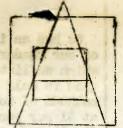
Allemand left and right to your queen, AMERICAN SQUARES is a swell magazine!



Trumenaus, you hear me holler, I'll sell you a subscription for a dollar!

Vol. II, No. 9

AMERICAN SQUARES

May, 1947

A Magazine Dedicated to American Folk Dancing

THE ORIGIN OF THE SQUARE DANCE by Mary Carroll Hillis

American squares descended from European folk and English country dances.

It is thought that the English country dance had its origin in spring fertility rites; the "Longways for as many as will" from the Processionals and the lustrations into fields and around the villages; Ed, "between square dancing as done all the Round or Square dance from the stationary dances around some sacred object (Maud Karpales, "English Folk Dances; Their Survival and Revival". Folk Lore, 43: Pg 137, Jan, 1932. Violet Alford and Evelyn Sharp also say this in their writings.)

The connecting link between the old English May Day (fertility) Dances and the country dance was discovered not in England, but in the Applachian Mountains in Kentucky. Cecil Sharp found English settlers there, who had never become "Americanized," who danced what they called the "Kentucky Running Set", a type him, I'm just refuting his theory and of country dance that the English had warning other cocksure callers. danced when they first separated the country dance from the Fertility Rites

or May Festival. When this type of dance had been discarded or superceded in the south of. England for more elaborate forms of dance, up and gave forth a version of the Head it was still being danced in the North of England and in the Scottish Lowlands. It was from these northern districts that Lucy Long. the forefathers of the Appalachian settlers had originally emigrated.

Evidences of the earlier date of the Running Set are found in the absence of any ceremonious courtly gestures such as the honour which occurs throughout the Playford edition. Significant, too, is the presence of figures that suggest ritual origin, e.g., "California Shuck Basket" traceable to well worship, "Wind up the Ball of Yarn" encircling a tree or other sacred object, and "Tucker" which suggest a sacrificial ceremony. (Sharp, Evelyn, Here We Go Round, London, Gerald Howe Ltd., 1928, p. 78.)

Curt Sachs in his World History of the Dance calls the English Country Dance pure folk dance which cannot be traced historically until it enters the picture at the end of the 16th century when Playford's Dancing Master was published. By this time it had already been accepted by court circles and was danced by everyone. By 1700 it had spread to the Continent where it stood next to the Minuet in popularity.

Sachs goes on to say that in France the "Longways" dance was changed from Rustic Country Dance to a contre or counter dance, and when contre was re-translated into English it lost its former meaning of "rustic" even to the Continued

DANCE FESTIVAL, FALLS VILLAGE, CONN.

"Pop" Smith gave us dinner at Falls Village before we moved in to call at the school. (The food was A#L) At the dinner I was gleaning words of wisdom as they dropped from the lips of Durlocher and other experts.

"There is not so much difference," stated over the United States. Fundamentally it is the same everywhere and the differences are not so great that a visitor cannot easily pick up the local dances."

This comforted me as I drew the No. 1 slot of the visiting callers. Launching into the Texas Star without an explanation (neglect, not ignorance) I called, "All jump up and never come down." Of the seven hundred people attending, only one, Lee Owens, native Californian and recently from Texas, obeyed.

I'm not blaming Ed Durlocher, I can make my own mistakes without assistance from

Fortunately the success of the evening did not depend upon my calling and the seven hundred people attending were treated to a fine evening of square dancing.
"Pop" Smith called first to loosen them

two ladies Cross Over to a tune that Lawrence Loy identified as a variation of

Head two ladies cross over And swing the opposite gent Swing 'em once and swing 'em twice And swing 'em round and round. Do-si-do your corner And now your partners all Swing your corner lady

And promenade the hall The side ladies then crossed over and after we got our partners back, the gents crossed over also.

Yours Truly's contribution was Ladies Right Hands Over to the tune of She'll be Comin' Round the Mountain tho it should has been the Marting and the Coys. It is a visiting dance:

Star by the right with the first one (couple) in the circle

It's ladies right, hands over (Ladies (change places using the right hands.) Gents the same

Ladies left hands back Gents the same old track (left hands)

And swing your partner round Until she's lame.

Ed Durlocher drew the second visiting slot and used Pistol Packing Mama for a cumulative basket. The patter was generally drowned by noise so I can't give it to you:

Page 4

Continued

3900 Locust Street, Phila., Pa. C. D. Foster Box 540. Denver. 1. Colorado

Box 540, Denver, 1, Colorado Paul Hunt

136 Emery Street, Hempstead, New York
J. C. Moore

705 S. Oakland Blvd., Fort Worth 3, Texas
Elsie Morris

117 No. Tacoma Ave., Tacoma, Wash.
Bobbie Robinson

3843 Bernice Drive, San Diego 7, Calif.
Rates

\$1 per year

10¢ per copy

NOTES

Cal Moore has sent us the instructions to callers for the Fort Worth District Square Dance Festival to be held at the North Side Coliseum, May 31, 1947. It contains a list of tunes which the orchestra will be able to play at the request of visiting callers and a list of square dance figures that are standarized in that area and with which the dancers may be expected to be familiar. It will be a great help to visiting firemen and I recommend a similar list for other events. I wish something like that had been available at Falls Village.

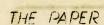
Dr. Lloyd Shaw's Western American Dance Classes will be held in Colorado Springs, beginners June 16th to 21st, advanced August 18th to 23rd. Write Dr. Lloyd Shaw, Cheyenne Mountain School, Colorado Springs, Colo. for information.

Piute Pete has prepared a square dance bibliography running to four mimeographed pages. It's not what I'd present, running strongly to play party games and foreign dances, but it is helpful and lists so e I never heard of before. Order direct from Piute Pete, 53 West 8th Street, New York City 11, 15¢.

Piute, or should we call him Pete, was the subject of a long article in the January PROFITABLE HOBBIES. Wish we could get someone to write an article about us.

Texas is sure goin' to town in a square dance way with a state festival, regional festivals, and a square dance magazine all its own. All other states are way behind, but then, they don't have a Lilly Lee Baker. For info write her, Mrs. Paul Baker, 2402 Harris Blvd., Austin, Texas. And I almost forgot the Henlee records she helped produce.

And, again, Miss Ann Kuehl, who gave her address as 235 So. Jenison, East Lansing, Mich., ordered DANCING WITHOUT A MASTER from us and never got it because the post office couldn't find her. Does anyone know her whereabouts?



We had an inquiry asking us where one of our readers could purchase the books which we list. From us, of course! We're glad to sell them to you. It's one of the methods of keeping this little sheet going at \$1 per year. However, there are difficulties, and I might mention that when, once a month, we devote our entire extracurricular (we're a lawyer in off moments) attention to getting out the paper, the orders pile up. So if your order is delayed, please pardon us.

And while we're on the subject, we have added a new book, CRAMPTON'S FOLK DANCE BOOK. Dealing, as it does, with foreign dances, we aren't pushing it, but every once in a while we have a request for such a book so we have decided to stock a few

And then too, C. D. Foster has announced the pub ication of Mart II of LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY. Everyone who has the first packet of Foster's Calling Cards, which is pretty near every subscriber, will want Part II which contains: the Varsouvianna, with music, Schottische, with music, Polka, with music, Two Step, Rye Waltz, Circle Dance, Two Little Sisters, Indian Promenade, Spin the Top, Divide the Worlk, Eight Hands Across, Minuet Figure, Cents Take a Walk, Bunch the Sage Hens, Basket and Nest Figure, Duck and Dive, Cheat or Swing, and fourteen more.

Get your order in early. Only 1000 packs are being printed and we get only 100. Be sure to specify Part II!

And when you send in your order, send us a note on some phase of square dancing in your neck of the woods. We are running out-of material, and if you don't write this, I'll have to, and that will be hard on you. Or, if you're not literary minded, at least send us the names and addresses of some friends who might like a complimentary copy.

The Ordole

I use the "Bolero Waltz" with the sheet music Estadia: I na Waltzes by Emile Waldteusel. I am wondering if you can get it on a record? Can you advise we where I can get the one used for the Skaters Waltz? Mary Elsie Border, Manhattan, Kansas.

Victor 25-1019-B is the Skaters Waltz A I use and it is highly satisfactory. As to the Estudiantiana Waltz, I don't know. Can anyone send us in information? Perhaps Bolero music could be used.

NOTES (Continued)
Getting back to Texas square dancing,
too much there to get far away, the Dallas
regional drew 5000 paid admissions.

E. O. Rogers sends the information and the program of his own annual party which he says was copied from a Military Ball given in Marshall, Texas, in 1892.

Philadelphia area note that we wind up the Camden YMCA season with Paul Hunt, whose Rock Candy Mountaineers make the Disc Album, on Saturday, 7 June 1947.

-2-

RECORDS ELECTRONIC RECORDING STUDIO. This set of three records from Denver is a very fine job of recording. I should say that it was the finest bit of square dance recording that I know, even a shade over Victor. The accordion not only sounds like an accordion but each note is distinct from every other note. And each instrument is distinct from every other instrument. That background hum that even appears in Victor recordings is completely absent (possibly because the orchestra is small). It sounds as the you have the instruments present in the flesh. Melody and beat are nicely balanced. This review was written before we decided to stock them. \$5 for the set of three 10" reards. RAGGEDY ANNE, BUFFALO GALS, HOEDOWN. You know my dislike of medleys; otherwise good square dancing. 140 beats per minute. 2. VARSOUVIENNE It is nice to have a danceable Varsouvienne besides Ford's, but while some phrases of this record are apparently intended for the waltzing and others for the Varsouvienne pattern, they don't always seem to come in recognizable order. Metronome 48 is faster than Ford's which is 38. 3 THEY CUT DOWN THE OLD PINE TREE, PUT ON YOUR OLD GREY BONNET, TWO STEP. This demonstrates my objection to medleys. The West has a singing call to They Cut Down the Old Pine Tree; the East to Put on Your Old Grey Bonnett. If these were separate records one could do those dances to it as well as straight calling. 136. ELECTRONIC SCHOTTISHE. Scatterbrain or C. R. Howell's Rustic Dance done in schottishe style. Nothing remarkable. 160 per minute.

5 RYE WALTZ. Listing its good point first, it is the only recording that I know of that goes into a foxtrot for the last bar of the chorus giving the men a chance to throw the girls into the air. Bad points: does not repeat the heel-toe strain which may be bad or good, but I'm used to the repeat; the music changes key every so often which is a bit disconcerting. It is slow. I can't time it because of the changes of tempo.

6. BLACK HAWK WALTZ. I'm glad to have this dance on rubber, but I don't know enough about the dance to evaluate the record. It sounds good. Metronome 50. DECCA ALBUM 524 Lloyd Shaw's Cowboy Dances. The big question about this is the price, \$10. Well, if you paid \$5 for the two Henles records, why not \$10 for the four Decca ones? But those people interested enough to pay \$10 for a square dance album, may not want this particular sellection. STAR BY THE RIGHT (with calls) THE GIRL I LEFT BEHIND ME, SOLDIERS JOY This is the easiest of the called dances being only a star and turn, but the third and fourth couples do a bit more turning than the first two. Metronome 140 SPLIT THE RING HASH (with calls) ARKANSAW TRAVELLER, DEVIL'S DREAM. one entirely familiar with western dancing and Shaw's book in particular, will not have any trouble following these calls. The others will. 140.
75001A DOCEY DOE HOEDOWN (with calls) TENNESSEE WAGONER, DURANG'S HORNPIPE. Same remark applies. Lady Round Lady and Gent Solo, Two Gents Swing with Elbow Swing, Swap and Swing, Swing at the Wall, Lady Round Lady and Gent Around Gent, Swing the Gal Behind You, Lady Round Two and Gent Fall Thru, Dive for the Oyster, Roll that Jug. Other couples follow up and no chorus until the end when it gives the Double Dose. 140. 75001B PRACTICE SIDE I (without calls) PIGTOWN HOEDOWN, LAMPLIGHTER. Beautiful rhythm. A#1. Wish it were a bit slower for eastern dancing. 138
75002B PRACTICE SIDE II (without calls) NELLIE BLY, FOUR AND TWENTY. 134 Superior 75003A PRACTICE SIDE III (without calls) WHITE COCKADE, FOUR WHITE HORSES 140 Fine 75003B PRACTICE SIDE IV (without calls) HOWEST JOHN, CHICESTER. I'm not an expert on Honest John, but the music doesn't sound square-dancy. It sounds like a foreign along with beattree and a recovery in grant and a like a foreign along with beattree and a recovery in grant and a like a foreign along with beattree and a recovery in grant and a like a foreign along with beattree and a recovery in grant and a like a like a foreign along with beattree and a recovery in grant and a like foreign clap dance with heavy beats once a measure in spots. For all I know, I may be showing my ignorance and Honest John may be a tradition. Square dance tune, but I didn't like it and that's why. 140 PRATICE SIDE V (without calls) I WONDER, ROMPING MOLLY Back to the high 75003B quality of the other sides. Romping Molly sounds suspeciously like what I know as Rakes of Mallow. 146 metronome. The Library of Congress has for sale a number of folk recordings on 12" unbreakable composition. You can get a list of them by writing the Library of Con-They come singly or in albums and each record carries with it printed comment. I bought a number of them in the hope of getting some we could dance to. In this I failed, but I did get some interesting calling, fiddling and playing. I was particularly interested in LC 561, Bob McClary calling at the Dallas Square Dance Club and Thomas Mann on the dulcimer LC552. Then there's Soldier's Joy played, too fast for dancing, by the Nashville Washboard Band, LC 560 We're learning some couple dances at the Camden Y. W. C. A, 535 Stevens St., Camden. On the 25th of April the Ska-Square and Folk Dances, News, Music Calls, Pactures in ROSIN THE BOW ters Waltz and again on the 2nd of May. 10 issues for \$1.50 May 9th and 16 the Veleta Waltz, and Rod LaFarge, 115 Cliff St., Haledon, N.J. May 23rd and 30th the Black Hawk Waltz. Dancing there every Friday, LO¢ each, LEARN TO DANCE AND CALL and, of course, we do more squares than SQUARE DANCES THE FOSTER WAY anything else. The rest is lagniappe. 25 dances on individual cards for ease in holding while calling

from page 1

FALLS LAGE

from page 1

Lead to the first, four hands across (Ladies join hands and gents join hands on

The English discarded their Round but the French, who are famous for taking dances of other nationalities, polishing and refining them and handing them back as a new dance, took the round dance for eight and refurbished it so that it came eight and refurbished it so that it can back to the English as the contredanse francaise or Cotillion. This later was known as Quadrille. (Sachs, Curt, World History of the Dance. New York: W. W. Norton & Co. 1937, p. 420, 421.)

Many countries adopted and adapted the country dance to their own use. Some dances were accepted without any changes, some were changed both in figures and in name: in France Green Sleeves became Les Manche Vertes, Buttered Peas was changed to Piselli al Burro in Italy, Strip the Willow became O Pretinno in Portugal. (Alford, Violet, Rodney Gallop, The Traditional Dance, London. Methuen & Co. 1938, p. 18.)

And so I repeat again, American squares descended from English country dances. Immigrants from various countries brought their dances to the United States. Our ancestors adapted and changed them until

* * * * (Line of poetry I missed.) Ladies bow, gents know how (Gents raise their hands over the ladies (heads and the ladies raise theirs over the (gent's heads. If the ladies don't know (what they are supposed to do, the gents (will have to duck underneath their joined (hands as Lee and I did, in which case they (will probably bump their heads, also as (Lee and I did. With arms behind their (neighbor's backs, put right foot into the (center and do a buzz step to the left.)

* * * (Missed another line)
Then, being cumulative, it was three couples and six hands across and then eight.

Lawrence Loy was next and gave us Red River Valley:

First Couple right and you balance And swing with the other fellow's girl Now you step right back and you honor Swing your own, she's your Red River girl.

Sorry I can't report any more of the dance. Rod LaFarge and Al Brundage were there, but I had a two hundred fifteen mile drive back today one can hardly recognize the orig- to Woodbury so I could go to the office on

SILENT COUPLE

HEAD COUPLE CAST OFF, LADY RIGHT AND GENT LEFT (Separate and go around the outside of the set.)

SWING WHEN YOU MEET (Behind the third couple.)

CAST BACK TO PLACE (Separate, lady right, gent left around the outside to place.) SWING (At home)

HEAD COUPLES FORWARD AND BACK

HEAD COUPLES HALF RIGHT AND LEFT

HEAD COUPLES FORWARD AND BACK

HEAD COUPLES FORWARD AND CIRCLE HALF TO PLACE
HEADS CAST OFF, FOOT UP CENTER (First couple separates and goes around the outside, third couple goes thru the square to first couple's place.)

BOTH COUPLES SWING (Each in the opposite's place.)

HEADS CAST OFF AND JOIN THE SIDES, SILENT COUPLE KEEP SWINGING (First lady goes to fourth couple, first gentleman to the socond, third couple keeps swinging.)

FORWARD SIX AND BACK (Third couple, called the silent couple, keeps swinging.) SILENT COUPLE CAST OFF RIGHT AND LEFT, (around the outside) SWING WHEN YOU MEET SILENT COUPLE CAST OFF RIGHT AND LEFT BACK TO PLACE (first couple's) AND SWING SILENT COUPLE JOIN THE SIDES (Lady to the second and gent to the fourth)

FORWARD AND BACK EIGHT
FORWARD AND SWING PARTNER TO PLACE ALLEMANDE LEFT, GRAND RIGHT AND LEFT

Martin Ackerman gave me the directions for this dance one night at the Camden Y and when I had copied them I remembered learning it laboriously to Joe Raben at the University of Pennsylvania. Recently it has been one of the dances recorded on Keynote Records by Margot Mayo and the American Square Dance Group, Manpy calling.

ELECTONIC RECORDING STUDIO, as described in the review on Page 3. Sold only in a set of three records at \$5 per set.

FOLKRAFT 89c ea. Albums as listed, containing instructions for dancing & calling. Al Brundage, caller, Folkraft Country Dance Orchestra, lbum 1 three records \$3.47

1001 Indian File, and, Head Two Gents Cross Over.

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

1003 Forward Six and Back, and, Danbury Fair Quadrille
Pete Seeger and Folkraft Country Dance Orch. Without calls. Album of four \$4.36

Ten Little Indians, and Life on the Ocean Wave 1004

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

1006 Angleworm Wiggle, and, Wabash Cannonball

My Darling Nellie Gray, and, Pop Goes the Weasel 1007

Harley Luse and his Blue Ridge Mountain Boys 89¢ ea. without calls. IMPERIAL

Red Wing, and, Rainbow 1009

Hiawatha, and, Silver Bell (Best square dance record ever made.) 1010

Darling Wellie Gray, and, Spanish Cavalier 1011

1012 She'll be Comin' Round the Mountain, and, At a Georgia Camp Meeting Records expressed collect. Packing charge 25%. Minimum order, 3 records

TEN PRETTY GIRLS This is not a square dance, but more on the order of a folk dance. It can best be danced to the tune of Ten retty Girls or the old popular record Scatterbrain which means it fits the Electronic Schottishe reviewed in this issue. Probably any schottishe would fit. Cal Moore sent it in and I worked this out redoing Cal's language and I hope I got it the way they do it in Texas. The arabic numbers above the action are the beats to the measure and the roman numberals the measure. In the action, semi-colons set off the measures and commas the beats. POSITION: Have the couples line up side by side in a straight line with each person's arms around the back of the person next to him on both sides. 2 4 3 II Tap with left foot, pause, tap, pause; step behind with the left, side with the right, 1 close with the left, pause. 2 3 4 IV Tap with right, pause, tap, pause; step behind with the right, side with the left, 1 close with the right, pause. 4 VI 1 Tap with the left, pause, tap, pause; step ahead with the right, ahead with the left, and with the right, pause; VII 1 & 2 3 & 4 VIII 1 2 3 & 4 Swing left foot forward, swing back; stamp left, stamp right, stamp left, pause. Now resume, starting with the right foot. Here is our most popular version of NELLIE GRAY Any introduction Oh the first gent out to the right and balance that lady And you swing to the tune of Nellie Grey Now Leave her alone, back to your own And we'll all swing our Darling Nellie Grey (First gent follows thru to the other ladies, three times in all)

Then all promenade and all promenade To the Tune of Darling Nellie Gray .

The other way boys, go back the other way As you promenade your Darling Wellie Gray

(Now the other gents do the same.)

John Graham, Springfield, Vt.

Charley: -- Try this one some time--0-3-13-0 HEAD COUPLE UP CENTER AND BACK (2) HEAD COUPLE CUT OFF SIX-WHOE! STOP! [2] (Four in line, facing up set, first couple at extremes of third) UP THE CENTER FOUR IN LINE, BACK AGAIN (2) LEAD TO LEFT, LADY IN THE LEAD 2.

FORWARD SIX AND BACK AGAIN 3 (Second couple in the lead 3) (Hold hands, forward to fourth as a group. All persons face the fourth couple, third couple behind second.)
FORWARD SIX AND BACK AGAIN (Same thing.) 4 FOUR IN LINE, LADY IN THE LEAD4 (Move to head of set, facing down.) FORWARD FOUR IN LINE, BACK AGAIN 5. LEAD TO LEFT, LADY IN THE LEAD
FORWARD SIX AND BACK (All face the second couple.)
FORWARD SIX AND BACK AGAIN (9 4. [2] (3) = OME TO S LEAD TO LEFT, LADY IN THE LEAD (Four only) FORWARD, FOUR IN LINE CIRCLE FOUR, RIGHT AND LEFT BACK TO PLACE

Mark Dannis, Akron, Ohio Mark Dannis, Akron, Ohio 4c. (Editor's Note: This seems to be an Ohio variation of Forward Six and Fall Back Eight. In the latter dance, upon reaching the position of Fig. 3, the call is FORWARD SIX AND FALL BACK EIGHT. The six move to the fourth couple, then all eight move back to the position the six started from. Then the call comes, FORWARD EIGHT AND FALL BACK SIX. All eight move to the fourth couple's position and then the six alone return to the position of Fig. 3. Another variation is that the call upon reaching the position of Fig. 1 is SASHAY FOUR A QUARTER TO THE RIGHT. That means that the four in line move in the opposite direction from the way they move in Mark's dance. Well, Mark can try the variation I give, and you can try his.)

Our stock pile of these dances is get-ting low. As it gets lower, the dances It was Al8, it is now A525. The price has become more uninteresting and more widely gone up too. Starting next issue, we shall known. Therefore, it's up to you to send describe how to do one of these couple us some of the dances done in your lodances in each issue. The first will be cality so that we can pass them on to the Veleta Waltz. other readers.

FOLK TUNES, Chicago Park District.

Doug has been asking for some time to be allowed to review THE SQUARE DANCE the Chicago Parks Book. I have pointed out to him without success that it was reviewed, before he joined the staff. And now I tackle FOLK TUNES, which is the companion music book after Doug has shown his dislike for reviewing music.

This is a very careful job. The music contains three bars, treble melody,

treble accompanyment and bass. Then it is also chorded.

Why The sellections are pretty fair, too, altho the grouping amoys na. -THE GIRL I LEFT BEHIND ME should be listed under SPECIALTIES with the GERMAN CLAP D NCE instead of under SINGING CALLS or QUADRILLES is beyond me. Why the IRISH WASHERWOMAN appears twice (TWO-STEPS and SINGING CALLS) is another problem. Or why there are six groups at all. Then, why eleven schottishe tunes and only four SING-ING CALLS is another quaere. That doesn't reflect the proportion of my dances.

The record bibliography (recordography perhaps?) is not up to date. That is something that can't be helped. The one I published in the February issue isn't of much value any more. However, I think that when record tunes are listed in the index they should be indicated as such. I was trying to sell a copy and every tune the prospective purchaser requested was in the index, but when we looked them up they were all on records which didn't help him get the fiddle music.

And while we're discussing the Chicago Park books, I might mention that they're out of print again, but we have our order in and will receive some of the next printing at which time we shall be able to supply you.

BOOKS FOR SALE

Postpaid

10¢ per package for mailing

COWBOY DANCES, Lloyd Shaw. The best book DANCING WITHOUT A MASTER. A collector's

by the authority. 77 dances. \$ 4.00 item from way back, pulppaper 29

DANCES OF OUR PIONEERS, Grace L. Ryan. A PROIPTERS HAND BOOK, J. A. French. Still

complete and well-done book in mid-westerna steady seller

style. 85 dances. \$ 2.00 DO-SI-DO, Bob Sumral. 35 Texas square

dances well explained

FOLK DANCING IN HIGH SCHOOL AND COLLEGE Still An A#l book of 91 dances from New FOLK DANCING IN HIGH SCHOOL AND COLLEGE Grace I Fox. 17 foreign dances and 7 squares, with music. \$2.00 squares, with music. \$2.00 squares, with music. \$2.00 squares, with music. \$1.00 FOSTER WAY, C. D. Foster. Pt. I has infrom North Jersey
struction and 25 square dances. \$ 1.00 H EL AND TOE OR A DO-SI-DO, Johnson. \$1,00 Pt. II has 6 round dances and 25 squares dances of all kinds for beginners. All on cards for ease in handling \$ 1.00 FOLKWAYS COLLECTION, Gene Gowing. 19 Specify which you want. dances by the director of National Folk-SQUARE DANCES, Ed Durlacher. 12 dances by ways the East's leading caller with music and WESTERN SQUARE DANCES, Ralph McNair. \$ 1.00 Thirty fine western dances. separate fiddle book. \$1.00 THE SQUARE DANCE. A wonder book written COWBOY DANCE TUNES, Knorr and Shaw. Comfor the Chicgo Farks 5.

Stout says it's better than Shaw. \$\phi = \text{.}\$

FOLK TUNES. The companion music book. of old-fashioned dance. Of old-fashioned dance. Of old-fashioned dance. Ward Crampton. THE FOLK DANCE BOOK, C. Ward Crampton. Other music \$2.00 \(\frac{1}{4} \) foreign dances designed for school \$3 \\

BACK MUNBERS: We have some that have been beturned in the mails. As is \$10\phi\$ ea. for the Chicgo Parks by the W.P.A. Pop panion music book to COWBOY DANCES
Stout says it's better than Shaw. \$ 2.00 DICK'S QUADRILLE CALL-BOOK. 200 pages 131 contras besides quadrilles. Best returned in the mails. As is 10¢ ea. collection of contras I know of. \$1.00 cur: Mat of 62"x" cut of couple swinging designed by Jean Wright for posters 75¢

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