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AMERICAN SQUARES

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SQUARES AND ROUNDS
West Side YMCA, N. Y. C.

Perhaps the surprising thing is not that square dancing in different groups differs but that we (or at least I, up to the 9th) expect it to be the same. At any rate the figures called by Don Chambers were a surprise in spite of the fact that Don had previously advised me of his preference for prompting instead of calling. Fortunately we were fairly well grounded in the fundamental square dance figures which he used exclusively. He started one dance by remarking, "Here we go. You don't know what I'm going to call and neither do I."

He used several unfamiliar combinations. I came to the conclusion during the first dance that his favorite chorus was "Dosido your corners; dosido your partners, allemande right on your partners and a grand right and left" until he started giving us an "Allemande right, grand left and right."

In the midst of this unfamiliar program I was delighted to hear the piano strike up Nellie Grey. Here at least was a familiar dance. But I was mistaken. He called, "First couple right and circle four, swing your opposite, circle four, swing your own. On to the next, ladies chain. On to the next, right and left."

One interesting figure we did ran: "All join hands, forward and back, again, head gents take both girls (We were now in a three, one, three, one formation) basket." I didn't know the figure with three dancers and said, "You've got me." Someone replied, "Put your arms around their waists." I did. Surprisingly enough I found a hand at each waist and took a hold of it. Behold, we had a basket of three. After the basket buzz-step, "Circle three, pop the odd lady home." After we had swung and chorused, the side gents took the ladies and did the figure.

We worked quite a while on Three Ladies Chain and Chain the Length of the Floor. Don is insistent that his dances be done with the music, after all, that's what the music is for, and it took a bit of a while to get the timing down to his satisfaction.

While we were working on the Ladies Chain the Length of the Floor, my left hand gent kept telling me about a Figure Eight done with four squares--no more, no less. I couldn't make head nor tail of it so I made a point during intermission of getting him to explain it.

Well, what he meant by a Figure Eight, I should call: "Ladies half double chain, gents half double chain, ladies half

double chain, gents half double chain." The intermingling figure which he was talking about was performed by four squares in a square with the double chaining starting in the squares and then going thru to the next squares and back again. I don't see why this should be limited to four squares. Those doing the chaining would only progress along one sides of the hall. If we had six squares, it would take them twice as long to go the length of the hall as it would the width, but with proper timing, it should come out even in the end. Also any square number of sets should be able to do it, nine, sixteen &c.

After the intermission, Don called out an experienced square and proceeded to put them thru their paces. He called something like this: "Heads lead right and circle four, break into lines of four (head couples close to their home position) ladies half chain across, ladies half chain in line, ladies half chain across, ladies half chain in line, swing partner to place." Chorus. "Sides lead right and circle four, break into lines of four, half right and left across, half right and left in line, half right and left across, half right and left in line, swing partner to place." Chorus. Incidentally, while in all of these accounts I give you the figures, I cannot guarantee to report the calls accurately.

We had to leave while they were doing some contra dances. Don had all of us in one line and when he had called on dance enough, changed to another without moving the dancers and without regard to how far any particular couple had progressed in the set. We had to catch the eleven o'clock train back to Philadelphia.

THE MAGAZINE

The first issue of Rod LaFarge's ROSIN THE BOW has come out. It is a beautiful job. After looking at it, I wonder why anyone should bother to subscribe to a mimeographed sheet like AMERICAN SQUARES. But we have a mission peculiar to ourselves. Besides confining ourselves to American items, we believe that people want to read about dances most, and we supply as many as we can. We believe people want to know what other groups are doing and we report that. And while our format may not be beautiful, we believe and hope that it is the information which we bring, that people are most interested in. We want to bring you what you want to know about, and if you want different kind of information, let us know. On the other hand, if you have a dance, or other

Continued page 5

Good

SQUARE DANCING FOR THE DEAF

by

Dr. Alfred L. Brown, Supt. Colorado School for Deaf and Blind

When we saw how much fun and pleasure the students of the Cheyenne Mountain School were getting out of square dancing under the direction of Dr. Lloyd Shaw, who by the way, is Superintendent of the School and a national authority on the square dance, we became very much interested. We joined one of Dr. Shaw's Old Time Swing Club sets and learned many of the calls and how to execute them. We found it to be good fun.

Since it was good fun for us and since Dr. Shaw's students got so much pleasure out of it, we wondered if it wouldn't be good fun for our deaf students, too. We tried it out. It was a success from the very start. Our students learned the different calls more quickly than did some of us in the Old Time Swing Club.

Naturally the calls had to be given in the sign language as the deaf could not follow the spoken call even by lip-reading where so much action is required. As we had never heard of any one teaching square dancing to the deaf before, I, as caller, had to coin the signs for the different calls. By following these coined signs of the caller, our deaf students were able to execute any of the ordinary square dances, but of course, did not attempt any of the singing quadrilles. The patter of the usual caller which helps the hearing dancers so much is of no assistance to the deaf. In order to put the calls over, the caller must be located where he can be easily seen. This is accomplished by standing on a chair. While the dancers cannot hear the music, they do get something from the vibration, and if the caller has the spirit of the dance, they get much of the rhythm from him.

We have demonstrated before the State Square Dance Caller's contests and because we wished that other deaf students might have as much fun as ours have had from this activity, we accepted an invitation to take a set and demonstrate before the National Convention of Instructors of the Deaf when it met in Fulton, Missouri. It is a source of satisfaction to us to know that several schools for the deaf have taken up the old fashioned square dance.

NOTE: May I add the note that Dr. Brown's students dance very well. I have taken a couple of sets of my dancers out to join with them. I learned the sign calls quickly--they are so obvious--and called the dances for them entirely by the motion of my hands. It delighted me to see how well the mixed group, or either group separately, responded to my entirely silent call. It was good fun.
LLOYD SHAW

BELL BOTTOM TROUSERS

V. J. Tiger wrote that the dances given in our last issue were like the ones that were popular in his section when the girls wore hobble skirts--he suggested that his kids would walk out on them. As a sample of what his dancers like to do, he sends this.

INTRO: All join hands and hands around
Half way around, the other way back.
Swing your corner lady
Then go home and swing your own
Put your arm around her waist
And promenade her to your place

FIGURE: First couple separate, around the set you do
You separate the opposite and pass right thru
Swing her in the center, don't kill the little dear
(Six hands around meanwhile)
And you better take her home while you're still in second gear
Allemande left, while your sailor's out to sea
Now all swing your partners, how happy we will be
With your bell bottom trousers, coats of Navy blue
Swing her in the riggin' like your daddy used to do.
Allemande your corner, the lady on your left
Right hand to your partner and grand right and left.

Repeat for other couples. (Tiger is from Bernardsville, N. J.)

DANCES OF OUR PIONEERS, Grace L. Ryan. Not the best, but No. 2. Don't know why we don't sell more. It's good. \$ 2.00

For Sale!

LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. We continue to recommend this because we make a profit,

FOLK DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox \$ 2.50
THE SINGING CALLER, Ann H. Chase \$ 1.50

because he's our columnist and because it's good. On cards \$ 1.00
COWBOY DANCES, Lloyd Shaw, the best \$4.00

To be continued, Pg.5

In this issue I am going to give you my opinion, based on many years of experience I am going to talk about the music. You as a caller are vitally interested in that.

I will give you what I consider the best tunes for all changes considered as a whole. Remember this, so there will not be an argument, I am not talking about special dances such as Pop Goes the Weasel, Captain Jinks or Weaveley Wheat. These were called "Play Party Dances" in my time and we used to sing in place of having some one play because the old folks said it was a sin to have a fiddle.

Here is my list: Arkansas Traveller, Buffalo Gals, College Hornpipe, Cotton Eyed Joe, Flop Eared Mule, Fisher's Hornpipe, Girl I Left Behind Me, Hell Among the Yearlings, Haste to the Wedding, Irish Washerwoman, Leather Breeches, Sallie Goodin', Money Musk, Mississippi Sawyer, Waggoner, Soldiers Joy, and like Tennyson's brook, you might go on forever.

My reason for picking this list is: First, I have found it best adapted to most of the calls; Second, this is the list that was generally requested on my programmes during my seventeen years on the Radio (Foster's Old Time Fiddlers).

Advertising an old time dance, or a barn dance, or whatever you might call it, and then dragging in two or three, and many times only one square dance during the evening, and hiring an orchestra that

could not play a square dance on a bet, is not the way to popularize this enjoyable pastime. Here in the West, that is done to such an extent that many of the dancers get the mistaken idea that such is the proper way to do it.

I have never yet been able to find an orchestra that could play real good popular music, and then change and play real good old time music.

In the first place, if it is an old time orchestra, they will have mostly string instruments, and popular music falls flat when thus played. On the other hand, if it is a popular orchestra, they do not have the instruments, or the tempo, to do a satisfactory job with the square dance.

As a caller, I would much rather have a piano alone, if it was properly played, than to have a five or six piece popular band that had horns and drums and what have you. When I was on the radio for many years, I always used the old fiddle which I played myself, and then the guitar, the banjo, base fiddle, and sometimes the piano or the mandolin. Most generally we did not use the piano at all but quite often we had a first and second fiddle.

Remember, this is just my opinion, based on my own experience, you have a right to yours, and it may be even a lot better than mine.

JITTERBUG WALTZ

Gerda was born in Austria. That perhaps explains why she likes to waltz. I like to figure out new and different ways of doing things. Besides, Gerda is so small that it is dangerous to waltz with her in the ordinary way. These reasons may explain why we collaborated on a new waltz dance. It might have remained peculiarly our own, but we saw other couples at the University of Pennsylvania doing it and I suggested that we better hurry and get ourselves on record as the inventors of it while our claim would still be recognized.

It consists of variations of the open waltz and has been referred to as the Jitterbug Waltz. Perhaps that is the reason that it is better done to a fast Viennese waltz rather than a slower American one. So far we have developed three types of figures.

1. Gent's left and lady's right hands joined. This can be used as a break from the closed waltz. Turn the lady clockwise under your arms so that you are now at arms' length. Step toward each other (3 beats); step from each other (3 beats) step toward each other again and the girl turns clockwise under your raised arms (6 beats). The figure is similar to that in the Spanish Waltz except that different hands are joined and it is not necessary that you have changed places when you complete the figure. After I have done this several times, I am generally possessed of a desire to turn under our arms at the same time she does. This I

do and find myself in the easiest position to go into a closed waltz again.

2. Both hands joined. Swing both hands to the right of the gentleman (3 beats); then to the left (3 beats); right (3 beats); continue doing this until you get up enough nerve and then bring them right over your heads turning under in a double dishrag (3 beats). If there is too much disparity in your heights, you better release one hand while going under.

3. Gent's right and lady's left hand joined. This group of figures started with the open waltz as used in the Waltz Quadrille and has accumulated more figures as it went along. Since the proper place of the lady in a folk dance is on the gentleman's right, it is correct that this group have more figures. Partners use opposite feet and I have designated them outside and inside.

For the straight open waltz step outside on the last beat of the first measure, then step inside (1), bring outside up to and behind inside (2), step inside (3); step outside (1), bring inside up to and behind outside (2), step outside (3); etc. You're right, it is nothing but the regular waltz step done with partners facing in the same direction instead of toward each other. You will note that in doing it you will alternately face slightly toward and slightly away from your partner. This will naturally lead to swinging your inside arms.

Continued page 5.

THE DANCE CONTEST

OLD McDONALD HAD A FARE

by Hester Johnson, New York City

Far be it from your editor to criticize a contest dance, especially when it won by such a large margin as 10 to 6 at Squares and Rounds, and 4 1/2 to 5 at the Carden YMCA, but for good dancing, let me advise you that this dance does not fit the tune. There is not enough time in OLD McDONALD to do the figures. The second time I called it, I did not use that music. However, the figures seem to be fun, witness the vote. Florence Blume of East Orange chose the contesting dances.

All entries in this contest should be on white paper 8 1/2"x11" which should not bear your name. Put that in a covering letter. The prize is your choice of a year's subscription for yourself, or another, or a pack of Foster's Calling Cards. Editors reserve the right to enter their own dances.

Old McDonald held a dance¹
Swing that lady round
And at that dance he do-si-dood²
Swing that lady round
With a do-si-do here
And a do-si-do there³
And here a do, there a si
Everywhere a do-si-do

Old McDonald held a dance¹
Swing that lady round
And there he did a right hand turn²
Swing that lady round
With a right turn here⁴
And a right turn there
Here a right, there a turn
Everywhere a right turn,
And a do-si-do here³
And a do-si-do there
Here a do-, there a si
Everywhere a do-si-do

Old McDonald held a dance¹
Swing that lady round
And there he did a left hand turn²
Swing that lady round
With a left turn here⁵
And a left turn there
Here a left, there a turn
Everywhere a left turn
And a right turn here⁴
And a right turn there
Here a right, there a turn
Everywhere a right turn
And a do-si-do here³
And a do-si-do there
Here a do, there a si
Everywhere a do-si-do*

1. Circle left
2. Circle back
3. Each gentleman do-si-dos, first with his partner and then with his corner
4. Each gentleman turns his partner with the right hand and then turns his corner with the right hand.
5. Each gentleman turns his partner with his left hand and then turns his corner with the left hand.

* And so on down thru balance, elbow swing, double dishrag, turn singly, swing, and any others you can think of, always repeating the other figures.

Note: This is very fast. Also the call comes while the dancers are still circling back. This is convenient so as to give them a long advance notice of what they are going to do.

* man's left and gal's right as outside. Face partner but continue hands joined as directed. Step outside and swing inside over it (3 beats), step inside and swing outside over it (3 beats), step outside and with the same motion as for the first step swing yourself around, boy counter-clockwise, girl clockwise, breaking hands, and back to facing your partner again (6 beats). Twice is enough for this figure. It becomes very monotonous.

Our last step was not adapted from anywhere, as far as I know. It is our own invention and mostly Gerda's. You may, however, find its counterpart in ballet somewhere, and Gerda is the only one I've seen do it properly (and I've watched myself). It starts like the previous one with step outside, swing inside (3 beats); step inside, swing outside (3 beats); then take short running steps outside (1), inside (2), outside (3) and taking off from the inside foot (1) give a short leap into the air, click your heels together in time with the music (2) and come down again (3). Keep your knees straight during the jump and face your partner.

ADDRESS COLUMN

Drop a line to Bill Stecker, 1510 Darby Road, Havertown, Pa., an enthusiastic dancer and leader at the U of P until he laid him on his back. He's there for some time and letters will amuse him.

Any one else who wants letters from square dancers over the country, let us know and we'll publish your address in this column.

FOR SALE

Those listed on Page 3 are prepaid, for these add 10¢ packing and mailing, unless ordered with one of the others: HEEL AND TOE OR A DO-SI-DO, Grace H. Johnson, \$.75. THE AMERICAN SQUARE DANCE, Margot Mayo, \$.50. WESTERN SQUIRE DANCES, Ralph McNair, \$1.00

Good if you could remember the rhyme of other music

THE MAGAZINE from pg. 1
information of which you think others would like to know, let us have an account of it and we'll publish it when space permits.

Remember, we are always open to suggestion, and we will always send a complimentary copy to any one whose name and address reaches us as being interested in square dancing. Drop us a few addresses and do us and your friends a favor.

The feature article in our next issue will be a creation of your editor's recounting his search for the swingiest dance. If nothing else, it will bring you instructions in how to do four dances. Oct

JITTERBUG WALTZ from pg. 3

Our next step was adapted from the Hambo. For convenience, I shall continue to refer to the lady's left and man's right foot as inside and the

WHERE TO DANCE

Compiled by Charles VanGelder and intended as a supplement to our October, 1945 list. These are hearsay and we cannot guarantee them. However, kindly send in your list for publication. We and your fellow dancers will thank you.

CENTRAL JERSEY

NEW YORK AND NORTH JERSEY

Wednesdays

Morrisville, Pa. Community House, Penna Ave & Palmer St. sq & rd, Dan Wing.

Thursdays

Princeton, N. J. Elementary School, Nassau St., fk & sq.

Saturdays

Hightstown, N.J., Country Club, Peg Hoover, 74¢

Trenton, N. J. YWCA, 140 E. Hanover St. 1st & 3rd. 40¢

Sundays

Trenton, N.J. Play Co-op, 150 Barrick Ave. 2d & 4th, Private

PHILA. & SOUTH JERSEY

3rd Tuesday, Church of the Atonement, 47th and Kingsessing

14 Feb. Christ Church, 2nd above Market

Saturdays, Camden YMCA, 614 Federal St. Charles Thomas.

DELAWARE

Saturdays, between Felton & Harrington, Jones Dance Hall, Route 13, sq & r.

CHICAGO

Monday, Odd Fellow's Temple 6318, Yale Ave Beginners,

Wednesday, Welles Park

Saturday, Odd Fellow's Temple, 6318 Yale Ave. sq & r. Roy Hauser.

This is all we have info about, but we know they also dance at the International House, Central YMCA and at many of the parks.

Sundays

South Amboy, N.J. Club Moonglow, Route 4 W. Cook

Brooklyn, N.Y. Girls Club Federation, 174

Prospect Pl, 2d & 4th Piute Pete sq & fk

YMHA, 92nd & Lexington, Dick Krause fk

So. Somerville, N. J., Three Towers,

Route 31, Pop Stout

Mondays

Sunnyside L.I., Woodside-Sunnyside Com-

munity Center, Greenpoint Ave, sq & fk

Piute Pete

Tuesdays

Walden, N. Y. Fearless Hook & Ladder Fire-

house, sq & r, Ray Bruyn 2nd

NYC E.47th St near 2nd Ave YMCA, L. Cairns

Wednesdays

Passaic NJ, YMCA 45 River Drive, R. LaFarge

Plainfield, NJ, Jefferson School, Pop Stout

Mt. Hope, NY, Otisville Grange Hall,

sq & r, Ray Bruyn, 2nd & 4th

Little Britain, NY, Grance Hall, ditto.

Thursdays

Bainville, NY, Grange Hall, sq & r, Ray

Bruyn, 3rd

Queen's College Sq. Dance Group, W. Cairns

Fridays

NYC Amer. Sq. D. Group, 1657 Bdway,

Margot Mayo. Private

NYC, Folk Play Group, 13 Astor Pl. 7th

Fl, sq & fk, Piute Pete

Clifton NJ Schweisguth's Grove, Broad St

Chuck Zintel

Troy Hills, NJ, Morris Grange Hall,

Plainfield, N.J., Redman's Hall, sq & r

Montgomery, NY, Grange Hall. Ray Bruyn 1st

Cronamer Valley NY, Firehall " " 2nd

Hamptonberg NY, Grange Hall " " 3rd

Flanders, NJ, Grange Community Hall,

V.J. Tiger, 1st & 4th.

Pottersville NJ, Community House, V. J.

Tiger, 3rd

Whitehouse, NJ, Whitehouse Firehouse, sq

& r, Ed Porter.

Saturdays

Totowa, N. J., No. 1 Volunteer Fire Hall

Ridgefield Conn, Al Broadhurst

Cronamer Valley NY, Firehouse last

Middletown NY, American Legion Hall. Gar-

rett Vanderschaft sq & r

Gardiner NY, Freer's Hotel, sq & r

Paterson NJ, Moose Hall 198 Ellison St.

Mendham NJ, Fastime Club, V.J. Tiger,

1st & 3rd

NYC Am. Sq. D. Gp. 1657 Broadway 2nd & 4

Sparkill NY. Legion Hall. sq & r.

***** In that Russian town of Yalta, I danced an astonishing sort of dance an hour long and one I had not heard of before, with a very pretty girl, and we talked incessantly, and laughed exhaustingly, and neither one ever knew what the other was driving at. But it was splendid. There were twenty people in the set, and the dance was very lively and complicated. It was complicated enough without me--with me it was more so. I threw in a figure now and then that surprised those Russians. Mark Twain: THE INNOCENTS ABROAD. That's the way folk dancing should be done in my estimation. Oct. *****

LEARN TO CALL

Foster's Calling Cards will help you.

One call per card

Hold them in your hand while calling

\$ 1.00

We sell 'em.

PUT ON YOUR OLD GREY BONNET

Eight hands around etc.

Head couple lead to the right, and swing your opposite lady,

While I hitch old Dobbin to the shay.

Now you pass right thru and swing with that girl behind you

In that good old fashioned way.

Lead to the next &c.

Now it's allemande left your corner, right hand to your partner

Grand right and left so they say

And when you meet your honey, you promenade her home

In that good ole fashion' way.

2nd, 3rd & 4th couples, ditto:

Reported by Doug Durant, Jr.

SWING YOUR LADIES, Compiled by Edith M. Gates. \$.35, add 10¢ postage and handling.

SWING YOUR LADIES isn't our usual type of dance book. Instead, it is a compilation of letters from various dance groups, mostly Y.W.C.A., all over the country. The title is a bit misleading, because there are no dances in it. To be perfectly honest with you, and the boss says I must, I wasn't too impressed with the booklet. I can see, however, how it might be of some aid to those of you who are just organizing dance groups. It deals mainly with the problems, and their solutions, which are encountered when trying to organize your own groups. As it says, "Live and learn! But some of the learning can be done as the result of someone else's living. A country dance project, sheer fun though it is, is not 'all this and heaven, too,' There will be snags, there will be embarrassing moments, there will be emergencies." Don't we know it. As I implied, I'm not too keen about this booklet, but maybe you can derive some benefit from it.

Douglas Durant, Jr.

<p>We want some local representatives thru the country. There is no pay attached. Perhaps a little publicity will reward your efforts, but otherwise there is no remuneration for the hours of back-breaking toil you will be expected to give every year or so. If you are interested, drop me a line and we will give you your first assignment and see if you survive.</p>	<p>Rayburn's OZARK GUIDE is just that \$1.00 per year Lonsdale, Arkansas</p>	<p>35¢ per copy ***** If you can't afford AMERICAN SQUARES, enter a dance in the Original Dance Contest and perhaps you'll win a subscription.</p>
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COMMUNITY

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