

38 So. Girard St., Woodbury, New Jorsey Editorial Office: lanager: woodrow Horris Editor: Charles Crabbe Thomas

Associate Editors

Loretta Comman, 121 North Broad Street, Woodbury, N. J. Douglas Durant, Jr., 3900 Locust Street, Philadelphia, Pa. C. D. Foster, Box 540, Denver, Colorado J. C. Boore, 705 So. Oakland Blvd., Fort Worth 3, Texas Elsie Morris, 117 North Tacome Werner. Tacoma 3, Washington Charles & Kay Van Gelder, 97 Ho. American St., Woodbury, N.J.

HILLTOO LODGE, BLOOMFIELD, N. J.

Last surrier John Zebrick told me that his favorite square dance was at Hilltop Lodge. So I was glad when an opportunity cane to visit it. Let me warn you, however, it's an awful place to get to from where I started.

There was a nice crowd of teen age there doing squares between ballroom (too much of the latter for my taste). Charlie Zintle told me that they generally have five sets of three squares each in an At that he has to cut down the evening. time on the squares to the point where he sends the second couple out to dance with the third when the first has reached the The chorus comes when the second fourth. gets back home. It's frankly a time-saving device, but I don't know but what it is an improvement. The ones that are the most fun are the dances in which everybody is active at once, and this scheme keeps more people dancing.

I had a long talk with Charlie during the fox trots. Seems as how Hillto is the oldest new square dance in North Jersoy, dating from 1921 or thereabouts. We need to this one, we need some Charlie himself came from Pennsylvania and More dances; so will you send us some that had difficulty adjusting his calls to the North Jersey "allemande left". He apparently didn't adjust this call tho, at least in one spot:

Honor with the right hand; honor with the left

Swing your partner halfway round and allemande left

Honor with the right hand; honor with the left

Swing your corner once around and promenade her home.

On the call "Honor", partners join right hands and change places, the lady turning under their arms. Now back with the left. The other instructions are understandable. lifter the ladies have turned under once for each gentleman, throw in a chorus and then call the dance again and this time the gents turn under. The music down below is the way I remember the tune. If I have it wrong--well, that will work.

One of Dr. Shaw's peeves this summer is the increase of singing calls over the country. He feels it is bad for square dancing because they are too easy: easy because they're routine and call for no brain power from either caller or dancer. and so many callers can't sing! I den't

go as far as "Pappy" does on this subject, but I do think that doing the Texas Star sung to Pony Boy is going too far. Come to think of it, I don't remember a cance that wasn't sung. That certainly is too

We want some of these travelogues) (Note: (from all over the United States. Then you) (visit a strange group, won't you write it) (up for us?

--*-*-*-*-*-*-*-*--

THE PAPER

I met Clayton Perry at the National Folk Festival. In case you don't know it, he's fiddler in Henry Ford's Orchestra. He told me such interesting things about Ford, his "revival" of "Early American Dancing" Good Morning and the orchestra that I asked him to write them down for us. He did, and they will appear in our next issue. You will notice the absence of the contest this menth. We had the dances chosen, but because of going to Colorado Springs, I was unable to find any active groups to vote on the entries. We shall resume in the next issue.

are popular in your district? Two, we need nore subscribers; so will you send us the nates and addresses of some of your friends who might be interested and we'll send then complementary copies.

Remember this is your magazine and we welcome your comment, suggestions and articles.

Because he has been honored by being asked to be a guest caller, your editor reminds you again of the MINEOLA FAIR at the town of the same place on Long Island, N. Y. Sept. 10th brings a folk dance contest for New York residents with eash prizes and ribbons. The 11th brings a square dance competition with more ribbons. On Friday the 13th, Ye Editor, Rod LaFarge, Paul Hunt and Al acLood will buck the jinx as callers, and the finals of the contests will be run off. The Rock Candy mountaineers will play. For more info and ontry blanks write Paul Hunt, 136 Emery St. Hempstead, N. Y.

--*-*-*-*-*-*--When C. D. Foster was East, he auto-graphed a number of packs of his calling cards. Order new at the usual price of 11 per pack as far a shey will go. None sent out on the cabination offer.



Learn to Dance and Call Square Dances the Foster Way

After trapsyin' around with our editor in New Jersey and the eastern part of the country while I visited his home, he came out West and we took him around while he visited mine. We saw a lot of dancing--and other things.

He as asked me to talk about old time square dance tunes. As I have said before, it is not necessary to have a "bundle" of different tunes to hold a square dance. You can take a dozen different pieces of music and dance square dances all night to them, for most of the changes can be called and danced to so many different numbers.

You don't have to have a special tune to each dance.

And let me repeat. It is very hard to get an orchestra that can play good old time square dance music and then turn around and play jazz, swing or jitterbug.

I wrote about the dances we attended in the East in our last issue. Here in Denver, we visited several different dance halls. I picked out laces where we could see real old time dancing in the "raw". There was no preparation, no special crowd.

They were dances run for the public. Their only reason for existance was the need of the public for a place to dance old time dances and a desire on the part of

the management to make money.

Once place we visited was run by a banker and his partner. They have been running this dance at the same place for six or seven years. The banker's wife, takes care of the check stand and the partner plays the drws and his wife sells tickets. The banker is manager and general flunky. I should say off hand that there were at least four hundred people in attendanc; and the crowd was mixed. It was a conglour ration of every walk in life. We talked to girls who were clerks, hashers, bar maids, housewives and what have you. The men were bankers, had carriers, taxi drivers, painters, carpenters and general rostabouts; all met tegether to dance. Perhaps not more than fifty knew even their nearest seat mate.

The orchestra was dressed up as drug store cowboys. They played mostly old time music but semetimes branched out on numbers that were popular a few years back. They played a few trot about every fourth number. They had two fiddles, a guitar, druns and piano. The dance started at 8:30 and at nine they had a square dance and then

round dances until ten, ther another square dance and then off at 11:45.

What night have surprised many of you was the tempe of the music. It is quite different from much of the music you will hear played for the square dances in the East. Generally in Buffalo Gals or Soldiers Joy, you will hear the last beats in each phrase of music emphasized. Here you will find no pronounced beats; the down beat will have the same value all thru the song. There is no difference in the beat

from start to finish. A smooth, regular time is peculiar to old time dance music.

The second dance we attended was about the same. The music consisted of piane, fiddle, drums and sax. The sax sits out when they played for square dances.

The third place was a repetition of the other two. They had a fiddle, accordeon,

banjo and guivar.

Don't you worry. If you have an orchestra that can play larkey in the Straw, Arkansaw Traveller and The Girl I Left Behind No and a few tunes like those, that is enough. You will get by. You can call many changes to any of them. WAIT A HINUTE. I mean reall old time dance calls. If you want to call Uptown and Downtown or Marching Thru Georgia or some of the streamlined modern cances that require certain music, that won't work. I am talking about an old time square dance where the crowd is a mixture from all walks of life and from all the states in the union where they accidently get together to dance. That is what we have in Denver.

There is a half way where we can neet and all dance together. Come out and see

us some time and we will show you.

In looking over my collection of dances which you folks have sent in (and it is rather thin since last issue) I found the following sent by Ed Vance of Chicago.
However, I shall always associate it with Raymond Smith of Dallas, Texas, who called it for us at Dr. Shaw's class. Ray is an Affl caller (even better than your editor!) and was escorted to the platform whenever the class was asked to furnish a caller. Invaribly he would call this, keeping the downbeat with his voice and waving his arms and body in rhythm with the music. It is worth going to Texas to dance to.

Ed Vance calls it The Four Leaf Clover. Ray Smith entitles it merely Arkansas

Traveler. I give his version.

First and third couple go forward and back Forward again and swing the opposite lady with the right hand around Pardner left and left hand round Corner right and right hand round Pardner left and left all around And premenade your corner as she comes down.

Repeat three times, then second and fourth lead out. "Swing" of course means "turn". Only the active couples do the first three lines, but everybody does the last three. and I forgot to mention that Ray's Southern accent added such to the effect of his calling. "Pappy" Show said, "Let your character out icrophone." And Ray microphone." And Ray certainly does.

THE BLACKHAIK MIZ

by J. T. Lang
Editor's Note: In response to our request in our July issue, Mr. Lang, of Denver, Colo., has sent us the following on the Blackhauk Waltz.

The Blackhawk Waltz, as known to us, is not an old time dance. It was originated, according to several people here in Denver who witnessed its development, by iss Frankion Stockton about 1938 or 1939. She first taught it to a group of recreational leaders at the old Lawrence Street School.

She really did a swell job, because it has turned out to be one of the lost popular couple dances done here in Denver. It is requested at every square dance, and cer-

tainly no "Waltz Night would be complete without it.

The music used is The Blackhauk Waltz written by Tary E. Walsh many years ago and published by several publishers. The entire piece can be used if desired, but we generally use only a part of it here at "The Hayloft". Referring to the publication by . . Cole Publishing Co., Chicago, we start with measure number one and play the next thirty-two measures. This takes us once through the dance routine, and the on-tire thirty-two measures may be repeated as many times as desired. The piece is played at approximately forty-four measures per minute.

The dance, as originated, is done in conventional dance position.

Leasure Rock. The gentle an rocks forward on his left foot. The lady rocks back-1 ward on her right foct. This position is held for the three counts of the

leasure Rock. The gentleman rocks back on his right foot. The lady rocks forward on her left foot. This position is held for the three counts of the neasure.

Measures The couple waltzes six regular waltz steps. The gentle an starts these 3 and 4 waltz steps forward, on his left foot.

leasures The forward rock, the backward rock, and the six waltz steps, as described 5 thrul6 for measures 1 thru h, are repeated in sequence three more times.

- The gentleman crosses his left foot in front of the right, putting his weight Measure on his left foot. At the same time the lady emesses her right foot in front 17 of the left, putting her weight on her right to is step is made a little easier if the gentleman pivots slightly on the ball of his right foot, and the lady pivots slightly on the ball of her left foot, as the cross-over step is taken. This step takes the three counts of the measure.
- Measure The gentle an crosses his right foot in front of the left, putting his weight on the right foot. At the same time, the lady crosses her left foot in front of her right, putting her weight on her left foot. This step is made a little easier if the centle an pivote slightly on the ball of his left foot, and the lady pivote slightly on the ball of her right foot, as the cross-over step is taken. This step takes three counts of the peasure.
- On count one of the measure, the gentleman crosses his left foot in front of Moasure his right, putting his weight on his left foot. At the same time, the lady 19. crosses her right foot over the left, putting her weight on her right foot On count two of the measure, the mentlemen steps to the side with his right foot, putting his weight on his right foot. The lady makes a similar step with her left foot. On count three of the measure, the gentleman crosses his left foot behind his right, putting his weight on his left foot. The lady makes a similar step with her left foot.
- The gentlemen points his right foot to the right, keeping his weight on his Measure left foot. The lady makes a similar step with her left foot. 20
- The gentlemen crosses his right foot over the left, putting his weight on licasure his right foot. At the same time the lady crosses her left foot over her right, putting her weight on her left foot. This is the same step that is taken in Lasure 18.
- The gentle an crosses his left foot over his ght ting his weight on his Loasure left foot. At the same time the lady crosses her right foot over her left, putting her weight on her right foot. This is the same step that is taken in Measure 17.
 - On count one of the measure, the gentleman crosses his right foot over his left putting his weight on the right foot. It the same time the lady cros-Sasuro ses her left foot over her right, putting her weight on her left foot.

-3--

THE BLACKHAWK WALTZ (Continued)

Moasure On count two of the reasure the gentleman steps to the side with his left 23 foot, putting his weight on his left foot. The lady makes the same step with her right foot, (cont.)

On count three of the measure the gentle an crosses his right foot behind his left putting his weight on his right foot. The lady makes the same step with her left foot.

Measure The gentleman points his left foot to the left, keeping his weight on his 24 right foot. The lady takes a similar step with her right foot.

Measures Repeat the steps as described for measures 17, 18, 19 and 20. 25 thru 28

casures Repeat the steps as described for measures 21, 22, 23 and 24.

DISC Albun #630 SQUARE DANCES WITH

RECORDS

New England Orchestra. My first annoyance at the leud representa-Maybo Mr. Page's square dancers

CALLS. Ralph Page, Caller, and his impression on seeing this album was tion of square dances on the cover. look like that, the I doubt it,

Mine don't. Ly second impression was professional jealousy that Michael Hernann, the foreign folk dance expert wrote the explanations and got publicity for his nagazine. 1964

5036A ODD COUPLE IN THE CENTER. The pattern is unfamiliar and hence not fully appreciated. Ralph Page advertises himself as the singing caller. He sings, but his lines don't always rhyme.

5036B MOMADNOCK LUDDLE. Starts out with four in line and sides right and left. It progresses with a different figure for each couple and winds up in a Muddle

5035A DISGUSTED BRIDES Protty fair

5035B RED RIVER VALLEY. Page has a way of changing the figures for each couple thru the dance so that there is little central pattern. Don't try these without listening to them first.

5037A LIDIES! WHIRLIGIG. I think I like this best. In y book it is "Lady Turns 'En" There is one place where the call is inadequate to describe the action. All are promonading and he calls to swap ladies without saying with whom to swap.

5037B STAR THE RING. Too much starring and not enough anything else.

Do not lot my criticism of the individual records give you a wrong impression. I advise you to purchase this album. It is not the best album, but it is not the worst. And I am glad that there are New England dances now on record.

DISC Album #631. SQUIRE DANCES WITHOUT CALLS. Paul Bunt and his Rock Candy Bountain-

eers. To have long needed an album of square dance records without calls and Paul Hunt has done a service in recording them, but I must regret that Disc records them. The pressings are rough with several blemishes, yet they cost 75¢ as opposed to Victor's fine pressings for 50¢ Also they lack that heavy beat so necessary to square dance recordings. Perhaps when I put the tone sellector of by amplifier on them they will be better. I hope so.

5030A RAK S OF MALLOW. This doesn't sound like the Rakes of Callow I know. One of the runs is swallowed as the accordern drounds out the fiddle.

5030B RIG A JIG JIG. A fine recording.

5037A COLDEN SLIPPERS. In this, as in several of the others, the fiddle gets tired of playing the melody all of the time and goes into (would you call it counterpoint, I'm not a emsic export) leaving the holody to the accordeon. This is a little dis-

concerting when singing the call.
5039B LITTLE BREW JUG. This seems a good time to mintion that the music starts at the very beginning of the grooves. This is surprizing and a little annoying on the first time they as you just start calling as soon as the needle touches the record. But it is an advantage in going thru the second time as it eliminates the wait. 5040A SOLDT Was JOY. This is not up to conductly famous recording. There is not

onough bass.

5040B IN PLIGHTER'S HORMPIPE. This is a fast one and like all of them well played but has a tendency to subordinate the melody to a monotonous but not emphasized beat carried by the accordeon.

POWELLSON'S HOW RECORDINGS. To take pleasure in offering these for sale thru AIER-ICAN SQUARDS, but we take pride in telling you what we think of them.

DEVIL'S DREAM There are only three instruments, fiddle, guitar and piane, and they sound a bit sking. Also the guitar, instead of sticking to the business of carrying the beat throws in a little ring a ting ting now and then.

Y LOVE IS BUT A LASSIE O. The bass does not cake in loud enough. I'd like to exc

those for a dance before giving a c nsidered opinion.

FOSTER'S CALLING CIRDS One dance on each card for ease in handling. 25 Dancos 10 cards with general instructions

\$ 1,00

DOES YOUR CLUB MEED MONEY?

Sell subscriptions to A'ERICAN SQUARES Write for terms

-4-

HOME RECORDINGS Accorden, fiddle and guitar Fiddle, guitar and string bass Virginia Reel (Family style, six couples). Ess heleed's Reel Fiddle, guitar and piano Rakos of Mallow Devil's Dream Fisher's Hornpipe Rickett's Hornpipe Marching thru Georgia

Walkin' Up Town

Mississippi Sawyer

Pigtown Fling The Girl I Left Behind Me Foxes Reel Golden Slipmers Buffalo Gal Life on the Ocean Wave Turkey in the Straw Ty Love is But a Lassic O Raggody Ann Chicken Rocl

Records will be cut to order with any two of the above selections on one record for \$1.50. Add 25ϕ to each order (regardless of the number of records in the order) to cover cost of packing and nailing. Records will be cut on high quality unbreakable acctate discs (Audiodiscs). If played with transcription needles, they will last as long as ordinary connected records. All records are 12 inch. Allow about a month before you complain about your order not getting thru.

MY WEEK WITH LLOYD SHAW

I spent the third week of August in Dr. Lloyd Shaw's class at Colorado Springs. I studied dances, mostly couple dances, until they stuck out of my ears and trailed in my soup.

Many of my classmates made such remarks as "I want to read about this in AMERICAN SQUARES" or "It'll take you three issues to use up all the material you gathered here."

That's just the trouble. There was too much doing. I couldn't cover it in one

issue and I don't want to keep talking about it for three. So I shall use the material as background. I may write an article or so on ideas I received there, and undoubtedly the knowledge there obt tained will crop out all over the paper for the next few years, but you will find no issue devoted to it.

Order thru AMERICAN SQUARES

I shall say, however, that I found out how little I know. Your editor was taken down several pegs. It was good for him. We only regret that he didn't come down

a few more.

DOUBLE UNDER

When John Hodgkins sprung this one on us he seemed very disgusted that we couldn't do it without any instruction. However, he taught it us. might remark that he used "First couple out to the right and circle four, Leave that gal and go on to the next and circle three, Take that gal and on to the next and circle four; Leave that lady and go home alone" to get us into position, but it being summer, I've given you

a less strenuous opener: Two head ladies lead to the right and circle three with all your might Forward six and back you gol The two gents loop with a do-si-do Forward again and double under. 2 (You then get your partner back, and (Allemande left, grand right and left (Or whatever choruscyou want.

1. Two gals break hands and threes face each other. Forward and back. 2. As the sixes advance the second time, the gents break left and raise right. gents pass left shoulders and the left gals (Repeat the last three lines thrice more, duck under the raised arms in front of them. They then turn right and the attached girls turn left. The spare girls now duck under the arch of the couple with which she was

advencing and goes to the right side of the gent on the right. At the same time the gent hands the right hand lady to the gent on the left. He moves to the opposite's place and there turns around and stays.

Or to put it another way, Gl, B2 & G2 and G3, B4 & G4 advance in lines toward each other. As they advance B2 breaks with G1 and B4 with G3. B2 & G2 and B4 & G4 raise their hands. B2 and B4 pass left shoulders. G1 and G3 duck under the raised arms which are right in front of then. They then turn right and B2 & G2 and B4 & G4 turn left. Gl and G3 now duck under the arms of B2 & G2 and B4 & G4 respectively and pass to the right sides of B3 and B1 respectively while B2 hands G2 to the left side of B1 and B4 hands G4 to the left side of B3. B2 and B4 continue alone to the other side of the square and we are ready to repeat.

I am interested in the history of this dance. Has anyone else ever done it? That

was the only time I ever saw it altho I have used it since.

Rod LaFarge sends us a picture of his prize-winning set on the front page of the Saturday morning, 3 August 1946 Hartford Courant. He says it's the first time a square dance group made the front page. How about it, folks, is he right or have some of you had pictures on the 1st page?

RAYBURN'S OZARK GUIDE Box 11-X, Bureka Springs, Arkansas is a 100-page magazine of the Ozarks for sportsmen, homeseckers, folklorists, etc. No dances

\$1.00 a year, \$2.00 3 years, 35¢ copy

Square and Folk Dances, News, imsac Calls, Pictures in ROSIN THE BOW 12 issues for 01.50 Rod LaFarge, 115 Cliff St., Haledon, N.T.

CHARLES "Old Crab" THOMAS Editor of AMERICAN SQUARES Is available for calling and instruction 3º South Girari Street Woodbury, New Jersey

SQUARE DANCES by Ed Durlacher, \$1.00 (Order from us)

This is a collection of a variety of dances including squares, circles and reels. Each dance is carefully explained and has music for the plane, violin and guitar. He has the usual notes for collers and musicians, and an explanation of calls with illustrations. As he points out, the dances have been selected for their simplicity, to give new followers confidence in doing the more complicated ones. "Loobie-Loo" is a good ice-breaker; with nine verses and plenty of room for more. There was another call which caught my eye that seems unintentionally good for a chuckle. It's part of "Do-Si-Do and Swing"

11]]. You swing your opposite lady, That darling little Mss,

Then everybody swing your own And give them a great big kiss

#13. Note: keep swinging."

Doug Durant, Jr.

BOOKS FOR SALE

Postpaid COMBOY DANCES, Lloyd Shaw. The best on the market covering from beginners to experts. 76 squares DINCES OF OUR PIONMERS, Grace L. Ryan Best for the money. Some 61 figures plus 51 New England dances which Doug gave a 12 contras, 4 circle and 8 couple dances. great write-up. Mid-western style THE SINGING CALLER, Ann Hastings Chase 15 dances, explained, charted and set to music. FOLK DANCING IN HICH SCHOOL AND COLLEGE Grace I. Fox, 7 squares and 17 foreign \$2.50 dances, well explained FOSTER MAY, C. D. Foster. Our fastest is Doug's favorite and he keeps begging selling number. 25 dances on handy cards for "another one like McNair" to review that can be consulted while calling. And don't forget we have them autographed. Ol SHING YOUR LADIES, Edith Gates. How to FOLKMANS COLLECTION, Gene Gowing. 2 start and run a square dance course and circles, 5 contras and 12 squares by the director of National Folkways 75¢ square by the covering a wide range of American folk dancing with music. SILO instructions. LEARN TO DANCE AND CALL SQUARE DANC'S THE

10¢ per package for handling SWINGO, Rod LaFarge. 20 singing calls for advanced dancer. Now in second edition \$4.00 within a year SWING YOUR PARTNERS, Durward Haddocks. \$ 1.50 \$2.00 HEEL AND TOE OR A DO-SI-DO, Grace H. Johnson. 10 mixers, 7 rounds, 5 contras 7 squares and 4 foreign 75 \$1.50 THE COUNTRY LINE OOK, Tolman and Page. A No. 1 book of New England dances running strongly to contras. 91 dances of all \$1.75 kinds WESTERN SQUARE DANCES, Ralph McNair. This \$1.00

50¢ 31.00 instructions. dancing with music. CUT: When your square dance starts up again you'll want posters. We have a mat of two dancers swinging from which your printer can east a cut suitable for your poster. The picture is by Jean Wright and approximately 63 km. 60¢ BACK NUIBERS: We have slightly used copies (returned in the mails) of all of the back assues of AMERICAN SQUARES except Vol. 1, No. 1. As is

If you want your dance noticed in the AMERICAN SQUARES directory send the info about it to Charles VanGelder, 97 No. American St. Woodbury, N. J. Why not put him on your mailing list and they'll

Bolulio Coolis

be sure to be in our directory.

AMERICAN SQUARES, II,1 Charles Thomas, Fdaton 38 South Garard Strock Woodbury, Few Jorsey Return Postage Quaranteed

Soc. 562 P. R. & L. U. S. POSTAGE l¢ Faid Woodbury, N. Permit No. 23

H. H. Deinkle R. F. D. #2 Dry 59/ Mituchen, V. J.

POSTIMSTER: If addressee has noved and new paer so is known notify sender on FORM 3547, posta o for which is perentied.