



AMERICAN SQUARES



January 1948

The Magazine

One thing that has surprised me is the way AMERICAN SQUARES sells at 10 cents a copy at my dances. People who have very little interest in square dancing want to know what it's like, and nobody seems to object to parting with a dime.

I'm making this suggestion to the rest of you. We'll sell AMERICAN SQUARES at the standard 7 cents in lots of ten or more. They'll go like wildfire at your dances. Just let us know how many to ship and whether to ship them regularly. You can get 25 cents for each subscription you send us, too.

I am having a lot of fun calling for television. You read last issue that we are on WPTZ in Philadelphia. I thought I'd try to share with you in the February number by telling you about what it seems like to be televised. You probably won't learn anything about square dancing, even demonstration square dancing, but I hope it will be interesting reading.

From this month on we are including a special section with simple dances designed especially for beginners. While some of this will be repitition for a lot of you, we feel it will help promote square dancing.

Perhaps you noticed the ad of our New Year's square dance on the back of December's issue. Now we can make this offer to the rest of you. The price for a half-page ad is \$7.00. In addition we will give you a year's subscription to offer as a door prize free. Finally, so that you can be sure and get the local distribution you need, we will send copies of that issue of AMERICAN SQUARES to everyone on any mailing list you send us at buying a lot at 7 cents each and selling them locally at 10 cents.

-Charley Thomas, Editor

AMERICAN SQUARES Vol. III No. 4

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

ASSOCIATE EDITORS:

Mark Dannis, Box 1169, Akron, 9, Ohio

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

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

Lou Harrington, 1131 Harlem Blvd., Rockford, Illinois.

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. Phys. 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.

Milwankee Folk Fair

By Larrupin' Lou Harrington

The Milwaukee Holiday Folk Fair was presented under the direction of the International Institute of Milwaukee County, with the cooperation of more than 65 religious, civic, educational, athletic, business and recreational groups comprising a score of nationalities.

Programs were presented Saturday evening and Sunday afternoon and evening, December 6 and 7, which included demonstrations by Swiss, Cretian, Bavarian, Czech, Greek, Polish, Hungarian, Negro, Serbian, Mexican and Jewish National groups, and last, but not least the American square dancers.

Sales booths offering a wide variety of hand crafts and educational exhibits, showing the participation of various nationality groups in educational, civic, and social affairs of the community were also presented. Meals were also served by the various groups featuring the foods of their native lands.

Two names stand out in the management of the Festival in which many persons participated—these are Mrs. Juan B. de la Torre who was general chairman of the executive committee and Coleman A. (Doc) Newland who had charge of our special branch of the festivities, square dancing.

Square dancing was featured Sunday afternoon as a jamboree open to all square dancers. Two demonstration groups also made their appearance during this period, although most performed that evening.

In the demonstrations, the Sheboygan group under the direction of Vic Graef, with four sets dancing made the best showing. For so large a group, the uniformity of performance and variety of figures were beautifully presented.

The Two Rivers group of high school boys and girls offered two dances both nicely done. One done to Solomon Levi was unusual in that a quartet called the dance. The Rev. Don Mills, who is the leader of the group, told me that they had begun to dance only in August. While not a performance of outstanding "finish", it certainly had the freshness of youth.

In addition to the three callers mentioned above, the following also called and several presented demonstration sets: Owen Anderson, Waukesha; Dale Wagner, Milwaukee; John J. Gardner, Green Bay; Mel Schoeckert, Wauwatosa; and Mrs. Elsie Kerkoff, Kenosha, who was introduced, but did not call. The writer regrets that during the excitement, he lost track of two other callers, and cannot list them. (Apologies) All callers were enthusiastically applauded.

Larrupin' Lou Harrington, was the luckiest caller (Irish) of all since he was supported by his own famous Red Barn Three who played in their usual superlative style for some of the jamboree session and all of the demonstrations. I heard much praise of Doc Newland and his orchestra, and for his handling of the show and calling. His orchestra consists of a piano, violin,

and guitar.

There were over 300 square dancers, 600 folk dancers, and my guess is over 10,000 total attendance, mostly from Milwaukee. Rain, sleet and fog probably kept others away. In short: A G T W H B A—which translated means: A good time was had by all.

MINNESOTA FOLK FEDERATION

On November 16, Representatives from 20 folk and square dance groups from the Twin Cities and Duluth Areas, met at the International Institute in St. Paul and formed a state wide organization called the Folk Dance Federation of Minnesota.

The purpose of the Federation, which is patterned after the California Federation is to promote folk dancing, assist in group formation to do research and to hold monthly festivals.

The first festival was held at the University of Minnesota Union Building on Sunday afternoon, December 21, with the University Folk and Square Dance Club acting as host. Several hundred costumed dancers participated, as well as many spectators.

-Ralph Piper

Round Table

PROBLEM: I am especially interested in the dances of French origin, such as the Farandole, lancers, French Polka etc. I understand that the latter two are still danced in their earlier forms in the Cajun country of Louisiana. What music is generally used in these dances? Do you know anything about "la jarretienne" which was danced in Canada?

Mary Agnes Starr, Cairo, Ill.

REMARKS: We'll have to throw that open to our readers. Anybody have an answer?

PROBLEM: I have Hiawatha—Silver Bell on the record and I would like to have you suggest some calls which will go best with them.

Don Rand, Canton, Ohio

REMARKS: I used these records for straight calling. My bunch particularly likes Silver Bell to do "Right Hand Up and Left Lady Under" and "Double Under". Anybody else have some suggestions?

C. D. Foster announces a new edition of Part Two of his "Learn to Dance and Call Square Dances the Foster Way". These are so set up that it is possible to get the cards out of the box easily.

The Editors are always looking for new dances. At the present time, we are collecting singing calls, and if you know of any new ones, send them in.

TIT-48

Henry Ford

There are many people better qualified to tell of Henry Ford's contribution to square dancing than I. On the other hand, all of you who have read Good Morning or danced to his record of the Hungarian Varsouvienne or Old Southern Schottishe know first hand of what he has done.

Henry Ford is dead. The question is whether his contribution to square dancing is to continue. His family have their own hobbies. Who will take over the publication of Early American Dance materials?

The following is a letter received after an inquiry as to prices. We want to retail Ford's records to you.

Estate of Henry Ford, Dearborn, Mich.

November 7, 1947

American Squares 121 Delaware St. Woodbury, N. J. Gentlemen:

With further reference to our communication of October 16th, the following is submitted.

The First Edition of our dance manual was printed in 1926, and we are now on our Fourth Edition. The phonograph records were added in 1941. It is a mail order business. Retail sales are either on a cash with order or C.O.D. basis, and credit is extended to dealers and governmental departments. We have some sales at wholesale in Canada.

Enclosed is a memo of our sales for the current year, our inventory and our cost.

As yet a definite decision has not been reached, but we assume that liquidation of the Estate will necessitate our disposition of this business. If so, would you be interested in taking over our inventory and continuing distribution—we in turn to forward you all orders we receive for your further handling.

With us it has been one of the many things Mr. Ford enjoyed and shared throughout his life. It would seem that, in combination with your magazine, these sales would be increased materially.

Very truly yours, (Signed) L. J. THOMPSON Estate of HENRY FORD

In the first 10 months of 1947, record sales totaled 5,922 retail and 7,783 wholesale, while Good Morning sold 1348 retail and 5581 wholesale. The inventory at present includes approximately 3,000 books and 18,000 records.

The money necessary to purchase this stock amounts to over \$4,000. While there won't be so much in stock by the time we get around to buying, if we do, the cost will be more than American Squares (or I) am worth. Here is my idea.

I'm a lawyer. I'll incorporate an organization to purchase these (Continued on page 13)

III-49

Record List

Here is the list of records I carry with me to square dances. If you know of any others, drop me a line so we can make the information available to the rest. Imperial 1009 Red Wing; Rainbow, Ten Inch Imperial 1010 Hiawatha; Silver Bell Imperial 1011 Darling Nellie Gray; Spanish Cavalier Imperial 1012 She'll Be Comin' 'Round the Mountain; At a Georgia Camp Meeting Imperial 1031 Turkey in the Straw; Varsouvianna Imperial 1032 Tennessee Square; Chicken Reel Imperial 1033 Soldiers Joy; Buffalo Gals Imperial 1034 Mississippi Sawyer; Arkansas Traveler 5038 Rakes of Mallow; Rig a Jig Jig Disc Golden Slippers; Little Brown Jug Disc 5039 Soldier's Joy; Lamplighter's Hornpipe Disc 5040 Waiting for the Robert E. Lee; Mac Namara's Band Krantz 1009 Palda 102 Golden Slippers; Hello Palda 101 When You Wore a Tulip; Dilly Dally Polka Lindwood 101 Beer Barrel Polka; My Little Girl Victor 20592 Soldier's Joy: Lady of the Lake Victor 20638 Quadrille Figure I; Quadrille Figure II Victor 22991 Quadrille Figure III; Sicilian Circle Victor 20151 Pop Goes the Weasel; Norwegian Mountain March Victor 21616 Irish Washerwoman & St. Patrick's Day; Highland Schottische & Highland Fling No. 1 Gennett 7011 Hog Trough Reel; Arkansas Traveler Conquerer 7741 The Girl I Left Behind: Turkey in the Straw Interational D119 Morpeth; Fairy Dance (Country Dance) International D121 Old Crow (Reel) · Off She Goes (Jig) International D123 Country Dance (Reel): Drops of Brandy (Reel) Interational D125 Riley's Friend (Reel); Gwilyn's Delight (Welsh) Parlophone F3083 Lothian Quadrilles Figures I & II; Lothian Quadrilles Figure III Parlophone F3084 Lothian Quadrilles Figure IV; Lothian Quadrilles Figure V Parlophone F3109 Old Irish Medley_March: Old Irish Medley_Waltz Petronella; Orange and Blue Parlophone F3088 Jig Time Quadrille Figs 1 & 2; Jig Time Quadrille Parlophone F3344 Fig 3 Parlophone F3345 Jig Time Quadrille Fig 4; Jig Time Quadrille Fig 5 Ford 112 Black Cat Quadrille Part I: Black Cat Quadrille Part II Ford 113 Hull's Victory; Lady Walpole's Reel Ford 116 Cub Berdan's Quadrille; Tichnor's Quadrille Ford 118 Fireman's Dance; Money Musk

III-50

Victor 20447 Money Musk No. 1; Virginia Reels

(Continued on page 11)

The Beginners Corner

Starting with this month, the Editors of AMERICAN SQUARES are presenting a simple dance a month for beginners. From time to time, instructions will be given on how to preform the more complicated figures.

We begin this month with Darling Nellie Gray, a singing call, long a New England favorite. Music of the same name. Warmerupper:

Oh it's all join hands and you circle eight around, And you circle with your Darling Nellie Gray. (Join hands and circle left.)

It's the other way back on the same track, (Stop and circle back to original places.)

And you circle with your Darling Nellie Gray.

Figure: First couple right and you circle four around.

(First couple leads to the second couple and they circle)

And you swing with your Darling Nellie Gray,

(Drop hands with your partner and swing the opposite girl)

Then you leave her alone and go swing your own, (Leave your opposite and swing your own partner)

And you swing with your Darling Nellie Gray.

Now lead to the 3rd and 4th couples repeating the same and you are ready for the chorus, which is the same as the warmer upper. This is then followed by the 2nd couple doing as the first, etc. For the benefit of our advanced dancers we add the following:

In New England the call is varied in this manner:

Oh, its first couple right and you balance,

(First couple leads to the second and they do the New England balance)

Join hands and circle once around, once around,

(Circle once all the way around)

Then its right hands over, and left hands back,

And right and left right back,

And you swing with your Darling Nellie Gray.

(Right and left over and back and swing your partner)

Another popular variation is the following:

First counle right and you circle four around, A circle to the left and a circle to the right,

(Join hands and circle first left and then right)

Then it's right hands over, and left hands back,

(Face your opposite, change places with her giving right hands, turn and give left hands back to your place)

And all swing your Darling Nellie Gray.
(Both couples swing their partner.)

Some groups use all three variations alternately when calling the dances. Perhaps some of you know other variations. If so, send them in.

7

Book Reviews

Folk Dances of Tennessee Lucien L. & Flora L. McDowel



This book deals with the dances which are primarily particular to Caney Fork County, Tennessee. It might be more properly described as an historical work on the English and Scotch-Irish folk dance and party games. The early settlers of this area came

from Virginia and North Carolina around 1800 and were of pure Anglo-Saxon blood. In that they were pretty well isolated for a long time their folk customs and folk dances indured for quite a while in their original form. The McDowells were born in eighteen-eighties and recalled a lot of dances and songs as they were sung when they were young. For more than three years they carried on their research in order to get an accurate transcription of the actual performance of their ancestors of the Tennessee hills. This book is a "must" for anyone who is truly interested in folk dancing. Most of the dances described were new to me, while the patterns of the others seemed familiar. Their names are different, to sa ythe least: Five Thinke's, So Lonesome, Mr. Boatlander, Jump Josic, Weevily Wheat, Rab, Green Gravel, and so on for about two dozen more. Of course some of the music is familiar. To me it was very interesting to compare some of the dances that I know with some given here and realize that they both came from the same original dance.

No rigid classification is attempted, there are roughly four divisions; "Singing-in Games," "Ring Plays," "Longways Dances," and "Children's Games." This is very loosely done because some dances don't rightly conform to any of the classes. The "sing-in games" formed a method of selecting partners and the "ring plays' are those which used a circle formation. Some of the ring plays have counterparts in square dances, it is interesting to note, though, that very often that the man's partner is at his left hand. There is a small bit about the "old square dance," but it is very general in nature with no great variety of dances. This was a very interesting and informative book, quite different from the usual line of square dance books which I've been reviewing.

-Doug Durant, Jr.

Are you moving? Let us send you the names and addresses of square dancers in your new home.

ROSIN THE BOW
Folk Dance Magazine
Extraordinary
Rod LaFarge, 115 Cliff Street
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

Record Reviews



I mperial Album FD9 American Folk Dances. Harley Luce and his Orchestra. I don't think these are as good as the first square dance series Luce and Imperial put out, but they are pretty fair, and it is good to have

these tunes on records. The violin is just a bit scratchy in places but it is pretty well recorded as a whole.

1043A Under the Bamboo Tree & Narcissus. These are both on the same side of the record separated by a strip of rubber. I should have preferred to have a full record of each and do away with one of the other dances here presented that is more often recorded. Fair recording.

1043B Spanish Circle. Not bad.

1044A Glowworm. Just slightly under the quality of the others. The Hawaiian handling of the guitar doesn't add to the merit of the arrangement in my eyes.

1044B Rye Waltz. Slightly slow by my standards. It does have the merit of playing the last four measures of the chorus in 4-4 time, as the Electronic recording does, without the Electronic's distraction of change of key. I'll still take Electronic tho, on the ground of speed. That slide handling of the guitar again! The tune winds up with Where Has My Highland Laddie Gone played in waltz time.

1045A Veleta. I'll take the Decca recording on the ground of smoothness and cleaness of melody in the arrangement.

1045B Cotton Eyed Joe. This is listed as a two step. I never heard of the tune before except as a square dance but it clocks at 124 beats per minute. The instruments are better balanced than the last album of Luce's square dances but the tone quality is not as good as his first.

1046A Moon Winks. Good but not wonderful.

1046B California Schottische. I just complained that the Electronic recording of the Rye Waltz changed key. So does this,

These records are offered for sale thru AMERICAN SQUARES.

-Charley Thomas

BIRDIE IN THE CAGE WITH A LEFT ALLEMAND

First couple right and circle four in the middle of the floor, And its birdie in the cage with a three rail pen, Bird hop out, and crow hop in, Three hands round and gone again, Crow hop out with a left allemand, Right to your partner and a promenade grand.

The crow (the first gent) gives his left hand to his corner, turns her around as in a regular allemand left, while the second gent does likewise with his corner (or opposite). They both give right hands to their partner and promenade around the center of the set. First couple then leads to the next etc.

—Frank Lyman

III-53

CONTRA DANCE: TIMBER SALVAGE REEL

The following contra dance is an original by Ralph Page. Many people have criticised him for originating a new dance, but Ralph claims that this one was not his fault, and therein lies a story.

The hurricane of 1938 tore up quite a bit of the New England land, and none the least Keene, New Hampshire, Ralph's home. Severly damaged were many of the buildings at the fair grounds, and a series of benefit square dances were sponsored to raise money to repair these structures, and of course, Ralph was placed in charge of these.

Taking his supper before one of these dances one night, he was reading the local newspaper, and was startled to see the words "Ralph Page to introduce original dance, called 'Timber Salvage Reel' tonight'. This came as quite a surprise to Ralph, since he had no thought of introducing an original dance, much less one that had not yet been invented. So, to play along with the article, he originated the following contra dance which has since become quite popular. It is printed here because it is an excellent dance for beginners. The dance is sometimes (Gene Gowing) called the Fallen Timber Reel. Music: Pig Town Fling Formation: Regular contra formation with boys on one side and girls on the other. Number off by twos on down the set and the active couples (the number ones) change places with their partners. Face the couple below you and:

Dosido with the once below,

(Number one couples face the number two couple and do a back to back passing right shoulders first.)

Active couples dosido with your own little doe,

(actives repeat same with their own partner)

Active couples balance and swing.

(The active couples take right hands and do the New England balance, which consists of stepping on the right foot and swinging the left in front of it (one measure) and then stepping on the left and swinging the right foot in front of it, and swinging for 6 measures)

Active couples down the center,

Turn right around and back you go,

(Actives down the center and back)

Cast off with a right hand star,

(Actives pass by the number two couple and turn around the number two couple, turning them too into the number two position, joining hands in the center for a right hand star)

Back with the left and there you are.

(After circling to the left for four measures, the couples place left hands to the center and circle back to places, the active couple having progressed one position down the set)

The thing to remember about this dance is that the number one couples are progressing down the set and the twos up the set. When either couple reaches the head or foot of the set, they cross over, and wait out one performance of the dance, before again dancing.

-Frank Lyman

Directory

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

CALLERS

IOWA:

Frank Lyman, Jr., William Penn College, Oskaloosa

NEW JERSEY:

Charles Crabbe Thomas, 121 Delaware St., Woodbury

NEW YORK:

Paul Hunt, 136 Emery Avenue, Hemstead, 10

Piute Pete, Greatest Hog Caller East of the Rockies, 53 W. 8th St., New York 11. (11)

New York 11. TEXAS:

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

ORCHESTRAS

CONNECTICUT

King Street Pioneers, Gene Brundage, manager, Danbury, Conn. (12) NEW JERSEY:

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

(Continued from page 6)

Folkraft 1004 Life on the Ocean Wage; Ten Little Indians

Folkraft 1005 White Cockade & Village Hornpipe; Little Old Log Cabin in the Lane

Folkraft 1006 Angleworm Wiggle; Wabash Cannonball

Folkraft 1007 My Darling Nellie Gray: Pop Goes the Weasel

Black & White 6003 Tennessee Waggoner; Smash the Window

Capitol 20098 Soldier's Joy; Spoken instructions

Capitol 20099 Cripple Creek; Sally Goodin

Capitol 20100 Bake Them Hoecakes Brown; The Gal I Left Behind Me

Capitol 20100 Ragtime Annie; Golden Slippers

Keynote 155 Square Dance Medley; New Portland Fancy (with calls)

Victor 20-1830 Spanish Cavalier (with calls); Irish Washerwoman

Columbia 36021 Possum in the 'Simmon Tree: Little Brown Jug

Electronic 3 They Cut Down the Old Pine Tree Medley; Varsouvienna

Electronic 5 Raggedy Anne Medley: Rye Waltz

Harmonia H-1100 Bell Bottom Trousers; Commando Polka

Signature 1030 Turkey in the Straw; Sailor's Hornpipe

Signature 1031 The Devil's Dream; Shepard's Schottische

Signature 1032 Ta-Ra-Ra Boom D-ay; Boil Them Cabbage Down— Twelve Inch

Victor 36403 Blackberry Quadrille: Soldier's Joy

Decca 85001 Docey Doe Hoedown; Pig Town Hoedown & Lamplighter

Decca 75002 Nellie Bly & Four and Twenty; White Cockade & Four

White Horses

(Continued on page 13)

Letters To The Editor

Dear Sir:

I would like to back up Lou Harrington on his comments regarding mixing of social and square dancing. In fact I would like to go a step further.

In this section of Southern California the square dance groups do not helieve in mixing square dancing and folk dancing in general. We mix in the Early American Round Dances, such as Black Hawk Waltz, Glo Worm, Varsouvianna, etc. plus an occasional mixer, but we do not bring in European folk dances such as you mentioned were used in most square dance groups (page 11, Nov. issue). The local Folk Dance Federation groups mix square dances in with the others but the square dances are strictly square and Early American Round Dances. This is not any small group of people either as I am busy 4—5 nights a week calling square dances, and between Carl Myles, Jack Rinehart and myself there are more than a dozen clubs plus evening school and recreation department groups running from 100-250 dancers in and around Albambra alone.

I take the stand as do most of us who have been fortunate enough to attend at least one of Lloyd Shaw's summer sessions, that folk dancing and square dancing are both fine but they shouldn't be danced the same evening. There are too many mannerisms that are a definite part of European folk dancing that do not look right when they carry over into the square dancing. Of course, the Folk Dance Federation groups who are very strong here also, take exception to all this, but if this is America let's dance American Folk Dances.

Jack Hoheisal Alhambra, California

Dear Sir:

I attended the Jamboree in Carlstadt. . I was impressed, but not altogether favorably, particularly toward the end I felt it to be more of an endurance test for the dancers, and an attempt on the part of the callers to qualify as tobacco auctioneers, rather than promoting good form in square dancing or using the opportunity for introducing new figures.

I am in favor of simple prompting. I like singing calls, however, and do not object to the patter, if it does not interfere with the directions. If the caller must entertain himself, let him do so on home ground, where he is absolutely sure that all the dancers are familiar with the figure, the calling, the tune, or in other words able to take care of themselves whether or not his lingo is understandable. Otherwise he should restrain himself out of courtesy to strangers or beginners.

I hope no one is going to answer me by saying that explaining how the dance is done beforehand will solve the problem, because I have observed it missing that objective.

Blanche Driscoll
Newark, New Jersey

The same of the same of

Decca 75003 Honest John & Chicester; I Wonder & Romping Molly
Henlee 101 Soldier's Joy; Chicken 'n' Dumplins
Henlee 102 Durang's Hornpipe; Uncle Joe & Turkey in the Straw
World of Fun 103 Irish Washerwoman; Captain Jinks
World of Fun 104 Camptown Races & Pop Goes the Weasel; Red
River Valley & Sicilian Circle
Paramount 1000 Girl I Left Behind Me; Oxford Minuet

Paramount 1000 Girl I Left Behind Me; Oxford Minuet Paramount 1001 Eighth of January; Little Brown Jug Victor 35663 Missouri Waltz; Kiss Me Again

BREATHES THERE A MAN

Breathes there a man with soul so dead His toes ne'er tingled nor twitched to tread When barn dance hoedown cleft the air Who never longed to be up and doin' When fiddle sawed a square dance tune And caller yelled, "Swing that maiden fair." If such there breathes, go kick his pants. For him it ain't no fun to dance. High tho his title, pround his name, Boundless his wealth as wish can claim Despite these title, power and mon The wretch just never had no fun For him the days dawn dank and drear So grey, monotonous and blear That when his time on earth has sped The dope won't even know he's dead,

-Charley Thomas

(Continued from page 5)

materials, at cost. We'll take shares at \$10.00 each, hire a student to come in after school and fill orders and thus perpetuate Henry Fords contribution.

We won't make gobs of money at it. However, if we don't advertise, and pay the students by the piece, I don't see how we can lose. It will be merely our contribution to square dancing as Henry Ford made his.

Fill out the form below or if you save your AMERICAN SQUARES write us a letter saying the same thing. Don't send any money until we find out if we can get enough to go thru with it.

De	ar	Cl	nar	ley:

When we form a corporation to purchase Henry Ford's square dance materials, I will take _____ shares at \$10.00 each. I do do not (cross out one) think it well to borrow money to buy the materials if enough stock cannot be sold.

Signed	
Address	

RECORDS OF OLD TIME SQUARE AND ROUND DANCES as revived by

MR. & MRS. HENRY FORD

*Album No. A-213 Twelve records, Nos. 101, 102-A 102-C, 107, 108, 111, 113, 114,115, 116, 117, 118 -----\$6.50 101-A Plain Quadrille, Part I 101-B Plain Quadrille, Part II (Without Calls) 102-A Standard Club Quadrille, Figure I 102-B Standard Club Quadrille, Figure II (Without Calls) 102-C Standard Club Quadrille, Figure III 102-D Jigs and Reels (With Calls) Heel and Toe Polka 107-A 107-B Rye Waltz 108-A Captain Jinks 108-B The Little Old Log Cabin in the Lane (Singing Calls) 111-A Blue Danube Waltz 111-B Tales From the Vienna woods (Waltz) 113-A Hull's Victory, Contredanse 113-B Lady Walpole's Reel, Contredanse (Without Calls) 114-A Portland Fancy, Circle Quadrille 114-B A Good Mixer, Novelty March (Without Calls) 115-A Quadrille, Medley of Hornpipes 115-B Newport Quadrille, Grapevine Twist (Without Calls) 116-A Tichnor's Quadrille

Quadrille, "Club" Berdan's 116-B Favorite (Without Calls) Virginia Reel, Contredanse 117-A (With Calls) 117-B Barn Dance-The Military Schottische 118-A Fireman's Dance, Circle Quadrille 118-B Money Musk, Contredanse (Without Calls) *Album No. A-208 Eight records, Nos. 103, 104, 105, 106, 109, 110, 112, 119 ____ \$4.50 103-A Hungarian Varsovienne 103-B Old Southern Schottische 105-A Lancers "Oriental," Figures I and II 105-B Lancers "Oriental," Figures III and IV (With Calls) 106-A Lancers "Oriental," Figure V (Without Calls) 106-B Lancers "Oriental," ure V (With Calls) 109-A Hinky-Dinky, Parlee-Voo 109-B Life on the Ocean Wave (Singing Calls) 110-ABadger Gavotte 110-B Varsovienne Waltz Black Cat Quadrille, Part I 112-A Black Cat Quadrille, Part II 112-B (Without Calls) 119-A Lady Round the Lady (Singing Call) 119-B Fireman's Dance, Circle Quadrille (With Calls)

*The two albums form a complete set of the FORD RECORDS
Further description of these dances will be found in Dance Manual
"Good Morning," a copy of which will be sent postpaid by sending 50 cents
to the address below.

ORDER ALBUMS and DANCE MANUAL FROM SCOTT COLBURN-DEPARTMENT E., 408 So. 4th AVE, ANN ARBOR, MICH.

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				
dance. \$4.00				
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. \$2.00				
The Country Dance Book, Tolman and Page. An A-1 book of 91				
dances from New England with interesting comments. \$2.00				
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				
them. Be sure to specify which you want. Each \$1.00				
Square Dances, Ed. Durlacher. 12 dances by the East's leading				
caller with music and seperate fiddle book. \$1.00				
Prompting, How To Do It, John M. Schell. 131 contras besides				
quadrilles. Published in the last century it is the best collection of contras				
that I know about. It is out of print. \$1.00				
TEN CENTS PER PACKAGE FOR MAILING				
Dancing Without A Master, A collectors item from way back,				
pulp paper. 25c				
Prompters Hand Book, J. A. French. Still a steady seller after 50 years 50c				
Do-Si-Do, Bob Sumral. 35 Texas square dances well explained. \$1.00				
Folk Dancing In High School And College, Grace I. Fox. 17 foreign dances				
and 7 squares, with music. \$2.50				
Swingo, Rod LaFarge. 20 singing calls from North Jersey. Went				
through two editions in a year. \$1.00				
Heel And Toe Or A Do-Si-Do, Johnson. 33 dances of all kinds for				
beginners. 75c				
Folkways Collection, Gene Gowing. 19 dances by the director of				
National Folkways 75c				
Western Square Dances, Ralph McNair. Fine western dances done up in				
lucid style with instructions for setting up a dance. \$1.00				
Swing Your Partners by Durward Maddocks. Seventy-three figures				
with instructions, definitions and directions. Bound to fold back flat in				
the hand for ease in holding while calling. \$1.50				
Cowboy Dance Tunes, Knorr and Shaw. Companion music book to Cowboy				
Dances 75c				
Dick's Quadrille Call Book, 200 pages of quadrilles and cotillions 50c				
The Folk Dance Book, C. Ward Crampton. 43 graded foreign dances with				
music. \$3.00				
Mat of 61/2"-41/2" cut of a couple swinging, designed by Jean Wright				
for your posters. Your printers can cast from the mat for your adver-				
tisements and program covers. Same picture as on our cover.				
Order Books and Records from 121 Delaware Street, Woodbury, N. J.				
TIT EQ				

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 Lane

1006 Angle orm 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"

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

AMERICAN SQUARES, III, 4 Charley Thomas, Editor 121 Delaware Street Woodbury, New Jersey Return Postage Guaranteed Permit No. 28
Woodbury, N. J.
U. S. POSTAGE
One Cent Paid
Sec. 562 P. L. & R

Mr. Ralph Page

182 Pearl Street

Keene, New Hampshire

Teame

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