square dance, with no effort whatever to do what the people in New Jersey and New York are doing. I am having a good business in Oklahoma with the calling cards this year, but it was almost nothing last year.

In Arkansas, at the resorts like Sulphur Springs, Eureka Springs and places of that kind there is some activity, but very little, most of the dancing is done in the rural districts. I did not visit a single dance center. There might have been some, but I did not get there.

In St. Louis they are really trying to do something and Mrs. Helen Dunbar is doing a nice work. The radio is boosting the "Barn" a resemblance of a dance hall, but devoted to a series of vaudeville acts. The square dance part is a fake. Four couples hopping around like Indians at a stomp dance. No regular change or anything. The barn is 30 miles out and was crowded. These four couples put on their "square dance" (?) twice each evening.

There is very little activity along the square dance line in Illinois, Indiana, Ohio or the western part of Pennsylvania. Iowa is even worse.

In New York City, there is a lot of activity, especially along the, what I would call, modernized and streamlined square dancing. I visited several places, but in New York City, there is no doubt that Michael Hermann and his wife are leading the rest by quite a margin. They really know how to teach Folk Dancing.

Which brings us down to the Camden "Y" and Charles Thomas. We had the largest and most successful party of them all. Must have been 200 people there and ice cream, sandwiches and cake afterwards with everybody well satisfied and happy. I thought Charles would run himself down before the thing was over but he was just as spry at the finish as when he started. Then too, the one great feature of the evening was that he had them dancing all of the old square dances and a lot of the new ones that I had never heard of and, on top of that, round or couple dances to fill in every minute. And so goes my report of a trip of 6000 miles watching to see how the rest of the country dances.

The Memorable 4th of July (Cont.)

was a nice big barge moored in the middle of the river with the fireworks display and loud speakers set up on it, but no one seemed to know how to get to it; then a mammoth white swan with bathing beauties sprinkled over it sailed from under the bridge--well, it was a tug boat disguised as a swan--and it was towing a barge on which a chorus was rendering over a loud speaker. That was it.

We eventually reached the dock from which the swan started and were told to await our turn. We waited. We watched the Navy dive thru blazing oil. We waited. (The swan and barge was a sort of side show and kept sailing up and down the river.) We waited. We watched the Army attack a defended coast. We waited. After we had waited about an hour and a half, we began to wonder whether it was worthwhile to tarry any longer, and Chris went for the third time to interview the authorities. He came back with the information that we were to share the next trip with some Italian singers. We were to square dance going down and they were to sing coming back.

With something finally decided, we started to rehearse. In three minutes there were spectators five deep all around us as we worked out. Then we saw the swan approaching the dock and we broke squares and rushed to the steps leading to the dock.

It took a long time for the swan to dock the barge. In the meantime a Philadelphia numbers band marched up. They were dressed like the Victory Eagle on the then current 3¢ stamp with wings towering seven feet above them. They headed for the stairway to the dock, but we were in the way.

"Let them thru," shouted a policeman.

"No," asserted Chris. "We are going next."

That seemed to phase the policeman and during the lull, Chris departed to look for reinforcements--the Italians.

A police sergeant challenged Elliott: "Out of the way so this band can come thru!"

"No," said Elliott. "The Marshall of this celebration put me here. Are you the Marshall?" The sergeant admitted that he wasn't. "Then I'm staying."

Shortly a patrolman tackled me, "Will you move please?"

"Sorry," I replied, "I'm going on the barge next so I have to be here."

Then they were going to let the mummers just down on the dock to wait until we had returned from our trip. But we scotched that proposition too.

Finally the barge moved and the passengers discharged. We Horacii trooped aboard. The barge was maybe 12 feet wide and the railings set in about a foot on either side. The only open space was jammed with amplifier wires, life savers, rope, canvas, rubber boots--everything. But we weren't going to back down now and we scraped down to the deck a place about eight feet square, jammed the Italians in the other end and got ready.

The barge pulled away. I wanted to start dancing immediately. Joe and Chris said nobody could see us till we got below the bridge. I claimed we weren't going to have time to finish the dances anyway so we might as well start. In the middle of the argument, Major Pickering tapped Chris on the shoulder.

"There will be no jumping up and down on this barge!" he informed us, "Consequently no square dancing!"

Well, by the time that was thrashed out, we were at the bridge anyway. I gave them Duck and Dive, just one change. Then I slipped into Joe's place and we started Life on the Ocean Wave. There was more real wave in that dance than in any other I've ever done! I was never sure, where the barge was going to be when I put my foot down. But halfway thru the dance, the swan started back upstream and we quit so the Italians could sing.

P. S.

The Bulletin estimated, perhaps optimistically, that 500,000 watched the show on the river. The banks were certainly crammed for distances.

We later heard that the mummers group we had elbowed out were lead by the Mayor's Chauffeur, and that ours was the last trip of the day.

The Oracle

Q Do you have any arrangements for securing all or part of the back issues of AMERICAN SQUARES? Elsie Morris, Tacoma, W.

A We have some of the back issues running back to October, 1945. Most of them are ones that have been returned thru the mails and bear the marks, but the price is still the same, 10¢, and we'll be glad to fill your orders as far as possible.

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This is your magazine. Please send us any new dances you run across that might interest other dancers. Or, if you have some remarks to make to the square dance world, use these columns.

This is your magazine. In order to continue, we need subscriptions. (We forgot vacation doldrums and miscalculated our budget for the summer months, so we need them badly now.) If you have not done so, please send us your dollar. And when you send it, send us the names and addresses of some of your friends who might be interested, and we'll ship them complementary copies.

The Record Review of Ralph Page's new album, pressed by DISC, was crowded out of this issue--when will we have enough room? We hope to be able to include it in September together with a criticism of Paul Hunt's album which we have not yet received.

In view of the fact that I am spending the third week of August in Colorado Springs studying under Dr. Lloyd Shaw, the September issue will probably be late. Forgive.

Bill Cairns has sent us minutes of the last meeting of The Folk Dance Leaders' Council. This is composed of bona fide teachers of international folk dancing. Address inquiries to Bill Cairns, 140 Van Cortlandt Ave W., New York 63, N. Y.

CAMBRIDGE, MASS. Thursdays to 5 September. Phillips Brooks House, NW Cor. Harvard Yard, Harvard Sq. Jack Powelson, Caller

MINEOLA FAIR

Paul Hunt, Director. Mineola, Long Island Tuesday, Sept 10th. Folk dance contest for New York residents, public square dancing. Cash prizes and ribbons.

Wednesday, Sept. 11th. Grand square dance competition. Ribbons.

Friday, Sept 13th. Gala Guest Caller and Guest Band Night. Ribbons to square dancers and grand finale competition for sets awarded ribbons in three previous competitions with cash awards.

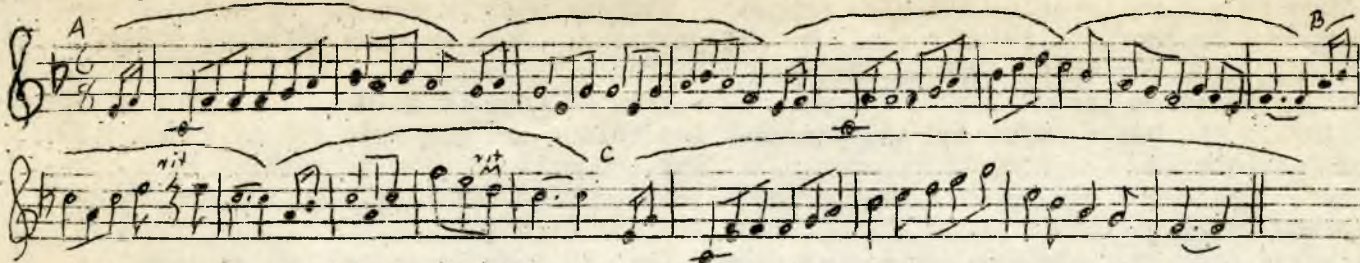
Entry blanks and information obtainable at Mineola Fair Grounds Office or from Paul Hunt, 136 Emery St., Hempstead, N. Y.

The Rock Candy Mountaineers will supply the music. I am advised that among the guest callers will be Al MacLeod and Rod LaFarge. Ye Editor is also one of the guest callers so you'll have fun for one dance anyway (this calm assumption of superiority is supposed to be funny.)

CHARLES CRABBE THOMAS
Editor of American Squares
Is available for calling & instruction
38 So. Girard St., Woodbury, N. J.

MOLLY BROOKS, a traditional dance from Virginia

Richard Chase gave this to me while I was at the National Folk Festival in Cleveland. He says that it differs from the usual Appalachian circle in that the figures are carefully set to the music making timing of figures very important.



The tune is based on that learned from Uncle Jim Chisholm of Albemarle County.

The formation is a circle for any even number of couples from 8 up. It is best to limit the number of couples in any one set to about 12. The step used is a quiet brisk walk. Couples are given numbers, "ones" and "twos" before the dance begins.

- A1 - All join hands and go forward and back, twice.
- B1 - Honor partners; honor corners.
- C1 - Number one couples move out to the right and face number twos.
- A2 - Any four-handed figure that can be phrased to fit the music may be done here. See suggestions below
- B2 - "The ladies cross over and bow." Men take their partners by the left hands and change places with them, honoring on the last note of the phrase; then take right hands and do the same back to places.
- C2 - Number one couples swing one turn clockwise moving on to the next couple.
- A3 - Repeat the figure. B3 - As before. C3 - As before.

Continue with the dance until the leading couples reach home places, then the number one couples move back into the ring, the men backing into place and helping their partners as they also move backward into the ring and

A (last time): All join hands and move forward and back, twice, ending the set on the last note of the A part of the tune with an honor.

Four-handed figures: "Hands Across" The two men join right hands, the two women join right hands, and this star wheels clockwise 6 counts, change hands on counts 7 and 8; and wheel back counter-clockwise to places. "Through the Window" Number two couples raise an arch between them and move forward and back while the number one couples move forward under the arch, cast off and return to places; then the leading couples raise an arch and move forward and back while the standing couples go under and cast off to places. "Duck and Dive" Leading couples raise an arch and go over the standing couple who also move forward, all turn in to partners changing hands; and couples return to places with leading couple going under an arch made by the standing couples; repeat once more. The arch goes over four times, twice for each couple. Arch goes OVER from INSIDE the set. Each change takes 4 counts, and it is best to move through in two counts changing hands on counts 3 and 4 each time.

This is a quiet dance. It should be quite lively, even in the "honors", but skipping is quite out of place here.

LISTEN TO THE MOCKING BIRD

Ever since he gave this to me, Doug has been needling me to publish it. It must be more fun than it sounds. The music, surprizingly enough is Listen to the Mocking Bird. Please dig it out of a song book. Just another proof to my argument that a song book will supply plenty of square dance tunes

Eight hands around. etc.
First couple promenade the outside, in the moonlight, with your darling,
Now you swing her in the center, and it's six hands around,
And let me see you kiss her if you dare!!
Allmande left, allmande left, grand right and left around the hall
Allmande left, allmand left, and when you see your darling run away all.

Now repeat for the other couples. DD J.

LIFE ON THE OCEAN WAVE

George O. Vigor of Plainfield, N. J. sent in this local version of the favorite and explains that only the first half of the music is used and repeated to the end.

The head two ladies cross over and swing your opposite gent
You swing them once, you swing them twice, you swing them again and again
The side two ladies cross over and swing your side two gents
You swing them once, you swing them twice, you swing them again and again
You honor your corner lady, salute your partners all
You take your corner lady and promenade the hall.

INSIDE HERE, OUTSIDE THERE

I never particularly regarded Camden as the crossways of the world, but we are close to the Gloucester Naval Station, Philadelphia Navy Yard and Fort Dix, and the most of the service men go on thru to Philly, every once in a while one will drop in at the Camden Y to see what's goin' on or (they bod them down overnight in the hall where we dance) come to retire a bit early. Then I'll hear, "Sure, I square dance, but we do it a little different where I come from."

I reply, "Well, tell me what you know and I'll call it." This leads to complications too.

The other night Norman LaFoe of Danville, Indiana, told me he knew "Inside here, outside there." These are the traditional calls of the Fireman's Dance and discovering that I had happened to bring the record with me that evening, I put it on. However, it didn't satisfy him and when our session was over, he explained what he knew as "Inside here, outside there."

FIRST COUPLE BOW AND SWING
LEAD TO THE RIGHT AND FORM A RING
INSIDE HERE, OUTSIDE THERE



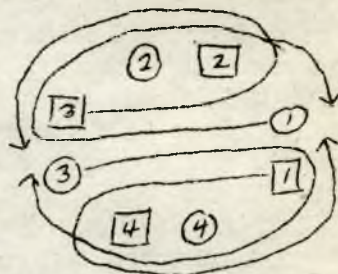
The visiting couple sashays or promenades between the host couple. When they have passed thru, the dancers of the host couple change places. When the visiting couple sashays or promenades back, the host couple changes place again so that they have described two circles around the visiting couple.

OUTSIDE HERE, INSIDE THERE

The reverse, with the host couple going thru the visited couple. Cct.

CATCH ALL EIGHT

FIRST AND OPPOSITE FORWARD UP AND BACK
FORWARD UP AND RIGHT AND LEFT THROUGH
LADIES GO GEE (right) AND GENTS GO HAW (left)
AROUND SALLY GOODIN AND AROUND GRAND MA.
EVERYBODY TURN HALF WAY ROUND BY THE RIGHT
BACK BY THE LEFT AND ALL THE WAY ROUND
CORNER BY THE RIGHT AND ALL THE WAY ROUND
PARTNERS BY THE LEFT AND LEFT ALL AROUND
PROMENADE YOUR RIGHT HAND LADY AS YOU COME DOWN



(Repeat all of the above until original partners are back together. Then put in some kind of a trimming such as grand right and left and then start in again with the side four forward and back and go thru the same routine as the first and opposite did.)

Instructions: First and opposite couples go forward to the center of the ring, make a slight bow and move backward to original position. Same couples then go forward thru the center of the ring and pass right and left thru. The ladies turn to their right and pass behind the side couples on their side. The gents turn left and pass behind the side couples on their sides. In passing around the ladies should keep to the inside and the gents should pass on the outside as they meet while going around. As the couples near their home positions, all couples turn half way round with a right hand turn, then back with a left hand turn all the way around, then turn corners with a right hand around, back to your partners with a left hand around and promenade the right hand lady.

JCH

(Editors aren't entitled to more than initials.)

MARCHING THRU GEORGIA

It is delightful to receive a dance to this tune without the "Hip, hip, hurray, turn back the other way." (Incidentally, I received the latter for the fourth time, from Washington, D. C.) This is from Russell J. Colvin, North Bennington, Vt.

First couple promenade the outside of the hall
Back to your places and you listen for your call
Sashay down the center, boys, and cut off the six
As we go marching thru Georgia.
Sashay down the center, boys, and cut off the four,
Swing her when you meet her like you never did before
Sashay down the center, boys, and cut off the two
Grand right and left around the hall, we go.
CHORUS: Hurrah, hurrah, let's join the jubilee
Hurrah, hurrah, you swing her when you meet.
Then you promenade her to the place that is home to all
As we go marching thru Georgia.

HEY DIDDLE DIDDLE

Mrs. Dean Saxton picked this up at Circle Pine Center, Stewart Lake, Mich.
HEY DIDDLE DIDDLE, THE CAT AND THE FIDDLE, ALL JOIN HANDS AND INTO THE MIDDLE
TAKE YOUR FEET KEEP THEM WITH THE FIDDLE (Tap feet in the center)
HEY DIDDLE DIDDLE, THE CAT AND THE FIDDLE, THE COW JUMPED OVER THE MOON
(Men throw girls into the air and turn half-way round and set her in place.)
SWING ON THE CORNER LIKE LITTLE JACK HORNER AND THE DISH RAN AWAY WITH THE SPOON
(Promenade corners.) AS I WAS WALKING TO BANBERRY CROSS, I MET A FINE LADY UPON A
WHITE HORSE (Still promenading.) WITH BELLS ON HER FINGERS AND BELLS ON HER TOES
AND EVERYBODY DO-SI-DOES. ALLEMANDE LEFT, GRAND RIGHT AND LEFT.

This might well be called a prompter's hand book. First published in 1890, it contains "the figures of all modern dances in common use", but after all the best dances are the old ones. It will be a great help to those who are or want to be callers, for it "is designed solely for the purpose of assisting those desirous of making prompting a business; hence the uninitiated will not find a few suggestions out of place." The book starts off with a few hints, suggestions and explanations and then gives the calls for twenty-six quadrilles, and a hundred and thirty contra dances. It is this last section on contra dances that I think the real value of the book lies. The collection is very complete including many old favorites; "Arkansas Traveler," "Devil's Dream," "Hull's Victory," "Steamboat Quickstep," and a raft of others.

This book has neither diagrams nor music; just the necessary calls for prompting, without the rhyming verse so often used, the calls are the type heard on Henry Ford's Early American music program. All calls have the number of beats required for the execution of each figure so that it's hard to go wrong. For my taste, I prefer a singing call to plain prompting, the part on quadrilles is weak, but the section on the contra dances makes up for it.

Doug Durant, Jr.

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| FOLKWAY'S COLLECTION, Gene Gowing. 2 circles, 5 contras and 12 squares by the director of National Folkways 75¢ | SWING YOUR LADIES, Edith Gates. How to start and run a square dance course and overcome incidental problems. No dances described. 35¢ |
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| CUT When your square dance starts up again you'll want posters. We have a nat of a couple swinging from which your printer can cast a cut suitable for your poster. The picture is by Jean Wright. 60¢ | We have a problem. The Chicago Park books are so good we'd like to offer them to you, but their price is the same to us as to you and in order to make it worth while to handle them we'd have to charge you \$2.00 for a \$1.00 book (I paid \$2.25 for my copy and thought it worthwhile.) Would it be fair for us to do this? Would you feel we were profiteering? Suppose we told you how much you could buy it for elsewhere? Shall we handle them for you? |

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