



AMERICAN SQUARES



[FIRST PRINTED ISSUE]

A New Era in American Squares

ALL of us have looked forward to the time when AMERICAN SQUARES could be printed. As the trade organ of such an up-and-coming business and recreation as square dancing, it should be an attractive magazine.

Now we're printed. We've reached that milestone. Where do we go from here?

Up to now AMERICAN SQUARES has been a square-dancers' magazine. The only reason anyone would put up with the unproofread, poorly cut, sloppily mimeographed batch of notes that came through the mail was because that person was interested in the information it brought. We are glad that enough people were interested so that we have grown to



Charles Thomas

our present status. However, the time when I used to eke out my mimeograph ink with four-hour enamel and supply our missing mimeograph paper with lined legal sheets has passed.

Now that we are printed, we have another job on our hands. We shall no longer be a disgrace to a living-room table. We hope that, instead, we shall be an invitation to someone who doesn't yet know the joys of square dancing to learn. We hope to place ourselves in libraries and schools all over the country, as an invitation to strangers to learn what square dancing is all about.

We must be good enough to merit their attention. While square dancing has grown enormously, we have barely scratched the surface of the population as a whole. People still

think of our favorite recreation as a curiosity, and still write articles for national magazines trying to explain it.

We must share our ideas. Up to now AMERICAN SQUARES has been a medium whereby we shared them with each other. Now we hope to be a medium for sharing them with the country at large.

How can we persuade more people that square dancing is fun? Grab your pen and let us have your ideas. On the other hand, if you have questions, let us have them too. Somebody may be able to answer them. Only by working together can we make progress. AMERICAN SQUARES must be the communication wire that binds us together and also a lasso to the outside to pull others in.

Monadnock Folkways School

By Frank and Julia Lyman

IF you want to spend a vacation in the beautiful hills of New Hampshire, and folk dance from morning, way into the night, you can do no better than to go to Peterborough, and to Gene Gowing's and Ralph Page's Monadnock Summer School. Even if you are not folk dance addicts as we are, there are many things to lure you to Peterborough for a vacation.

Monadnock Folkways was revived this summer after having been suspended during the recent hostilities. The aims of the school were to promote interest in folk dancing, develop instructors and callers, and to provide a relaxing good time for all. In this Gene and Ralph succeeded admirably.

Already many of the students who had never before taught, have been placed in well paying jobs, teaching folk dancing. Some have started groups of their own, and others returned to their groups with new material. One girl is spreading the "good word" in Japan where her husband is stationed. But most of us were just ordinary dancers who took the class for the enjoyment we obtained from it.

Classes began at 9:30 sharp with Gene Gowing instructing in English Country Dances. Gene is probably the country's leading authority in this type of dance, having studied many times in England under the late Cecil Sharp, the great British dancing authority. In instructing the English dances, Gene traced the derivation of many of our popular New England dances, later taught by Ralph Page.

Mid-morning was lecture period. And here we were indeed fortunate to hear talks by authorities, not only on dancing, but on the lore and history of the Monadnock region; the Mac Dowell colony of artists, composers, and authors; books; and many other interesting subjects. Of course Gene and Ralph spoke on folk dances and folk songs.

One of the high spots of the school was the talk by Mr. Benjamin B. Lovett, who for many years was caller for Henry Ford. Mr. Lovett compiled that classic of folk dancing, "Good Morning", with which you are all familiar. After speaking on his dancing experiences, Mr. Lovett and his wife, who has a wonderful sense of humor and is an excellent dancer, led us in several dances.

Mr. Lovett places a great emphasis on the training of social mannerisms and what we call "detail" in dancing. He expects each of his dancers to be perfectionists, pays a lot of attention to heel clicking, the way hands are held, etc. He allows four measures for "address partners", while most of us allow just two. Mr. Lovett describes the correct way to address your partner like this: Face your partner, step to the left and close with your right, clicking your heel and then bowing from the waist, with the arms hanging loosely at the sides. The lady, of course, does not click heels, and bows slightly.

This consideration to detail is important for those who want to

perfect their dancing and for demonstration purposes, but most of us felt that beginners would lose interest too quickly. Mr. Lovett explained that Henry Ford was just as interested in teaching social mannerisms to young people as teaching them how to dance. He feels that all of us should learn these mannerisms before becoming square dancers.

Mr. and Mrs. Lovett led us through the Oriental Lancers to illustrate

his points:

his points:			
	Figure I		
	Address partners, address corners,	4	bars
	Forward again and turn your opposite.	4	"
	Head couples lead forward and the first couple		
	promenades through,	4	"
	Head couples lead back and third couple		
	promenades back.	4	"
	Balance corners all and turn your partner.	4	"
This is then	repeated as above for the side couples.		
	Figure II		
	Head couples lead forward and back,	4	"
	Turn ladies to center (heads only) back to back,	4	,,
	Chasse to right, chasse to left,	4	"
	Turn partners into place.	4	,,
	Side couples divide to head couples, (forming		
	two lines) forward and back,	4	**
	Turn your partner to place.	4	"
Sides repea	t the same.		
	Figure III		
	Head couples lead forward and back,	4	"
	Forward again and address, and back to places.	4	"
	Head couples ladies chain.	8	**
Sides repea	t the same.	16	**
	Join hands, forward and back,	4	"
	Forwad again and address your opposite.	4	"
	Four ladies grand chain and to places.	8	"
	Figure IV		
	Head couples lead to right and address that couples,	4	**
	Lead to the left and address that couple,	4	"
	Lead to places and all address partners.	8	"
	Head couples right and left through and back.	8	"
Side couples	s repeat the same.		
	Figure V		
	Address partners and grand right and left, (half way)	8	**
	Address your partner and grand right and left. (to pla	ace	es)
	Head couple promenades the inside ring to place and f	ac	es
	out,	4	,,
	Side couples lead in line, (line of four couples facing	01	ıt)
		4	"
	All chasse right, balance forward and back,	4	"
	All chasse left, balance forward and back,	4	"
	March, (Ladies to left, gents to right, around the sq	ua	re,
	Continued on p		
4			

III—16

Happy Square Dance Club Picnic

By Charles Thomas, Editor

I T was a nice trip to Bethlehem, Pa., in spite of the Sunday traffic, and when we arrived we were only two callers late.

Ed Porter of Whitehouse, N. J. was about to call as we arrived. He had some trouble getting the microphone adjusted to his height because there didn't seem to be enough stick to it. However, he finally hunched down and called into it "How do you do, everybody, how do you do":

First couple out and how do you do, Circle four hands around and how are you, Swing the opposite girl in blue, Don't forget the one with you, How do you do, everybody, how do you do.

He had a little trouble putting over the North Jersey allemand left, but they were soon left elbow reeling with the corner lady and shouting, "How do ya do!" at a great rate. The next was She'll Be Comin' 'Round the Mountain':

Lead to the right and four around, The ladies do-si-do up and down, And the gents also 'cause they can't say, "No." And right and left and turn 'em around.

He wound up with one of my pet peeves: The Texas Star done to Pony Boy.

Don Conine was next with The Old Apple Tree:

Four gents march around the outside,
As you're marching, you listen to me,
Now you pass your partner, swing the girl beyond her,
In the shade of the old apple tree.
Now all elbow swing on the corner,
And all elbow swing your new partner,
Do-si-do your corner and swing your partner harder,
In the shade of the old apple tree.

The next was The Smooch Dance, which is not a dance at all. It was followed by Ten Little Indians.:

Lead to the right and circle four,
Lead to the next and add two more,
Lead to the next and circle eight,
Round and round till you get straight.
Promenade in single file,
Lady in the lead, Indian style
Turn right back in the same old track.
And swing the lady at your back.

The last part is repeated until we get our partners back and then he gave a step right back and watch her smile before the allemand left, grand right and left.

A picnic lunch, during which the amplifier played recordings, was next on the program with birch beer and other soft drinks supplied by the

5

Happy Square Dance Club. Thanks, fellows. I followed and then John Hedderick of Pompton Lakes, N. J gave us to Pistol Packin' Mama the first prompted dance:

Out to the right and circle four, Gents step back and ladies swing, The ladies step back and the gents swing. On to the next.

He followed with Listen to the Mocking Bird:

First couple promenade the outside, With your partner, in the moonlight, Now swing in the center, six hands around, And let me see you kiss her if you dare.

and with the good old Seven Hands Round to Buffalo Gals:

First lady out to the right hand gent with right hand round,
Back to your partner with the left.
Across the hall with the right hand round,
Left to your partner as you rebound,
Now to the left with the right round,
Back to your partner with the left hand round,
Lady in the center and seven hands round,
Lady fall out and the gent fall in.

Our group enjoyed these calls particularly because we had conceived the idea of dancing in a square of sixteen dancers with four to a side. We had our doubts about being able to do the figures but we worked them all out perfectly though there was no uniformity about them. Some of us did an allemand left as couples, some singly. Some did a basket four for a swing and some did an eight hand turn, but we made out. Probably the fact that we made out at all increased our enjoyment.

"Happy" Weiser, our genial host (I've heard that expression before) called the next two doing Wearing of the Green and a sort of doseydoe to Macnamara's Band:

Lead to the right and circle four,
Circle four around.

Left hand round with the other gal,
And right hand round your own,
The left hand round with the opposite miss,
And right hand round your pal,
Step right up and swing with,
The other fellow's gal,

Swing 'em around—And the orchestra cut the chorus in two. Just before I left, Ed Porter took the stage again with a stool under the mike and supplied me with another pet peeve by crooning Duck for the Oyster to Somebody Stole My Gal. That's not a square dance and can't be made one as the orchestra proved. Duck for the Oyster is an old and previously respected dance. Do we have to sing every call? Must a caller be a crooner too—so few of us can sing. There's such a thing as too much and this and The Texas Star to Pony Boy are it.

To give the devil his due, however, everyone enjoyed the dance and after all, that's what we call for.

CALLER'S CORNER

By C. D. Foster

(Author of Foster's Square Dance Cards)

A S far back into antiquity as History reaches, every dance, whether belonging to civilized or savage nations, was accompanied by music or by rhythmic beats on drums, shells, rattles, sticks or by the clapping of hands.

Frequently the dance was accompanied by chants or songs.

Records show, in a general way, that in the very earliest times, people danced and sang at the same time. Afterwards, some danced while the others sang an accompaniment, and finally, musical instruments took the place of the voice accompaniment.

In an old encyclopedia, we find this statement: "Ultimately the music and the dance separated; the former improving and the latter deteriorating".

A consideration of savage dances as we find them at present, will give us a general idea of dancing before the beginning of civilization.

In all forms of savage dancing, exactness is insisted upon. Each dance has its particular step, and among certain tribes, mistakes on the part of the performers are sometimes punished by death.

In this article, I want to talk about a dance that was invented to cure a disease. Both the dance step and the music itself.

The Tarantella is an Italian dance. From the fifteenth to the seventeenth century, a peculiar nervous disease called Tarantism, existed in Italy, whose only effective cure wass the music of Tarantella. Of the many songs used for this purpose, few exist today, although the dance itself and the accompaning music is still in vogue.

Tarantism was a dancing or leaping mania. It was especially prevalent in Tarantula, Italy. The disease affected all classes, ages and both sexes and was prevalent in Germany to quite an extent during the Middle ages.

The disease was a form of contageous emotional or hypnotic excitation. The victims were supposed to have a passion for bright colors, music and the dance.

The Tarantella tunes as well as the dance were composed for the purpose of curing Tarantism. It is said that it was the best then known for the disease.

Larrupin' Lou Harrington of 1131 Harlem Blvd. in Rockford, Illinois, is mimeographing a monthly news letter about the square dance activities in Northern Illinois. This month he lists a schedule of all dances in that area along with the caller, orchestra, etc., and whether they are open to the public. From what we can see, there is quite a bit of square dancing activity around Rockford.

III-19

RECORD REVIEWS



Signature F-1 Old Fashioned Square Dances (without calls) Riley Shapard with Shorty Long and his Sante Fe Rangers. Another public benefactor gone wrong. We always need square dances without calls and

this is a good slection of tunes, but they are played so fast as to be undancable. They are breakdowns rather than dances. The beat is wonderful, but when I slowed down the turntable of the phonograph so that we could dance to the music, the key dropped to one so low as to be uncomfortable to call to.

1030A Turkey in the Straw. This is an example of an A1 piece spoiled by a metronome beat of 144. But I have heard of people dancing that fast.

1030B Sailors Hornpipe. If you can dance at 152 beats per minute this is a wonderful recording.

1031A The Devils Dream. 156 per minute. I found one good point. When I slowed the turntable down so we could dance to this, the record took five minutes to play thus making it virtually a 12 inch record.

1031B Sheppard's Shottische. This suffers from the same complaint as the square dances. 92. We were able to dance to it, however.

1032A Ta Ra Room De-ay. Very interesting tune. I always thought it was played slower than 152.

1032B Boil Them Cabbage Down. 150.

For the benefit of new readers, a metronome of 128 is fast for eastern dances and 140 is fast for westerners.

Signature S-4 Block Party. Ray Bloch and his orchestra. Although this album contains Arkansas Traveler, Turkey in the Straw, and Polly Wolly Doodle, 'tain't square dance. Plenty of strings, and when they want to they can play square dance rhythm, but they don't want to very often. "Doseydoe with the gent you know," but you couldn't do it to save your neck. They're orchestrated for listening and syncopation, jitterbug and slow fox times are thrown in.—cct.

The World of Fun Series for Folk Games, \$2.00 per record, produced by the Audio-Visual Department of the Methodist Church. Series I and II. These records, prepared by Michael Herman and his Folk Dance Orchestra, are mostly European folk dances, but since two of the records are of American dances, they are reviewed here. No attempt is made to

criticise other than than the American dances, since they are beyond the scope of this magazine.

On the whole, these records are well recorded, however, Series I as a whole is much better than the series II. The records were pregared in the RCA Victor studios in New York, and are recorded on light weight, black, vinylite, 12 inch discs, which are fairly durable. However they do become warped, if not properly cared for. The orchestra consisted of Michael Herman, violin; Walter Andreasen, string bass; and in Series I, Sven Tollefsem, accordion; series II, Walter Erickkson, accordion. All of the records are without calls.

Continued on Page 11

BOOK REVIEWS



Ray Smith's Square Dance Hand Book.
Ray Smith's book presupposes a little square dancing experience in that he omits the usual "helpful hints" and mentions the music as merely "hoe down music." He does, however, have a complete glossary of the terms used in his dances. He gives us a list of openers, fill-ins,

patter, and endings and then sets down the figures with a full explanation of each. In this way you can use a variety of openers, mixers, and endings to change the dance a bit. He lists a figure for "The Girl I Left Behind Me" that is entirely different from the one I've heard here in the East.

"Four young gents, step out to the right. Swing her with your right hand. Swing your partner with your left. And promenade the girl behind you."

This is repeated three times, of course, to return you to your partner. Ray emphasizes the beauty of square dances and tells us to—"Keep your dancing as smooth and graceful as possible—no hopping around, no clowning. Square dancing is meant to be rythmic and the figure symmetrically executed. While you're dancing, bear in mind what your square looks to someone who is ten feet above it."—Doug Durant, Jr.

AMERICAN SQUARES Vol. III No. 3

EDITOR: Charley Thomas, 121 Delaware Street, Woodbury, N. J. MANAGING EDITOR: Frank Lyman, Jr., William Penn College, Oskaloosa, Iowa.

ASSOCIATE EDITORS:

Mark Dannis, 683 Noah Avenue, Akron, 2, Ohio.

Douglas Durant, Jr., 3900 Locust Street, Philadelphia, Penna.

C. D. Foster, Box 540, Denver, 1, Colorado.

Paul Hunt, 136 Emery Street, Hempstead, N. Y.

J. C. Moore, 705 So. Oakland Blvd., Fort Worth, 3, Texas.

Elsie Morris, 117 No. Tacoma, Ave., Tacoma, Wash.

Ralph A. Piper, Dept. of Physical Ed., U. of Minn., Minneapolis, Minn. AMERICAN SQUARES is printed by the William Penn College Press, Oskaloosa, Iowa. Subscription: 12 issues (one year) \$1.00, single copies, 10 cents each. Back copies 15 cents each.

Send in your articles, dances, notes and comments for publication.

ROSIN THE BOW

Folk Dance Magazine
Extraordinary
Rod LaFarge, 115 Cliff Stree t
Haledon, N. J.
10 issues per year \$1.50

LEARN TO DANCE THE FOSTER WAY

by C. D. Foster
On cards for ease in handling
Parts I and II (specify which)
\$1.00

(continued from page 4)

passing as the head and ending up in two lines i	faci	ng
each other on the opposite sides of the square)	8	bars
Forward and back,	4	"
Turn partner to place.	4	22
All forward and back,	4	**
Forward again and address partners,	4	"
Promenade off	8	,,,

A description of the Lancer's is given in Ford's book, and records either with or without calls may be had from the same source.

We all enjoyed our contact with Mr. Lovett, although most of us felt that his attention to detail would take much of the fun out of dancing for the casual dancer. (To be continued next month)

DANCES CONTRIBUTED

DUCK FOR THE OYSTER

First couple rip and snort,
Tie 'em in a knot and cut 'em short,
Home you go and lead to the right,
Circle half way around.
Duck for the oyster, duck way down,
Grab that hoe and dig for the clam,
Now pack them all in a sardine can,
And dive right through to the Happy Land.
Duck to the next and circle half way round etc.

Lou Harrington, Rockford, Ill.

Larrupin' Lou Harrington also recommends the following as a warmer upper:

All join hands and first couple rip and snort, Tie 'em in a knot and cut 'em off short. Then rip and snort as we did before, Down the center and cut off four. Then rip and snort as we always do, Down the center and cut off two.

Everybody wring the dishrag. (Everybody joins hands with their partner and without letting go turn twice under their own arms)

Tiny Clark, formerly caller at the Village Barn and now at the Iceland Restaurant in New York, was married October 17 and expects to make his home in Greenwich, Conn. Tiny made the Asch Album of square dances with Mr. and Mrs. Siller. He also has a group at the Y.W.C.A. in Greenwich.

Square, or folk games, as it must be called in some schools, is raging at William Penn College, Oskaloosa, Iowa. Most of the college enrollment are enthusiasts. AMERICAN SQUARES is now being printed at this school.

Continued from page 9

In most square dance groups, American dances are alternated with some form of couple dance, and the records in both series, among which are some excellent waltzes, polkas, and schottisches, will be found good for this purpose. Recommeded for all groups.

Series I

M101 Cshebogar (Hungarian) M102 Galway Piper (Irish)

Kalvelis (Lithuanian) Come, Let Us Be Joyful

Hol-di-ri-di-a (Swiss) (German)

Seven Steps (Austrian) Danish Schottische

Lith Washawarana (Danish)

Irish Washerwoman (American)

Ace of Diamonds (Danish)

The bookletthataccompanies these records gives suggestions as to how the records may be used, as well as descriptions of the dances usually done to that music. Both the Square dances are well recorded, but lack the background that a larger orchestra could produce.

Series II M105 Weaving (Danish) M104 Camptown Races Troika (Russian) (American) Spanish Circle (Spanish) Chimes of Dunkirk Pop Goes The Weasel (Belgian) (American) M106 Trallen (Danish) Silician Circle (American) La Raspa (Mexican) Red River Valley Green Sleeves (English) Triv To Helsinki (Finnish) (American)

Series II is definitely poorly recorded. Camptown Races is passable, but uses about 10 inches of the record, and but about 2 inches is left for Pop goes the Weasel. The latter is the poorest of the series, and has little value for square dancing. Red River Valley and the Silician Circle are both passable. The text includes directions for all of these dances.

A few words in closing on some of the other dances. The Spansih Circle is an excellent circle waltz, and the dance fairly well recorded. The Danish Schottische, the Ace Of Diamonds and the Austrian Seven Steps are heartily recommended as excellent dances for your group. The Methodist Church has gone far in giving us this selection of dances, or folk games as they call them, many of which have never before been recorded.

MONADNOCK REGION SQUARE DANCE FESTIVAL

Ralph Pare writes that the Monadnock Region Square Dance Festival held in Walpole, New Hampshire, was a great success. Groups from Troy, Marlboro, Francestown and Dublin demonstrated to a crowd of more than 500 people.

Ralph is a firm believer in audience participation, so the program was arranged so that there was plenty of time for general dancing. This contributed to the success of the affair. This might be a good fact for those of you who are planning festivals of your own to keep in mind.

The New England Folk Festival is to be held November 15 and 16 in Boston, and many of the dancers from the above festival will be dancing. If any of you are New England way, don't miss the festival.

III-23

LETTERS TO THE EDITOR

DEAR EDITOR,

I was more than casually interested in your Editorial "Mixing Dances". I wonder if you wrote it with "tongue in cheek".

Ninety percent of my knowledge of operating a square dance has come, not from books, but from the "field of battle" as a caller right up on the front firing line, and much of it during four and a half years of war, with up to 5,000 soldiers from 48 states—and some 20 groups in, and within 100 miles of, Rockford. Still, maybe I'm wrong.

You say "Here's my reason—What are yours?" First let me ask,—
1. Are you talking about Square Dances—so advertised and so under-

stood by those who attend?

2. Or are you talking about "a dance"—"somebody" promoted and hired you to come and call "a few squares"?

3. Or were the dancers told after they (and you) got there— "Now folks, tonight is Square Dance Night, etc., or vice versa " Our dance this evening, instead of our regular Square Dance, will be 50—50 with ballroom dancing."?

It seems to me these questions pose their own answers, and in like manner, if you're working on a "professional dance" the management will tell you what you are to do, and neither the management nor the dancers will permit much variation from the accepted programs. It is my conviction that adherents to the enthusiasms of square dancing are not gained at "professional dance halls". In fact I believe it tends to put square dancing in disrepute.

As this is written, October 20th, I have booked 5 nights this week—5 next week, and 4 each week for November. I've taken every one of these jobs as a Square Dance Caller, and these people know I'm going there to call Square Dances—And frankly, if it were not so, I would not go, and I tell them so. I also tell them that I will provide Waltzes, Schottisches, Polkas, Varsouvienne, Gavotte, Herr Schmidt, and other old-time dances, if they wish them.

There is still a point that neither of us have mentioned; namely, the music.

My impression is that most good ballroom dance orchestras neither desire nor actually know how to play, properly, ol' time square dance music.

I suspect, too, that most fairly good ballroom dancers would be cool toward the foxtrots offered by a "fiddler" and "gittar" player.

Mr. Editor, I'll wager you a \$1 pair of sox you will not find ten experienced callers out of a hundred who like to mix modern with squares—(I won't)—and much as I admire Square Dancing, I do not believe I have a right to go to a public dance and try to jam some squares down their throats, because a complaisant manager listens to 8 or 10 square dance fanatics (like me) yell for their favorite caller to get up and "call a couple" (make a monkey of oneself is what it is.) One may get away with one or two dances, but no more, if the general crowd are not square dancers.

III-24

As Square Dance Callers-let's stick to our jobs, agreeing that there is a great need for ballroom dances-but NOT AT OUR SQUARE DANCES.

Just an Old Time Square Dance Caller, Larrupin' Lou Harrington

RALPH PIPER

This month we welcome Ralph Piper as our new Associate Editor. Ralph is associate professor of Physical Education at the University of Minnesota, but spends most of his spare time teaching and calling squares.

Ralph was born in Manchester, New Hampshire, and first began teaching ball room and folk dancing in 1928. In 1938 he became interested square dancing at the N.Y.U. Summer Camp, and began to teach squares at the University of Minnesota the following year. Since then he has organized many groups in the Twin Cities and has called in 28 states.

Last spring he organized the square dance demonstration for the Festival of Nations in St. Paul, in which there were more than 400 participants.

Ralph is a graduate of Springfield College in Mass., received his masters' degree from University of Minnesota and his doctorate from New York University. The last four summers he has attended Dr. Lloyd Shaw's summer school in Colorado Springs.

AMERICAN SQUARES is always looking for notes, articles, dances, and comments. So send in your articles and comments. Remember, this is YOUR square dance magazine.

The Camden, New Jersey Y.M.C.A. has begun its square dances every Saturday night, from 8:30 to 11:00 P.M. Charles Thomas, caller.

DIRECTORY

Callers! Orchestras! Get your listings her for only \$2.00 a year. CALLERS

NEW YORK:

Paul Hunt, 136 Emery Avenue, Hemstead, 10

NEW JERSEY:

Charles Crabbe Thomas, 121 Delaware St., Woodbury TEXAS:

J. Cal Moore, 705 So. Oakland Blvd., Fort Worth, 3

IOWA:

Frank Lyman, Jr., William Penn College, Oskaloosa

ORCHESTRAS

NEW JERSEY:

The Swing 'em High Orchestra, Al Pancoast, Woodbury Heights

Tell your friends about AMERICAN SQUARES. Send us their names and we'll send them a complimentory copy. REMEMBER - No change in price. One year - 12 issues - \$1.00

III--25

RECORDS FOR SALE

Shipped express, collect. No less than 3 records per order. 25 cents per package for packing and handling. We will ship C.O.D. if you desire and we recommend it.

ELECTRONIC, set of three 10" \$5.00. Raggedy Anne, Buffalo Gals, Hoedown; Varsouvienne, They Cut Down the Old Pine Tree, Put on Your Old Grey Bonnet, Two Step; Electronic Schottishe; Rye Waltz; Black Hawk Waltz.

FOLKCRAFT, singly 89 cents each. Albums as listed, containing instructions for dancing and calling. 10".

Al Brundage, caller, Folkcraft Country Dance Orchestra, Album of three, \$3.47.

1001 Indian File; Head Two Gents Cross Over

1002 Keep A-Steppin'; Little Old Log Cabin in the Lane

1003 Forward Six and Back; Danbury Fair Quadrille

Pete Seeger and Folkcraft Country Dance Orchestra. Without calls. Album of four, \$4.36.

1004 Ten Little Indians; Life on the Ocean Wave

1005 White Cockade and Village Hornpipe; Little Old Log Cabin in the

1006 Angleworm Wiggle; Wabash Cannonball

1007 My Darling Nellie Grey; Pop Goes the Weasel

IMPERIAL Harley Luce and his Blue Ridge Mountain Boys, 10". 89 cents without calls.

1009 Red Wing; Rainbow

1010 Hiawatha; Silver Bell (Best square dance record made.)

1011 Darling Nellie Grey; Spanish Cavalier

1012 She'll Be Comin' 'Round the Mountain; At a Georgia Camp Meeting

Album: Harley Luce and his Blue Ridge Mountain Boys. four 10" records, \$4.36. Varsouvianna; Turkey in the Straw; Chicken Reel; Tennessee Square; Soldiers Joy; Buffalo Gals; Arkansas Traveler; Mississippi Sawyer.

Square Dance Records!

(NO CALLS)
LORRAINE WINGO

Her Accordion, and Orchestra

They Cut Down the Old Pine Tree
Good Tempos Unusually Durable Records

6 Selections for \$5.00

ELECTRONIC RECORDING STUDIO

526 15th Street, Denver 2, Colorado

BOOKS FOR SALE

POSTPAID

Cowboy Dances, Lloyd Shaw. The best book by the authority. 77 dances and a fine history and general instructions for starting a square Dances Of Our Pioneers, Grace L. Ryan. A complete and well-done book in mid-western style. 85 dances in three parts with couple and circle dances. The Country Dance Book, Tolman and Page. An A-1 book of 91 \$2.00 dances from New England with interesting comments. Learn To Dance And Call Square Dances The Foster Way, C. D. Foster. Part 1 has instructions and 25 square dances. Part 2 has 6 round dances and 25 squares. All are on cards for ease in handling while you call from Each \$1.00 them. Be sure to specify which you want. Square Dances, Ed. Durlacher. 12 dances by the East's leading \$1.00 caller with music and seperate fiddle book. Prompting, How To Do It, John M. Schell. 131 contras besides quadrilles. Published in the last century it is the best collection of contras \$1.00 that I know about. It is out of print.

TEN CENTS PER PACKAGE FOR MAILING

Dancing	Without	A :	Master,	A	collectors	item	from	way	back,		
pulp pap									25c		
Prompters Hand Book, J. A. French. Still a steady seller after 50 years 50c											
Do-Si-Do, Boo Sumral. 35 Texas square dances well explained. \$1.00											
Folk Dancing In High School And College, Grace I. Fox. 17 foreign dances											
and 7 squ	uares, wit	h m	usic.						\$2.50		
Swingo,	Rod La	Farg	ge. 20	singi	ng calls	from N	orth Je	ersey.	Went		
	two editio								\$1.00		
					nson. 33	dances	of all	kinds	for		
beginner									75c		
		ion,	Gene	Gow	ing. 19 d	lances	by the	directo	or of		
	Folkway								75c		
Western Square Dances, Ralph McNair. Fine western dances done up in											
									\$1.00		
lucid style with instructions for setting up a dance. \$1.00 Cowboy Dance Tunes, Knorr and Shaw. Champion music book to Cowboy											
Dances									75c		
Dick's Q	uadrille (Call	Book, 20	00 pa	ges				50c		
					ampton. 43	graded	foreign	dances	with		
music.									\$3.00		
Cut: Ma	t of 61/2	"4	1/2" cut	of a	a couple s	winging	, design	ned by	Jean		
					nters can						
	ments and								75c		
		-	_								

Order Books and Records from 121 Delaware Street, Woodbury, N. J.

AMERICAN SQUARES, III, 3
Charley Thomas, Editor
121 Delaware Street
Woodbury, New Jersey
Return Postage Guaranteed

Mr. H. W. Dunkle R.F.D. #1. Box 89 Metuchen, N. J.

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

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