

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

American Squares

Associate Editors  
Lauretta Garman  
Jack Powelson  
Chas. & Kay Van Gelder  
Paul Wornom

Well, here it is, making its maiden bow to the waiting square dance world, AMERICAN SQUARED! We hope you like it.

Launched on a shoestring, you'll have to like it or we'll fold up. So consider this as your publication. Let us know what you want in this periodical and we'll put it into effect--provided it doesn't cost too much.

So when you send in your subscription, and we hope you'll do it right away because we need the money, send us: 1. any ideas or suggestions you may have, 2. your favorite dance, or at any rate a dance, 3. an entry in the original dance contest, or at least, 4. the names and addresses of some of your friends and acquaintances who would like to receive a complementary copy so we can enlarge our mailing list. Candor compels us to explain that this is your complementary copy and unless your buck is forthcoming you won't see another issue for a long time, and if too many bucks are not forthcoming, you'll never see another issue. So cough up--please!

- \* \* -

Ann claimed that a square dance picnic was her idea. I dispute that myself--but I guess that the thought came to all of us who danced at the memorable Bulletin 4th of July party.

It was Joe and Marian who made all the arrangements. When we met that Sunday at the car sheds at Fairmount Park, there were just nine of us, four gents, four gals and a caller. Chris Sanderson had been invited to provide the music but he had too much of the Fidler's Picnic on Saturday and sent his regrets; so Marian borrowed what Saul insisted was a 1906 victrola and Joe brought his records.

Joe had gone over the park with a fine-toothed comb and picked a nice level, shady spot with a beautiful carpet of soft, green grass to dance on. He marked it on a map of the park, wrote out instructions on the margin of the map so that the drivers could find the place and then left the map at home. However, we found the place, or a reasonable facsimile thereof and commenced operations.

Dancing on grass is nice.

Altho it is not conducive to violent swinging, the turf has a soft springy feel. You can even dance in your bare feet if you don't mind getting your toes stepped on.

We started with Duck and Dive. Saul climbed up a white birch tree and took pictures of us--when he could see all of us and no branches in the view finder while hanging on with one hand and operating the camera with the other. In fact, we should have had the best collection of square dance pictures on record except a park policeman came and chased us out of the tree.

Then I called the Pretzel Promenade for its premier. Because they said it was worth doing again, I include it in this issue. Then we did an original dance by John and one by Joe and Marion, but I can't tell you about them because they are entered in our dance contest. See page 3.

And so on dancing and resting thru a perfectly lovely afternoon. But I guess our longest rest was while we did the Lancers.

Supper was just as successful, no more and no less, than other picnic suppers, except that there did not appear to be any ants. I guess the Fairmount Park ants are trained. John, Saul and Jean drove out and got us twenty bottles of soda at (shades of the OPA) 7¢ each with which we enlivened the meal--provided we liked ginger ale and imitation grape.

After supper, with the sun going down, we moved from the shade of the birch tree to the middle of a wide grassy space. Here we discovered that we had just enough for John Brown and Promenade Nine which I taught, and for Skip to My Lou which John managed to remember after much cogitation. However, in the open we discovered a pitfall: we had no close land marks to watch and experienced much trouble in getting back to our original positions. In fact, with Skip to My Lou we wound up ten yards down the gentle slope from our starting position.

With the cool of the evening also came dew rendering the footing very uncertain. You can find the impressing of my nose if you'll look in the proper place in the Fairmount Park lawn. So we danced



Nelly Grey and departed. . . . .ous a party as the historical Fourth  
It certainly wasn't as boister- of July, but we had so much fun  
we're going again.

THE CALLERS' CORNER  
by Jack Powelson

Inquiring enthusiasts often query, "What was the first square dance that contained figures with which we Americans are familiar? So far as we can gather, it was probably the French Quadrille, introduced to the French Royal Court in the eighteenth century, whose first figure contained the right and left and ladies' chain.....Louis-Philippe, modern soul that he was, was the first to allow pants to be worn at square dances. Vincent, the orchestra leader, thought this was so funny that he renamed the first figure of the French Quadrille "le Pantalon".....What we call the "right and left through" the French called "chaine anglaise" (English chain). It hopped the channel to Britain in 1816 where the Britons, seeing nothing English about it, renamed it "right and left" because it was originally done using the right and then the left hand.....Some of the old quadrille call books of this country have some interesting etiquette tips in them. Take Wirth's (1903) in which we find: "Never seem to understand improper expressions; much less use them" and "loud conversation, profanity, stamping the foot, writing on the wall, using tobacco, spitting or throwing anything on the floor, are glaring vulgarities".....Thoughts between dances: (1) Why doesn't someone put out a good album of square dance music on records without calls? (2) The best polkas are on Victor records of the International Series. Did you ever try "My Peggy" (Victor V-772)? (not an adv.).....The Arthur Murray of the 1800's was Allen Dodworth of New York's famed dancing academy where one was taught to square dance with the right people with steps slow and precise. With the modern square dance tempo you can imagine where the Dodworth Academy went. It did!.....The first person we've ever heard complaining that Henry Ford music was too fast was Jane Pitkin of the Plainfield, Vermont (Goddard College, et al) square dancers. Jane reports that Money Musk is a dance that should be done as a roster-upper between the faster ones and that Victor 20447 is a slower and more sensible recording than Henry Ford's No. 113.....Did you ever see a square dance book that could illustrate dances so that you could understand them as well as you could if you saw the dances done? And Durlacher's forthcoming square dance book, to be published by Devin-Adair this fall, will do just that by including moving pictures in the text. Don't believe me, do you? Well, just buy the book and find out.....'Swonderful the way square dances stick. Whether Barney Leppar of the central Adirondacks knows it or not, among the modern lively dances he calls are up-to-date versions of the first figure of the French Quadrille and the fifth figure of the Lancers.....Curiously enough, the step we associate most with square dancing, "Swing your partner", was once considered a demoralizing influence on the dance. Author Edward Scott reports in 1894 that "to turn with the arm to the waist is not considered "correct" in the most select circles, and that apart from all social considerations, the tour de main is decidedly preferable in point of elegance." Better mend your ways, little man.

- - \* \* \* - -

During my vacation this summer I danced the following at Greely, Pa. to Andy Williams and the tune Sidewalks of New York.

(Introduction)  
First couple lead to the right  
Circle four hands round  
Do-si-do your opposite  
And swing her up and down  
Do-si-do your partner  
And swing her round and round  
Swing that girl, that pretty little girl  
The prettiest girl in town.  
(On to the next)

When I got back home, I tried to call it at Denim and Calico, but as soon as the music started, I knew something was wrong. It wasn't until we'd finished "hands around" that I discovered that our fiddler was playing a waltz instead of a foxtrot. He said he'd have to figure for a bit before playing the tune as a fox trot so we had to forego the dance for the evening. Better luck to you when you try it.

Cct

DANCE CONTEST

conducted by

LAURETTA CANNAN

Any institution in order to live must grow. To encourage the growth of folk dancing, we are holding a contest each month for an original dance. We offer as a prize a year's subscription to American Squares. Each month Lauretta will chose two or three of the dances submitted. These will be danced by different groups and the members will vote on which dance they like best. This month's winner was voted best by the Univ. of Pennsylvania Christian Association 21 to 13 and Denim and Calico 27 to 5.

Dances should be submitted on 8 1/2 x 11 white paper. Your name and address should not be on that paper, but on a separate sheet. The editors reserve the right to enter their own dances and thus save the magazine money. This month's winner is

ELBOW FOUR

by Jack Dietrick, Woodbury, N.J.

- 1st & 3rd forward but don't remain 1. 1st & 3rd couples forward & gents
- Forward again and elbow chain<sup>1</sup> hook left elbows; two couples walk
- All the way 'round & lead to the around in a line
- right 2. Couples 1 & 3 walk around one
- And elbow four with all your night<sup>2</sup> complete revolution; couple 1 to
- Once and a half then right and left couple 2 and couple 3 to couple 4;
- thru ladies 3 & 4 and ladies 1 & 2 hook
- Across the square and divide the elbows and two lines of four walk
- two<sup>3</sup> around once.
- Back in the center & honor your pard<sup>3</sup> 3. Unhook elbows when couples 1 & 3
- Four hands up and circle hard<sup>4</sup> face center; couples 1 & 3 right
- Docey four and docey eight<sup>5</sup> and left thru as couples 2 & 4 turn
- Docey on and don't you wait in place to face center; couples
- Take the girl you call your own 1 & 3 divide couples 4 & 2 respec-
- Swing her, swing her, all swing home tively; separate, lady right &
- gent left and come back center.
- in front of couples 4 and 2 respectively; all bow to partners; couples
- 1 & 4 circle four and doceydo; couples 2 & 3 likewise. 5. Docey-do.

- - \* \* \* \* \* - -

SMOKY MOUNTAIN SQUARE DANCES. By David B. Hendrix. 38 pages. Paper bound. Copyright, 1941. Can be obtained from author, Sevierville Tenn

In the preface to what the author calls "this booklet" he states that it is designed primarily for group leaders, teachers, and others who are interested in organizing and teaching groups the fundamentals of the square dance. He seems to succeed quite well at this design if one reads into the statement Southern square dance. The calls are designed to be executed by dancers in a large circle with each even numbered couple dancing with an odd numbered couple in groups of four instead of the more familiar groups of eight, so that everyone is participating at the same time. Each call is concisely but clearly explained and illustrated by a diagram, however, so that the average dancer should have no trouble in executing the figure either in groups of four or in adapting it for groups of eight.

Although the "Allemande" was conspicuous by its absence, the booklet contains many of the calls familiar to devotees of the Western style of square dancing as well as several figures not used by them. Among the more novel figures mentioned for performance by a circle of eight couples is a unique version of "Twist the Grapevine" and two dances, one called "Build a Bridge" and the other "All Gents Kneel and Do-si-Your Lady". These can be used by a four couple square but perhaps not so effectively from the observers viewpoint.

The author suggests a few don'ts which most square dance groups or at least some members of these groups would do well to practice. Among these are "1. Don't talk loudly while dancing, it distracts from the fun and distracts the caller. . . 2. Don't 'stomp' the floor. Loud stamping is neither graceful nor conducive to good dancing. . . 3. Don't try to 'round dance' all over the floor. . . Swing 'em and turn 'em loose."

P. H. Wornon

- - \* \* \* \* \* - -

Having run off the front page before setting the type, or should I say typewriter, for this, I find that I must add another member to my staff: namely: Copyreader. Pardon the error which almost amounts to a sacrilege, on the first page. And add to the staff: Copyreader: Charles Thomas

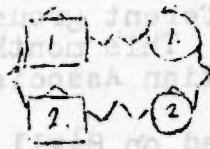
One of those who kindly helped me work up a mailing list is "Ma" Lamb of Chicago's South Side Old Time Dance. Ma, as I have come to call her, is also a songwriter and sent us copies of her "On to Victory We Go" and "Stripes Together" which we appreciated. Thanks, P.



THE DOUBLE SCHOTTISCHE

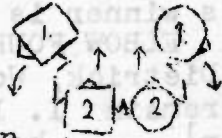
Just to prove that we do not deal exclusively with squares--did you ever do the Double Schottische? The step is the familiar one, two three, hop, one, two, three, hop, step, hop, step, hop, step, hop, step, hop. The figure is double.

Two couples line up be-  
right, boy behind boy and  
take hands for a ring,  
holding outside hands with  
in. In this position they



(the first step). The step-hop portion of the dance is done in three variations each preceded by a straight one-two-three-hop figure.

I. The first couple  
boy. No other hands  
step-hop around the sec-  
and girl to the right  
second couple where they join



With the second couple now leading, the four do the one-two-three-hop forward and when the step-hop comes up again the second couple does the same figure.

II. The first couple  
arched arms of the second  
couple thru in a dishrag  
ition. After the one-two-three-hop step, repeat for the second  
couple.



III. The first couple  
the second couple to dance  
the first couple thru in a  
couple.



hind each other, girls on the  
girl behind girl. They now  
front couple facing out and  
the rear couple which faces  
do the first four measures  
breaks between the girl and  
break! They then do the  
ond couple, boy to the left  
until they meet behind the  
hands.

dances backward under the  
couple pulling the second  
and taking the hindmost pos-  
ition. After the one-two-three-hop step, repeat for the second  
couple.

arches inside arms and allows  
forward under them and pull  
dishrag. Repeat for second  
couple.

It seems that there should be more variations to the Double Schottische, but these are all we know in the Philadelphia area. If you happen to know of any other variations, how about sending them in?

- \* \* \* \* -

Ever since I read Michael Her-  
man's editorial in The Folk Dancer  
for April, I have been burning to  
answer it. He rails against the  
dancers who insist on doing Amer-  
ican dances just because they are  
American.

his editorial, I should judge that  
he is the kind of person who be-  
lieves that anything foreign is  
naturally superior to uncouth Amer-  
ican products. You know, the kind  
of American who married off his  
children to penniless dukes.

When I collected stamps, I  
specialized in United States stamps  
(so did everyone else in my group)  
there were too many stamps to col-  
lect all of them, just as there  
are too many dances to do all of  
them. In high school I specialized  
in American History (took a prize  
in it too); nobody complained. And  
now I specialize in American dan-  
ces.

Personally, I like American dan-  
ces, particularly squares. I shall  
continue to do them and enjoy them  
no matter what Mr. Herman may say  
about prejudice--and I shall con-  
tinue to not do the Krakowvienne  
(I've spelled it wrong at least  
once.) Mr. Herman is welcome to  
his Sarocas, Hatters and Oherodniks  
but I wish he'd leave me alone and  
not attempt to proselyte in the  
sacred name of prejudice.

- \* \* \* \* -

As a matter of fact, that is the  
reason for this magazine. I have  
taken The Folk Dancer for four  
months and the last issue (May) was  
the first to contain an American  
Square, or any material I could use.

Frances Garnett says she looked  
all around for just the right kind  
of shoes for square dancing. Fin-  
ally she had the brilliant idea of  
buying tap dance shoes and cutting  
the taps from them. She says  
they're perfect, and as an exper-  
ienced dancer, she should know.

I like American Squares. I en-  
joy the schottische and the polka.  
When I can find a teacher, I'm go-  
ing to learn the hambo. But I  
don't like the Sicillian Tarantilla  
(and I hope I've misspelled it), it  
is silly; even with the American  
warwhoop that appears in my ver-  
sion. And I draw the line on the  
Carkowvienne (and I'm sure I've  
misspelled it and I'm glad of it)  
which is hopping on one foot while  
you kick yourself across the floor  
with the other.

Now allemand with lots of heft  
And grand around with a right & left.

Prejudice can work both ways.  
My acquaintance with Mr. Herman is  
limited to four months' subscrip-  
tion to The Folk Dancer, but from

This is what an  
**A**dvertisement  
would look like

if  
we had any

ADVERTISEMENTS

INTRODUCTIONS

by Ye Editor

Did you ever get doggone good and tired of the opening "All join hand and circle to the left"? Whether it is followed by "Reverse back in single file, lady in the lead and gent run wild", "The other way back in the same old track" or "Break and swing and promenade home" it becomes annoying to me because of its sameness. And when the caller lets you go all the way around there is even less variety. Then I have done dances which started with an allemand left, or a grand right and left without the allemand. My idea of these is that this figure is a chorus and should not be done until there is a verse to chorus to--or am I making myself more confusing? Similarly, just "Swing your partner" seems to me part of a dance rather than an introduction. I refuse to dignify these with the name of Introduction, and I repeat, have you become tired of the introduction "All join hands and circle to the left"?

At Denim and Calico--tho I have not done it elsewhere--we use Lloyd Shaw's alternate:  
 "All jump up and never come down  
 "Swing your honey round and around  
 "Till the hollow of your foot makes a hole in the ground  
 "And allemand left as you turn round."

nough variety and I developed:  
 "Honor your partners, corners the same  
 "Swing your partners and on with the game  
 "It's allemand left and gals double chain."  
 That I developed this rather than invented it is shown by the lack of rhyme in the last line. I did invent  
 "Right hand to your corner and gents left star  
 "Once and a half, it's not very far  
 "Around the gal to the right of the bar  
 "And swing your own."  
 but don't try to use it till you've walked thru it. And I'm not proud.  
 Then I have records of introductions which are just a conglomeration of figures, such as:  
 "Dosi corners one and all  
 "Dosi partners, don't you fall  
 "And swing the gal across the hall.  
 "What's the matter with your own little girl  
 "Go right back home and give her a whirl."

but I prefer an introduction that has at least a faint pattern. Maybe you've danced or called other introductions. If so, how about sharing them with the rest of us. I, at least, should like to know about them. As far as I am concerned, variety is the sperece of lorf.

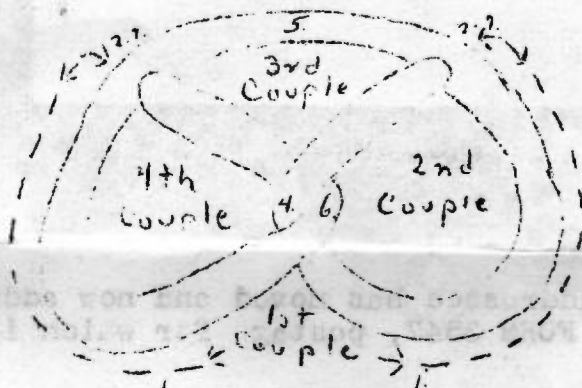
THE PRETZEL PROMENADE

On Friday, the 3rd day of August, 1945, I was about to munch some pretzels, which I don't like very much, at the Denim and Calico refreshment stand. Suddenly I held one up and announced in my loud voice, "Folks, here's the design for a dance."

Answers came from over the room: "Looks rather complicated." "Can't you even eat without thinking of square dances?" "Do we have to do that?" "You'll have to hold the pretzel up while we dance so we'll know where to go". Nevertheless, I promised them a Pretzel Promenade for the next meeting. Here it is:

First couple balance and swing once more  
 Around the outside<sup>1</sup> and cast on four<sup>2</sup>  
 Cast on four<sup>3</sup> and do-si-do<sup>4</sup>  
 Come out at home and away you go.  
 Around the square with a right hand pass<sup>5</sup>  
 Back to the center and swing your lass<sup>6</sup>  
 Cast off four<sup>7</sup> around the ring  
 Balance home and everybody swing.  
 Allemand left and a grant right and left.

1. Lady right; gent left
2. You've cast off four in other dances, in this you reverse yourself and cast on four. Now you're starting the pretzel.
3. You don't do it twice.
4. This is the loop
5. Now each of you has done half of the pretzel; now each of you do the other half.
6. For the loop instead of a do-si-do this time.
7. Now you've finished the pretzel





MY FAVORITE DANCE: The Texas Star  
by Charles VanGelder

Altho the Texas Star is really a complete square dance in itself, I usually think of it as a rather elaborate ending for another dance. I suppose this is because we have used it this way almost entirely in our group altho not necessarily for the same dance. This idea of mine isn't strickly true, I know, as the Texas Star is apparently quite popular and danced in many sections of the country. The evidence of this is the description I found recently of a dance which fitted the Texas Star perfectly except for the title which gave it the name of the Illinois Star. It also seems to be true that the Texas Star is not the name of one particular dance alone. Not long ago a guest at one of our dances was quite pleased to hear that the Texas Star was to be called only to discover that our Texas Star was entirely different from the one he knew by the same name. Incidentally, our version of this dance is essentially the one described by Lloyd Shaw in his "Cowboy Dances"

Any introduction

- Ladies to the center and back to the bar<sup>1</sup>
- Gents to the center for a Texas star with the right hand cross<sup>2</sup>
- Back with your left and don't get lost<sup>3</sup>
- Pass your gal and take the next<sup>4</sup>
- Ladies swing in and the gents swing out<sup>5</sup>
- Break in the center and everybody swing<sup>6</sup>
- Now allomande left just one  
And promenade the girl you swung.  
Repeat three more times until the gents get their partners back.
- grasp right hands and the group rotates to the left.
6. Ladies break and each couple swings back to position.
1. The four ladies advance to the center, make a rightabout turn while raising right hands and snapping their fingers. Then they return to their places.
2. The four gents go to the center, clasp right hands with their opposites and rotate to the left.
3. Gents reverse direction with a clap of their hands and rotate to the right.
4. Gents rotate past partner and take the next lady with right arm about waist. Don't break clasp!
5. Gents break hold and swing ladies about them to center where gals

When well done this square has a verve and vigor in which the snap of the ladies' fingers and the clap of the gents' hands seem to blend to just the right degree. The rotating star and the change of direction as "the ladies swing in and the gents swing out" which we sometimes do by having the "ladies swing twice about" all make up a graceful, striking pattern which is nearly as much fun to watch as it is to dance. Whether it is a dance by itself or a special ending following other figures by each of the four couples it is a showy, pappy dance that I like. (Editors' Note: Roy Welsh says the best tune for this is "Soldiers Joy".)

American Squares  
Charles Thomas, Editor  
38 South Girard Street  
Woodbury, New Jersey  
Return Postage Guaranteed

Sec. 562 P. R. & L.  
U. S. POSTAGE  
1¢ Paid  
Woodbury, N. J.  
Permit No. 23

POSTMASTER: If addressee has moved and new address is known  
notify sender on FORM 3547, postage for which is guaranteed.