



36 South Girard Street, Woodbury, New Jersey
Charley Thomas Editor in chief

Planners

Frank Lyman, West Jersey Hospital, Camden, New Jersey
Woodrow Morris, 582 Clinton Street, Camden, New Jersey

Associate Editors

Douglas Durant, Jr., 3900 Locust Street, Philadelphia, Pa
C. D. Foster, Box 540, Denver, 1, Colorado
Paul Hunt, 136 Emery Street, Hempstead, L. I., New York
J. C. Moore, 705 So. Oakland Blvd., Fort Worth, 3, Texas
Elsie Morris, 117 North Tacoma Avenue, Tacoma, 3, Wash.

SWINGS
by Lloyd Shaw

The swing is one of the most deceptive moves in dancing. A good swing with a good partner is such fun, that we are in danger of letting it whirl us right out of the company of good dancers. We become terrific swingers and think we are wonderful dancers in consequence. But the truth is more likely to be that good dancers will avoid us like poison and pity us in our blind and furious swings.

I have attended dances where everybody swung like maniacs, and hung out of the open windows for air whenever they could steal an idle moment from their square. They were drunk on swinging. And I never wanted to go back there again. I don't care whether it is alcohol or something else, it is absolutely no fun to dance with drunks.

I have known excellent dancers (usually small in stature) who fell for the remark: "Oh, what a wonderful swinger you are!" And they started out to make a real record for their swinging. Fun at first, they soon became obnoxious, and later no good dancer would tolerate their roughness.

But they will say, "It puts fun into the dance. It puts life into the party." No, it puts death: it eventually kills the dance.

Have you ever seen a crowd sing around a campfire, and some would-be comedian, sing out of tune on purpose, or bray, or sing some different tune. Everybody laughs and he thinks he is terrific. But the singing soon stops. You simply don't care to sing with that sort of bird putting his so-called life into the party.

But if everybody sings his best, and tries for real harmony until the voices blend together and lift with the flames up to the night sky, there is a magic born that you want to participate in again and again.

In the same way, a hard swinger is the monotone of dancing. He doesn't know how crude he is. But to those who know the shades and nuances and joys of expert dancing, he is all but impossible in a set.

How often women come to me and ask me to see to it that certain furious swingers stay out of their sets. "Oh, Pappy," they say, "there is no rhythm, no fun. He just swings like a maniac. Then he crushes the bones on your hand everytime

(continued on page 3)

PATTER CALLS

I have been chided a number of times about my remark made in comment upon one of Ralph Page's records. While the couples are promenading, he calls, "Swing the gal behind you."

Now if you examine the directions in the accompanying book (we didn't before we tried the dances) they don't mention that call. The call is not intended to tell you to do anything. It is patter. And the chiders have asked me whether I wasn't educated enough to be able to tell that that particular call is patter and not directions. To be frank, I couldn't, or didn't, and if I can't, how many less learned dancers have been fooled!

I remark in one of my chapters in my yet-to-be-published book on calling, that calls must be understood to be obeyed. And that means that the calls themselves must be clear. It means that they must be so clear that not only the good dancers but the poorer ones must be able to understand them. If one dancer misunderstands a call, he (or she) will mess up the whole square.

I made up some rhymes for POP GOES THE WEASEL one evening. After exhausting the rhymes for under, I changed the call to "Pop goes the lady" which opened a new series for rhymes with lady. I'm so proud I display them in full:

First woman lead to the right
Her reputation's shady
But we've got a date for tomorrow night
And POP goes the lady.

Lead to the next and circle three
Don't you be a fraidy
G'round at twenty miles per hour
And POP goes the lady

Lead to the next and do it again
You've heard of Judy O'Grady
She broke her arm on an allemand left
And POP goes the lady.

How many did an allemand left on that call? All those who were paying attention. So I've dropped it.

I recommend that you do not mix a direction call with the patter, anywhere! Some damphool will follow it. Talk about kissing, wagon wheels breaking and roping calves, but leave the rest of the square dance terms alone!

Oct.

Away back in 1928, I got a call to go to Tiny Town, Colorado, to play for a rodeo. I could not figure out what they wanted to do, but when I got there, they told me that they were going to have a square dance in the evening and they wanted me to play for that and then they wanted me to play for the rodeo in the afternoon. I asked them what they wanted me to play and they told me to play a good lively dance tune. I did, and here is what happened.

They called out, "Get your partners ready for the square dance!" While the riders were getting their partners ready, we played a slow waltz, and you would have been surprized to see how some of them could make their horses waltz--not foolishness, but really waltz--to the music. When the riders were ready for the square dance, we struck up a square dance tune. I never before, nor since, saw a square dance on horseback, but they really executed the changes as well or better than a lot of dancers that I have seen trying it on the dance floor.

After the square dance was finished, they wound it up with what I would call a mad rush. They placed one less chair than the number of riders in a sort of half circle. The music started and the riders rode around the chairs on a swift gallop. The music stopped and each rider dismounted and found a seat. Of course, as there was one chair missing, some one was left out. The rest rode again, and one chair was taken away. This time there was another rider eliminated, etc., until there was only one left. He was declared the winner and got the prize.

When the music stopped and the mad rush was on, the rider must stop his horse, throw the reins over his head and leave him there and find a seat. When the music started, he must find his horse, ride again, etc. Sometimes the horse was not well trained and he would wonder off while the rider was away, and this left the rider out of the game. It was a lot of excitement and a lot of fun for the audience as well as the contestants. If you ever have a chance, try this some time. It is more fun than a box of monkeys.

I heartily agree with the Editor that we should give some time to the other dances besides the square dance. There used to be four distinct types of dances when we attended an old time dance: the square dance, quadrille, we called it then; the longways dances, such as the Virginia Reel; the round dances, polka, schottische, varsouvianna, waltz and two-step; and the circle dance. We always had a sample of each every night. Generally a quadrille, then two round dances and then another quadrille, etc.

The Paper

The Oracle

When I saw the mimeographing job on the last issue, I almost cried, I was so disgusted. Our trouble started back in the fall when the professional mimeographer raised his prices. Being against rising prices in general and those we have to pay in particular, we took the job home to be done on our own machine. The operator the last time was in too much of a hurry and the stencils were the last of a poor batch. We hope to do better.

This seems a good time to reiterate that this is your magazine. We are always open to suggestions (except for better mimeographing and printing--we are doing out best on those subjects) and we want you to send us dances from your locality and any articles and notes about square dancing. If you disagree with anything in the paper, write it up and we'll be glad to publish it subject to very few restrictions.

Jimmy Clossin, in addition to the dance we are trying to include in this issue, dropped us his thoughts on "Some Reasons Why Square and Old Time Dances Are Not Successful in Various Places." It will appear in the March issue. We hope to also have a report on the Texas inaugural ball.

Q Could you help us get one or more records that would be desirable for the Varsouvianna Mixer? Mary Collette, Atlanta, Ga.

A Trouble is Mary wants one better than Hungarian Varsouvienne Ford 103-A. I doubt that there are any better than that. For variety, I carry Decca 2092B, but that cannot be used for the Varsouvienne Mixer.

Q All three of our recordings of The Skaters Waltz are impossibly fast for our routine by "Pappy" Shaw. Mary Collette

A I don't know what you have. I use The Skaters, Victor 25-1019-B and find it perfectly acceptable.

Q Do you know if Dr. Shaw has published his book on the round dances? Alice E. Westlund, Rochester, Minn.

A In November we wrote Dr. Shaw's publishers and they said they had not received it then. At that time we put in a standing order for some as soon as the book is issued. So readers of AMERICAN SQUARES will know directly the book is issued.

Q Would it be possible for you to send us a catalogue of square dance records without calls? YWCA, Seattle, Wash.

A Well, I can't send you one, but I am listing below the contents of my carrying case; perhaps it will help. Next

SWINGS

from Page 1

he meets you in a grand right and left. He jerks your arm out and batters you black and blue. He thinks he is quite a mah. But really he is closer to the gorillas."

Of course, some of you girls will say, "Oh, I like 'em rough." That's probably because you don't yet dance very well yourself. Once you have known that joy of a light, swift, swing with a perfect partner. Once you have known the joy of faultless rhythm and the satisfaction that come from being a part of a swiftly evolving and perfect pattern, you will never stand for a clod-hopper swing again.

It is only my personal opinion, but I feel that fun comes from increasing perfection and if it gives way to mere speed, or noise, or brute strength, the real fun soon goes out of it.

Swing, yes; but never beyond the bounds of a swift, light perfection.

Swing, yes; but never continue the swing beyond the measure allotted to it-- never let it destroy the rhythm of the dance as a whole.

Swing, yes, but never let it throw you out of the pattern, out of the set, or off the floor.

The perfect swing is a lovely thing, but overdone, out of control, it is a vote, and an emphatic vote, against the continuing life of the old time dances.

DIRECTORY

(Supplementary to other issues)

DARETOWN, N. J. Schoolhouse. Alternate Mondays, Jan. 20th. Charley Thomas, caller.

CAMDEN, N. J., Y. W. C. A., 585 Stevens Street, 2nd & 4th Fridays. Gala opening February 14th. Charley Thomas, caller.

ATLANTIC CITY, N.J., YMCA, 1315 Pacific Ave., Tuesdays. Charlie Sage.

BILL BULACH'S PINE LAKE LODGE, Rt 201, Washington Twp., Don Conine & Bill Smith PRINCETON, N. J., Nassau St. Elementary School, Tuesdays, please wear soft-soled shoes.

NYC, Washington Irving High School, 16th & Irving Pl., Saturdays, Henry, Music by Mrs. Siller and recordings.

NYC, YMCA 224 E 47th St, Saturdays, David Hahn.

NYC, Studio 61, Carnegie Hall, Sundays 6:30 to 9:30, David Hahn

NYC, 140 E 8th St., Tuesdays, Pute Pete. ROCKVILLE CENTER, L.I., N. Y., Masonic Temple, Lincoln Place, 2nd Saturdays, Al MacLeod.

ROOSEVELT, L.I., N. Y., Quintin Roosevelt School, Centennial Ave., last Saturdays, Al MacLeod.

CANTON, Ohio, Y.W.C.A., Wednesdays, Earl Gulley, caller.

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TEXAS COWBOY SQUARE DANCES

write

Jimmie Clossin

2930 Van Buren Ave., El Paso, Texas.

THE ORACLE

from Page 2

IMPERIAL 1009: Red Wing, Red Wing

IMPERIAL 1111: Spanish Cavalier, Darling Nellie Grey

IMPERIAL 1112: She'll Be Comin' 'Round the Mountain, At a Georgia Camp Meeting.

(We hope to stock these when we open our record department shortly.)

DISC 5038 Rakes of Mallow, Rig a Jig Jig

DISC 5039 Golden Slippers, Little Brown Jug

DISC 5040 Soldiers Joy, Lamp Lighters Hornpipe.

(These are by Paul Hunt and collected in an album.)

LITTLE MUSIC SHOP She'll Be Comin' 'Round the Mountain, Chris' Medley

LITTLE MUSIC SHOP Waltz Quadrille, Golden Slippers

(These are by Chris Sanderson's Pocopson Valley Boys. Home recordings. Available thru AMERICAN SQUARES at \$4 each.)

LITTLE MUSIC SHOP Arkansaw Traveller, Western Union

LITTLE MUSIC SHOP Make My Bed on the Floor, Wake Up Sue

LITTLE MUSIC SHOP John Ashby's Breakdown, Ricket's Hornpipe.

(More home recordings similarly available.)

VICTOR 20592 Lady of the Lake (Durang's, Hornpipe, Old Zip Coon), Soldiers Joy.

(Soldiers Joy, Young America Hornpipe)

VICTOR 20638 Quadrille Figure I (Chillcloth, Virginny Shore), Quadrille Figure

II (O Susanna, Arkansaw Traveller)

VICTOR 22991 Quadrille Figure III (Captain Jinks), Sicilian Circle (Uncle Steve, Mrs. Monroe's Jig, We're on the Road to Boston)

VICTOR 20151 Pop Goes the Weasel

VICTOR 21616 Irish Lilt (Irish Washerwoman) (One-half of the record)

GENNETT 7011 Hog Trough Reel, Arkansas Traveler

CONQUEROR 7741 The Girl I Left Behind, Turkey in the Straw

INTERNATIONAL D119 Morpeth, Fairy Dance

INTERNATIONAL D121 Old Crow, Off She Goes

INTERNATIONAL D123 Country Dance, Drops of Brandy

INTERNATIONAL D125 Riley's Friend,

Gwilyn's Delight PARLOPHONE F3344 Jig Time Quadrille, Figs 1 & 2 (Father O'Flynn, Rory O'more, Donnybrook, The Blackthorn Stick, Garry Owen), Fig 3 (Biddy of Sligo, Pet of the Pipers)

PARLOPHONE F3345 Jig Time Quadrille Fig 4 (Irish Whiskey, Haste to the Wedding, Lannagan's Ball), Fig 5 (The May Moon, Paddy Whack, Irish Washerwoman)

PARLOPHONE F3083, Lothian Quadrilles Figs 1 & 2, Fig 3

PARLOPHONE F3084 Lothian Quadrilles Figure 4, Figure 5

PARLOPHONE F3109 Old Irish Medley Waltz, Old Irish Medley March

PARLOPHONE F3088 Petronella, Orange and Blue.

FORD 112 Black Cat Quadrille Part 1, Part 2

FORD 113 Hull's Victory, Lady Walpole's Reel

FORD 116 Ticknor's Quadrille, Cub Berdan's Favorite

Cont. page 4

THE ORACLE

from page 3

12" Records

- ✓ FORD 118 Fireman's Dance, Money Musk
 - VICTOR 20447 Money Musk, Virginia Reels (Miss McCloud's Reel, Old Dan Tucker, Pop Goes the Weasel)
 - JOE DAVIS 3505 Little Rabbit
 - ✓ COLUMBIA 36021 Possum In the Simmon Tree, Little Brown Jug
 - ✓ VICTOR 20-1830 Irish Washwoman
 - ✓ KENTON K555 Square Dance Medley (White Cockade, Miss McLeod's Reel, Galway Piper)
- These last three are from albums where most of the records have calls.
- HARMONIA 1100 Bell Bottom Trousers (I like this for that dance because of the variety in the arrangement.)
 - DECCA 4161 Our Mike (I like this for Step Right Back and Watch Her Smile.)
 - FOLKRAFT 1004 Ten Little Indians, Life on the Ocean Wave (Sailing Sailing)
 - ✓ FOLKRAFT 1005 White Cockade & Village Hornpipe (McLeod's Reel), Little Old Log Cabin in the Lane (Careless Love)
 - ✓ FOLKRAFT 1006 Anglemorm Wiggle, Wabash Cannon ball (Camptown Races)
 - ✓ FOLKRAFT 1007 Darling Nellie Gray (Seeing Nellie Home), Pop Goes the Weasel (A-Hunting We Will Go.)
- These are not yet on the market, but will be shortly and AMERICAN SQUARES will sell them.

- ✓ VICTOR 36403 Soldiers Joy, Blackberry Quadrille. (From Album C-36)
 - HENLEE 101 Soldiers Joy, Chicken 'n' Dumplins
 - HENLEE 102 Durang's Hornpipe, Uncle Joe & Turkey in the Straw.
 - POWELSON Life on the Ocean Wave, Marching thru Georgia
 - POWELSON Buffalo Gals, Pistol Packing Mama
- Home recordings for sale, with other selections, thru AMERICAN SQUARES at \$1.50 each, plus 25¢ packing and mailing. Write if interested. I might add that these are the least professional of the lot and have various imperfections, but I use them continually because they are the only way these tunes are available.
- I have omitted a number of records that I have but seldom, if ever, use. There are a number of other Joe Davis recordings available that can be used, but the Joe Davis records as a rule have been very unsatisfactory. There is another quadrille on Parlophone. But these are the ones I use.
- Where I have listed only one tune after a record, that is the only side, or tune, that I use for square dancing.

RECORDS

 LITTLE MUSIC WORKSHOP. You remember that way back in May there was a National Folk Festival. You possibly also remember that at that time records were made of some of the orchestras that played there. We have already reviewed the records made of the Pocopson Valley Boys. These are of the Free State Ramblers: Fiddle, guitar, accordion, banjo and bass from the mountains of Virginia. The time is fast, but I like them.

On the other hand, I used them at the Camden Y and one of the dancers yelled to take them off. He said the record sounded like one of a fiddle from back in the mountains. Well, that is what it was. Some people like mountain fiddles. I place the metronome beside each selection. For comparison, I counted Woodhull's Solders Joy at 124 and Blackberry Quadrille at 128. These records, together with Chris Sanderson's Pocopson Valley Boys' are available thru AMERICAN SQUARES at \$4.00 each.

- ARKANSAW TRAVELER Nice and fast like the one I danced to out West. 134.
- WESTERN UNION Good all the way. 126
- WAKE UP SUE The fiddle ran down in the middle and had to take a rest. "Boys, I got sour." Too bad. Spoiled a good record. 134
- MAKE MY BED ON THE FLOOR High piercing fiddle--but it does sound like a fiddle. 134.
- RICKITT'S HORNPIPE Fast for eastern dances, but if there's anything else wrong with this besides the price, somebody please let me know. 134
- JOHN ASHBY'S BREAKDOWN John Ashby being the Free State Ramblers' fiddle player, the job is good. 136.

 Thad Byrne, acting for the Do-Si-Do Club of Spokane, Washington, has sent Ye Editor an honorary membership card. Thanks. It's quite a way from New Jersey and I fear it will be a long time before I have a chance to exercise the privileges attached to the membership, but I appreciate the thought. Best of luck to you.

<p>TEXAS \$ 5.00</p> <p style="text-align: center;">SQUARE DANCE</p> <p>WITHOUT CALLS MUSIC</p> <p>"Without question, the best album available." American Squares</p> <p>SOLDIERS JOY DURANGS HORNPIPE</p> <p>CHICKEN 'N' DUMPLIN'S</p> <p>UNCLE JOE and TURKEY IN THE STRAW</p> <p style="font-size: 1.5em; font-weight: bold;">HENLEE RECORD CO</p> <p>2402 Harris Blvd., Austin, Texas Order direct</p>	<p style="text-align: center;">LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY</p> <p>25 dances on individual cards for case in holding while calling \$1.00</p> <hr/> <p>Square and Folk Dances, News, Music Calls, Pictures in ROSIN THE BOW 12 issues for \$1.50 Rod LaFarge, 115 Cliff St., Haledon, N.J.</p> <hr/> <p style="text-align: center;">DO YOU OR YOUR SQUARE DANCE CLUB NEED MONEY?</p> <p>Sell subscriptions to AMERICAN SQUARES Write for particulars</p>
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ORIGINAL DANCE CONTEST

The winner is REUBEN, REUBEN
by Charley Thomas

But there ARE dances in the contest entered by other people, and I make it a point to see that at least one is danced each time. I couldn't help it that the Camden Y voted 25 to 18 in favor of this dance. Actually, I think it is the music that put this dance over. Why nobody thought of using REUBEN, REUBEN I'VE BEEN THINKING for a square dance before, I don't know. From the reception of this dance, they should have.

Your entry in the Original Dance Contest should be on white paper 8 1/2"x11" without your name on it. Send a covering letter. The prize is your choice of a year's subscription to AMERICAN SQUARES or a pack of Foster's "Calling Cards". As you will note, editors reserve the right to enter their own dances.

All join hands and circle left,
Halfway round the track you go
Halfway round and the other way back
Hurry up boys and don't be slow.
Gentlemen swing your corner lady
Swing her round like a spinning top.
Now go home and swing your own girl
Swing her hard and don't you stop.
Allemande left with the corner lady
Grand right and left around the hall
When you meet your own little partner
Promenade home, you hear me call.

(Orchestra plays another verse.)

Gentlemen swing the corner lady
Swing her high and swing her low
Now go home and swing your own girl
Hurry up boys and don't be slow
Do-si-do with the opposite woman
Across the hall and do-si-do

(The girls stay put and let the fellows go round them or there'll be a jam in the center)

Now do-si-do your own little lady
Around that gal and here we go
Balance with your right hand lady
Balance once and balance twice
Balance with your own little woman
Do it again, it is so nice
Left hand turn around your partner
Promenade your corner then
Promenade once around the circle
When you get home, we'll start again.

(Orchestra plays another verse. Then repeat till they get their partners back.)

Here is a quadrille that can be done to almost anything. Here it is set to Jingle Bells:

The first gent out to the right
And balance to the first
Swing that second lady round
For better or for worst
Now balance to the last
And then you swing your own
Swing her to the center
And six hands all around
Jingle bells, jingle bells
Go the other way
Oh, what fun it is to ride
In a one-horse open sleigh
Jingle bells, jingle bells
Now you swing your own
Swing your little lady hard
Swing her up and down.

Each gent goes thru this routine and then the ladies, if desired.)

John Graham, Springfield, Vermont

Since Folkraft Records is coming out with a Wabash Cannon Ball record without calls, here's a dance for it.

Lead to the right and circle, circle four hands round
The lady swing the lady, the gent will swing the gent
Now the gent will swing the lady, and the lady swing the gent
Go right back home and swing your own for the Wabash Cannon Ball.

Almost every pulp paper publisher has a "How to Dance" book on his list. Back when everybody did quadrilles, naturally this book dealt with quadrilles. Several of these books are still around. Weyman's DANCING WITHOUT A MASTER, reviewed in our November, 1946, issue, is one. Dick's Quadrille Call Book is another. It differs only in that it was reissued in 1923 and is printed on good paper.

I was interested in its "over one hundred figures for the 'German'". Since I started reading back in dance history, I have read a lot about the "German" or "Cotillion". Seems to me that Penrod went to a cotillion. This is the first book that has satisfied my curiosity about that dance. Can't say that I'm any better off--I certainly don't intend to run one.

And while we're on the subject of old time dances, will somebody please explain to me the difference between a quadrille and a lancers? Dick lists 19 quadrilles and 4 lancers. Other books have other proportions and they seem to indicate that there is a difference. "Q is the quadrille put instead of the lancers; R is the remonstrance made by the dancers." But from my reading I have not been able to tell what this difference is.

And also on that subject, I think I discovered the development of the kick balance the other night. Dick says, "Partners face each other, make three short steps to the right and stop, three steps back again to the left, and stop." I called, "Balance" and one couple joined hands and did that movement. It looked like a slow kick balance.

Charley Thomas

BOOKS FOR SALE

Postpaid	10¢ per package for mailing
COWBOY DANCES, Lloyd Shaw. The best book by the authority. \$4.00	DANCING WITHOUT A MASTER. A collector's item from way back, pulppaper 25¢
DANCES OF OUR PIONEERS, Grace L. Ryan. A complete and well-done book in mid-western style. \$2.00	PROMPTERS HANDBOOK, J. A. French. A steady seller from way back 50¢
THE SINGING CALLER, Ann Chase. 15 dances carefully explained with music. \$1.50	SWING YOUR PARTNERS, Durward Maddocks. 51 modern New England dances \$1.50
FOLK DANCING IN HIGH SCHOOL AND COLLEGE, Grace I. Fox. 17 foreign dances and 7 squares, with music. \$2.50	DO-SI-DO, Bob Sumral. 35 Texas square dances well explained. \$1.00
LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Our fastest seller. Cards for ease in handling. \$1.00	SWINGO, Rod LaFarge. 20 singing calls from North Jersey; rather advanced \$1.00
SQUARE DANCES, Ed Durlacher. 12 dances covering a wide range of American folk dancing. Separate book with fiddle music main one has piano and guitar. \$1.00	HEEL AND TOE OR A DO-SI-DO, 33 dances of all kinds for beginners. Music. 75¢
THE SQUARE DANCE. A wonder book written for the Chicago parks by the W.P.A. Pop Stout says it's better than Shaw. \$2.00	FOLKWAYS COLLECTION, Gene Gowing. 2 circles, 5 contras and 12 quadrilles by the director of National Folkways 75¢
FOLK TUNES. The companion music book. 26 square dance tunes, 14 schottisches and other music. \$2.00	THE COUNTRY DANCE BOOK, Tolman and Page. An A#1 book of New England dances. \$1.75
PROMPTING, HOW TO DO IT, John M. Schell. 131 contras besides quadrilles. Best collection of contras I know of. \$1.00	WESTERN SQUARE DANCES, Ralph McNair. A fine book Doug liked very much. \$1.00
HERB'S BLUE BONNET CALLS, Herb Greggerson. New edition. I think it's \$1.50	COWBOY DANCE TUNES; Knorr and Floyd Shaw. Companion music book to COWBOY DANCES 75¢
	DICK'S QUADRILLE CALL-BOOK. See the review. 200 pages of dances. 50¢

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