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HILLTOP LODGE, BLOOMFIELD, N. J.

Last summer John Zebrick told me that his favorite square dance was at Hilltop Lodge. So I was glad when an opportunity came 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 evening. At that he has to cut down the 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 fourth. The chorus comes when the second 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 Hilltop is the oldest now square dance in North Jersey, dating from 1921 or thereabouts. Charlie himself came from Pennsylvania and 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. After 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 don'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 many.

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

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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 month. 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.

We need two things. One, we need some more dances; so will you send us some that are popular in your district? Two, we need more subscribers; so will you send us the names and addresses of some of your friends who might be interested and we'll send them complimentary copies.

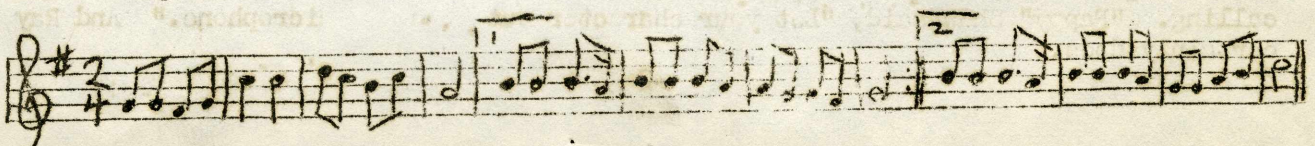
Remember this is your magazine and we welcome your comment, suggestions and articles.

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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 cash 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 MacLeod 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 entry blanks write Paul Hunt, 136 Emery St. Hempstead, N. Y.

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When C. D. Foster was East, he autographed a number of packs of his calling cards. Order now at the usual price of \$1 per pack as far as they will go. None sent out on the combination offer.





After trappin' 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 places where we could see real old time dancing in the "raw". There was no preparation, no special crowd. We saw them just as they are danced every night in the year.

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 drums 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 attendance and the crowd was mixed. It was a conglomeration of every walk in life. We talked to girls who were clerks, hashers, bar maids, housewives and what have you. The men were bankers, hod carriers, taxi drivers, painters, carpenters and general roustabouts; all met together 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 sometimes branched out on numbers that were popular a few years back. They played a fox trot about every fourth number. They had two fiddles, a guitar, drums and piano. The dance started at 8:30 and at nine they had a square dance and then round dances until ten, then another square dance and then off at 11:45.

What might have surprised many of you was the tempo 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 piano, 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 guitar.

Don't you worry. If you have an orchestra that can play Turkey in the Straw, Arkansaw Traveller and The Girl I Left Behind Me and a few tunes like those, that is enough. You will get by. You can call many changes to any of them. WAIT A MINUTE. 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 dances 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 accidentally get together to dance. That is what we have in Denver.

There is a half way where we can meet and all dance together. Come out and see us some time and we will show you..

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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 A#1 caller (even better than your editor!) and was escorted to the platform whenever the class was asked to furnish a caller. Invariably 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 promenade 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 much to the effect of his calling. "Pappy" Shaw said, "Let your character out on the microphone." And Ray certainly does.



THE BLACKHAWK WALTZ

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 Blackhawk 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 Miss Fanchion 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 most popular couple dances done here in Denver. It is requested at every square dance, and certainly no "Waltz Night" would be complete without it.

The music used is The Blackhawk Waltz written by Mary 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 G. I. 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 entire 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.

- Measure 1 Rock. The gentleman rocks forward on his left foot. The lady rocks backward on her right foot. This position is held for the three counts of the measure.
- Measure 2 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 measure.
- Measures 3 and 4 The couple waltzes six regular waltz steps. The gentleman starts these waltz steps forward, on his left foot.
- Measures 5 thru 16 The forward rock, the backward rock, and the six waltz steps, as described for measures 1 thru 4, are repeated in sequence three more times.
- Measure 17 The gentleman crosses his left foot in front of the right, putting his weight on his left foot. At the same time the lady crosses her right foot in front of the left, putting her weight on her right foot. This 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 18 The gentleman 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 gentleman pivots slightly on the ball of his left foot, and the lady pivots slightly on the ball of her right foot, as the cross-over step is taken. This step takes three counts of the measure.
- Measure 19 On count one of the measure, the gentleman crosses his left foot in front of his right, putting his weight on his left foot. At the same time, the lady crosses her right foot over the left, putting her weight on her right foot. On count two of the measure, the gentleman 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.
- Measure 20 The gentleman points his right foot to the right, keeping his weight on his left foot. The lady makes a similar step with her left foot.
- Measure 21 The gentleman crosses his right foot over the left, putting his weight on 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 measure 18.
- Measure 22 The gentleman crosses his left foot over his right, putting his weight on his 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.
- Measure 23 On count one of the measure, the gentleman crosses his right foot over his left, putting his weight on the right foot. At the same time the lady crosses her left foot over her right, putting her weight on her left foot.



THE BLACKHAWK WALTZ (Continued)

Measure 23 (cont.) On count two of the measure the gentleman steps to the side with his left foot, putting his weight on his left foot. The lady makes the same step with her right foot.  
 On count three of the measure the gentleman 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 24 The gentleman points his left foot to the left, keeping his weight on his right foot. The lady takes a similar step with her right foot.

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

Measures 29 thru 32 Repeat the steps as described for measures 21, 22, 23 and 24.

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DISC Album #630 SQUARE DANCES WITH CALLS. Ralph Page, Caller, and his New England Orchestra. My first annoyance at the loud representation of square dances on the cover. Maybe Mr. Page's square dancers look like that, tho I doubt it, Mine don't. My second impression was professional jealousy that Michael Hermann, the foreign folk dance expert wrote the explanations and got publicity for his magazine.

RECORDS

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 HIDDLE. 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 huddle

5035A DISGUSTED BRIDES. Pretty 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 LADIES' WHIRLIGIG. I think I like this best. In my book it is "Lady Turns 'Em" There is one place where the call is inadequate to describe the action. All are promenading and he calls to swap ladies without saying with whom to swap.

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

Do not let 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. SQUARE DANCES WITHOUT CALLS. Paul Hunt and his Rock Candy Mountaineers. We 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 collector of my amplifier on them they will be better. I hope so.

5038A RAK S OF FALLOW. This doesn't sound like the Rakes of Fallow I know. One of the runs is swallowed as the accordeon drounds out the fiddle.

5036B RIG A JIG JIG. A fine recording.

5039A GOLDEN 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 music expert) leaving the melody to the accordeon. This is a little disconcerting when singing the call.

5039B LITTLE BROWN JUG. This seems a good time to mention that the music starts at the very beginning of the grooves. This is surprizing and a little annoying on the first time thru as you must 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 SOLDIERS JOY. This is not up to Woodhall's famous recording. There is not enough bass.

5040B LA PLIGHTER'S HORNPIPE. 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 HOME RECORDINGS. We take pleasure in offering these for sale thru AMERICAN SQUARES, but we take pride in telling you what we think of them.

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

MY LOVE IS BUT A LASSIE O. The bass does not come in loud enough. I'd like to use these for a dance before giving a considered opinion.

<p>FOSTER'S CALLING CARDS                  One dance on each card for ease in handling.                  25 Dances                  10 cards with general instructions                  \$ 1.00</p>	<p>DOES YOUR CLUB NEED MONEY?                  Sell subscriptions to AMERICAN SQUARES                  Write for terms</p>
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Mississippi Sawyer

Part 1

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Pigtown Fling

The Girl I Left Behind Me

Foxes Reel

Golden Slippers

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Raggody Ann

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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 obtained will crop out all over the paper for the next few years, but you will find no issue devoted to it.

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.

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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 to us. I 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 go<sup>1</sup>

The two gents loop with a do-si-do

Forward again and double under.<sup>2</sup>

(Repeat the last three lines thrice more.

(You then get your partner back, and

(Allemande left, grand right and left

(Or whatever chorus you 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. The gents pass left shoulders and the left gals 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 advancing 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, G1, 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 them. They then turn right and B2 & G2 and B4 & G4 turn left. G1 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.

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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, Eureka Springs, Arkansas is a 100-page magazine of the Ozarks for sportsmen, homeseekers, folklorists, etc.

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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 piano, violin and guitar. He has the usual notes for callers 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 Miss,
- "12. Then everybody swing your own  
And give them a great big kiss
- "13. Note: keep swinging."

Doug Durant, Jr.

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BOOKS FOR SALE

Postpaid	10¢ per package for handling
✓ COWBOY DANCES, Lloyd Shaw. The best on the market covering from beginners to experts. 76 squares \$4.00	SWINGO, Rod LaFarge. 20 singing calls for advanced dancer. Now in second edition within a year \$1.00
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✓ SQUARE DANCES, Ed Durlacher. 12 dances covering a wide range of American folk dancing with music. \$1.00	✓ THE AMERICAN SQUARE DANCE, Margot May. 111 pages of figures, calls, dances and instructions. 50¢
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 cast a cut suitable for your poster. The picture is by Jean Wright and approximately 6 1/2" x 11". 60¢	
BACK NUMBERS: We have slightly used copies (returned in the mails) of all of the back issues of AMERICAN SQUARES except Vol. 1, No. 1. As is 10¢ ea.	

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