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PINEWOODS CAMP, Plymouth, Mass  
by Florence A. Mode, New York City

# The Oracle

## THE MERRY WIDOW WALTZ

For the folk dance enthusiast, Pinewoods Camp in Massachusetts is an ideal spot for a summer vacation. Pinewoods, sponsored by the Country Dance Society, the American branch of the English Country Dance Society founded by the famed Cecil Sharp, is situated approximately half way between Buzzards Bay and Plymouth, Mass., in the midst of a fragrant pinewoods forest. The camp has been run in recent years for a 2-week period during the summer months, and folk dance lovers from as far away as Kentucky, Tennessee and Ohio, with, of course, a liberal sprinkling from the New York and Boston areas, come to enjoy some of the finest instruction available in American Square dancing, English country dancing, Morris and Sword dancing. Members of the camp board of directors and faculty include Miss May Gadd, who is the head of the Country Dance Society, Mrs. Lilly Conant, Miss Evelyn Wells, Miss Louise Chapin, Mr. Phillip Merrill and Mr. Frank Smith.

The camp day is divided into classes which run the gamut of all the above-mentioned dances, with the campers divided into groups based on their previous experience and abilities. A person might be in the advanced American Square group and in the beginner's Morris or Sword dance class. All classes are held in pavilions open on four sides, which, of course, makes for very pleasant dancing conditions. A typical day for a camper at Pinewoods would include a hearty breakfast about 8 a.m. in a large pavilion overlooking beautiful Long Lake. At 9, a Morris class and at 10 a short respite during which campers can enjoy the singing of old ballads, or possibly a short recital by some of the more talented campers playing recorders, ancient pipe-like instruments. At 10:30 a cooling glass of pineapple juice and a snack are more than welcome and can be had at the canteen. It's amazing the way one's appetite increases at Pinewoods! At 11 the English Country dance class is held and by 12 noon, one is quite ready to "jump in the lake" literally, and a swim in Long Lake is in order.

Lunch is more than welcome at 1 p.m. and the food, incidently, is wonderful. Generally a rest hour follows, or, if you're one of the more ambitious campers you can join a crafts class and learn the art of woodcarving or spatter-work. From

(Continued page 2)

Will you please send me a copy of the Merry Widow Waltz and explain it.

I had a terrible time working out my notes on this dance, but here is the result as corrected by "Pappy" Shaw. The measures are indicated by Roman numerals and the beats of the measures are indicated by Arabic. I have omitted punctuation between numbers. The dance starts in closed waltz position, which is regular social dance. I123 Man rocks back on left and lady rocks forward on right. II123, Man rocks forward on right and lady rocks back on left.

III123, repeat I123. IV123 repeat III123. Now break into open waltz position, both facing ahead, side by side, with man's right holding lady's left hand. V12 both step forward on outside foot. V3 swing inside foot in the air forward. VI123 step on inside foot. Face partner and join both hands. VII12 side step with forward foot, the one that was outside. VIII3 close with other foot. VIII12 side step again. VIII3 close imperceptibly. Now face back the way you came and break so you are in open dance position with the girl on the man's left. IX123 step forward with outside feet. X123 step with inside. XI123 step with outside and assume regular dance position. XII123 dip. (A waltz dip is done by going back on the man's left. The count is: 1 position, 2 down, 3 up. With the first count of the next measure start a waltz with the man's right foot.) XIII123 waltz, XIV123 waltz, XV123 ditto. XVI123 gent takes girl's left in his right hand, holds it high and twirls the girl underneath counterclockwise.

The second verse also starts in closed waltz position. I123 man rocks back on left and lady rocks forward on right. II123 man rocks forward on right and lady rock back on left. III123 same as I123. IV123 same as III123. Change into open position. V1 step on outside foot. V2 swing inside foot in the air. V3 without putting inside foot down, hop on outside foot. VI1 step on inside, VI2 on outside. VI3 on inside. VII123 step on outside. VIII123 dip on inside. IX1 step on outside. IX2 on inside. IX3 outside. X123 step on inside. Close position. XI123 dip. XII123 waltz. XIII123 twirl the girl underneath as in XVII123 of the first verse. XIV123 keep twirling. XV123 still twirling. XVI123 don't give up twirling. XVII123 pick her up off the floor. This last measure is, of course facitious. Can you understand this type of description? Write.

This month, let us take a general review of the previous "Corners" as they have appeared from time to time.

To begin with, a dance caller was originally called a prompter. Now you can readily see and understand that he would have to be able to instruct the dancers in the various figures or changes, and it would of necessity be up to him to put the dance over.

The caller should have a clear and distinct voice. Every dancer on the floor must be able to hear him and understand him.

He must do his best to keep the sets together.

He must not be too ready to let every Tom, Dick and Harry call one just because they ask to.

If he uses foolish patter, he must be able to make it fit in properly. He must realize that he does not have to have a long line of this patter in order to be a successful caller.

The sooner he realizes that there is really no set rule for the beginning and ending form, the better for him. There is really no right way or wrong way to start a set or to end it. His own judgment, properly planned out is best for him.

It is well for him to know that square dancing had its beginning in this country away back in the earliest days of the colonists. In Jefferson's time, taverns, town halls and homes had their dance rooms. Innkeepers offered dancing as an inducement to patrons, just as the night clubs do today. As a general rule, no festive occasion was quite complete without a fiddler and dancing and most generally, but not always, the fiddler did the calling. It was very easy for him to call and sing with the tune he was playing and no doubt that is where the idea of singing calls got started.

The caller should not worry too much about what tunes the musicians can or do play. His worrying, if he must do it, should be devoted to how the tunes are played.

He should not get in a sweat about how his dancers are dressed. Neither does it make much difference how he, himself, is dressed. I grant you, it is nice to have them all dressed up for the occasions, but in my time, I have never seen an old time dance where they were all dressed old timey, did you? It might be possible at a special party, but I am talking about the Old Time Dance, where no special preparation is made by a committee.

I rode the range in the 90s in Western Kansas and I have been to many a dance where the cow-pokes came in number, but I never saw anything at these dances that at all resembled what you sometimes see on the drug store cowboys that frequent some of the old time dances. Of course the ladies were dressed as was the fashion in the Gay Nineties. The men wore ordinary clothes that they wore all during the season, except most of them wore a mustache, and many times chin whiskers. Otherwise they dressed very much as they do today.

Now if you could have attended an old time dance back in Washington's time, the ladies would have worn hoop skirts and pantalettes and bustles, etc. Today, you will find the ladies dressed in short skirts, long skirts, gay ninety costumes or slacks. In the interval between these dates you might have found them dressed in a slit skirt or a hobble skirt or what have you. And so it goes. They still danced the old time dances in all of these different garb, and so why fuss and fume about what the dancers wear. Let them do as they like.

Your business is to give them a good time. Such a good time that they will want to come back the next time and the next. What I like or dislike, or what you approve of or do not does not enter into the picture. Go ahead with your cowboy dance, your barn dance, your kitchen sweat, your corn-crib dance or whatever you want to call it. You will still be doing just an old fashioned dance.

There, that is out of my system.

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<p>PINEWOODS CAMP 3 to 4 a camper can join either the American Square dance class or the Sword Dancing class, and it is often a hard choice to make. The Sword, of course, is frequently a new type of dancing to many of the campers and they soon find out what a wonderful dance form it is. There's usually time for a dip before supper and also a little free time to relax with a</p>	<p>(Cont. from page 1) cup of tea in the main camp house. In the evening members of the camp faculty often give talks on a variety of subjects in the fields of dancing and music, and sometimes the campers delight in listening in informal concerts by talented campers and members of the faculty. Finally, around 8:30 the entire camp</p> <p>(Continued page 3)</p>
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goes to the largest dance pavilion and has a general party with dancing for all, and this, of course, is one of the nicest moments in the camp day.

Demonstrations are frequently held, and it is a delight to see the beautiful dancing done by our more experienced campers and the faculty. Their flawless technique is an inspiration to the rest of the camp. The different classes which are held throughout the week also demonstrate a number or two to show what has been accomplished during the period, and it seems as tho' the whole camp takes pride in watching a beginner's Morris class make a good showing in a newly-learned dance.

Nothing can compare with the camaraderie to be found at Pinewoods Camp where people with a common interest come together for the sheer delight of sharing their combined knowledge and enjoying the country dances at their best.

YOUR PAPER

If you read our masthead (and it is far superior in plot, composition and technique to the telephone directory tho it doesn't quite measure up to the dictionary) you will note that Paul Hunt has joined us as assistant editor for the New York City area. We are glad to have Paul with us.

Paul is a music teacher. Somehow he became associated with the business men who made up the Rock Candy mountaineers as a side line. From hill-billy music they progressed to square dancing. Now they have all the engagements they can handle and have put out an album of square dances without calls for Disc.

Paul plays the accordeon and so can run dances either with them or by himself. He tells me his schedule is six nights a week. However, he has found time to send us dances from his area, and he has plugged us with his dancers and now he has joined us as an editor. He will be an asset.

This past month we were surprized on returning home from work one day to find a telegram awaiting us. We don't generally get telegrams. Seems as how YANKEE wanted to reprint our article on Henry Ford from the last issue. We were so proud we actually prepaid the telegram of permission. Now won't somebody please write us an article the READERS DIGEST will want?

We figure that we are now far enough advanced that we can handle advertising. We have set the rates at \$10 per page, \$7 per half page, \$4.50 per quarter page and \$1.50 per inch (five lines). Advertising will bring revenue (we hope). More revenue means a better paper. If you'd like to act as advertising agent in your community, on a commission, let us know. We also give commissions on subscriptions secured. This is a way you or your club can earn money. Just write us for instructions.

Calling your attention to the six new books we now have available. They will help you cover the field of square dancing. I can recommend most of them.

We have mislaid a couple of subscribers. Our conscience hurts us when they

don't get all the issues they pay for.

So if someone knows, and will tell us the present whereabouts of David Hahn of New York City and Harold Babcock, late of Bennington College, Vermont,

we'll send them the October issues. We did our best to compress this issue into the usual three sheets, but it just wouldn't go. So we have four sheets the first time. Pity us the extra work. And now you do your share. We want to hear from you. Send us dances done in your locality, notes on dance groups you have visited, and also the names of some of your friends (or enemies) who might like to receive a sample copy of AMERICAN SQUARES.

Remember this is your magazine. Your contributions are solicited and your suggestions for improvement will receive careful attention.

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Lee Owens, for years known as a caller and researcher to California square dancers, and more recently of the United States Navy, reports he is back again at his chosen profession.

Lee has embarked on a V. A. training program that will take him all over the U. S. A. to study under all the leaders in the American Folk Dance field. (We hope he will write some of his experiences up for us.)

Readers of AMERICAN SQUARES may be interested in the following quote from Lee Owens' letter to us: "... I have had so many friends request information about what's being done in the square dance localities I am visiting that I am going to get out a news letter to take care of all of them at once. If any of your readers would like to receive this news letter (for free), tell them to drop a line to Lee Owens, P. O. Box 29, Palo Alto, Calif.

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I have heard so many remarks and so few verified statements about the origin of the square dance that I thought I'd look it up for myself. So while Biz waits tables, I read in the Philadelphia library. The books are very stilted and use the language that Doc pokes fun at, but I did find these quotations:

"The modern cotillions and quadrilles are based on the old French Farandole." ART OF MUSIC--DANCING, Vol. 10, Mason, p 122, 1916.

"The quadrille, so called from a card game played by four persons with forty cards, consists of five figures or movements executed by four couples, each forming the side of a square." DANCING ANCIENT AND MODERN Ethel L. Urlin, 1940.

Have any of you investigated the origins of the square dance? Do you know more about it than this? If so, will you write us and let us know? Others would like to share your knowledge.

And in the meantime, when I'm waiting for Biz, I shall continue in my investigations in the library. There is a lot of material there if I can only sort out what is of value to us and what isn't.

Keep smiling.  
Good dancing.

**RECORDS**

COWBOY RECORDS has asked us to make a survey of the square dance field. They want to know: (1) What records you want without calls. Make your selection keeping in mind what records are now available and how well they are recorded. Also whether you want selections for singing calls or fiddle tunes. (2) What records you want of dances with calls. It seems to me that there are too many singing calls and too few called dances. Also there should be some recorded with the dosey-dog figure and some with different figures for each couple. (3) How many records your local store would want. Cowboy Records frankly admitted to me that square and folk dance distribution is a specialty and they were unfamiliar with it and their regular stores did not show much interest in square dance records.

The thing I heard over and over again this summer at Colorado Springs was "There aren't enough good square dance records without calls." Cowboy Records wants to make us some records, but they want to make money on them so it's up to us to see that they do so we'll be able to get them to make more. I work almost entirely from records, and I think I know good ones. I shall be working on these and I think I shall be able to see that they're good. So in order to get enough good square dance records, pitch in and help. Write me (1) what tunes you want without calls, (2) what dances you want with calls, and (3) the name of your local store and how many they can handle (just ask them). We'll then advise your store when they're ready for distribution and you can order thru them.

**DISC ALBUM 630** Ralph Page, the Singing Caller and his New England Orchestra.

I believe your criticism of Page's records (Sept. issue) unjust, uncalled-for and thotless. For instance, had you studied the album a little more you would have realized that the "Manadnock Muddle" doesn't end in a muddle, that all four couples in "Red River Valley" do the same figure, that the "swap and trade" in "Ladies' Whirligig" is patter rather than instructions. Furthermore, calling, singing or otherwise, needn't rime (thank goodness Page doesn't sacrifice clarity or distort word order or pronunciation for the sake of rime). And you might have mentioned that Hermann's accompanying explanations were the most complete and best of any which accompany albums--a boon to those of us who must teach with records. But most startling of all was your objection to "Odd Couple in the Center"--"The patter is unfamiliar"--that from you who profess to encourage new calls! It is doubtless unnecessary to say that I have taken you to task in an attempt to urge you to know whereof you speak. No hard feelings.

Jack Dietrick, Woodbury, N. J.

**LITTLE MUSIC WORKSHOP** Part of the fun of the National Folk Festival this spring was putting Chris Sanderson and his Pocopson Valley Boys on records. Chris brought an accordion and guitar and two boys who ordinarily play the sax and trumpet. Since these instruments wouldn't be authentic, Chris provided them with a tenor and a bass jug. For some reason the jugs were hard to play and the erstwhile sax pretty near keeled over halfway thru the first number. I took the jug from him and we rotated the two jugs between the three of us for the rest of the recordings. These recordings are well made. The jugs help give a definite beat and the accordion is well played. The music just jerks the calls right out of you. Copies of these recordings are \$4 each, but I expect them to be worth it to me. If you have any desire to own some at that rather extravagant price, I'll arrange to purchase them for you.

**THE WALTZ QUADRILLE** This is the traditional tune. It is not as good as some of the other recordings because the accordion didn't know the tune and Chris carries the melody by himself. The result is that the melody seems to squawk. And the key is pretty high. You should have heard me shriek it last Saturday. The beat is strong. The accordion does well with it.

**GOLDEN SLIPPERS** A swell recording and the best of the lot tho it fades slightly at one place. Also there seems to be a slight retard in the accordion beat in places. You can also hear my syncopation late in the piece but it isn't as bad as the others.

**SHE'LL BE COMIN' 'ROUND THE MOUNTAIN** This starts swell. Every instrument is clearly heard. For all these are home recordings, the accordion sounds like an accordion. I ruined this, however, by blowing syncopation on the jug. It's interesting to listen to but rotten to call to, and, I suppose, to dance to. If anyone has a convenient tree, I'll go hang myself because I ruined such a swell recording.

**CHRIS' MEDLEY** Chris has a standard medley. It starts with She'll Be Comin' 'Round the Mountain and goes on with Walkin' Cane, I Like Mountain Music, Mountain Ballad and Jingle Bells. This is it. Again, it is well played except for that Thomas' confounded syncopation on the jug. And he seems to have the best lungs of the three juggers--at least he keeps at it the longest.

<p>FOSTER'S CALLING CARDS One dance on each card. Hold them in your hand while calling. 25 Dances \$ 1.00</p>	<p>Square and Folk Dances, News, Music Calls, Pictures in ROSIN THE BOW 12 issues for \$1.50 Red LaFarge, 115 Cliff St., Haledon, N.J.</p>
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DIRECTORY

This contains only those sent in. For complete listings over the United States, send 10¢ to Rod LaFarge, 115 Cliff St., Haledon 2, N. J.

PHILADELPHIA & SOUTH JERSEY

NEW YORK

MONDAY Y. W. C. A., 18th & Arch Sts., Julia Dwyer
TUESDAYS
Internation House, 645 No. 15th St., Phila.
Julia Dwyer & Eddie Nadel
Mullica Hills, N. J., The Oasis.
WEDNESDAYS (1st & 3rd)
Friends Select School Gyna, English Folk Dancing, John Hodgkins.
Media, Pa., 3rd St. Meeting House, Mary Montgomery.
THURSDAYS (1st & 3rd)
Ardmore, Pa. Y. M. C. A. J. N. Teesdale
FRIDAYS
Florida Park, Pa., Community House, J. N. Teesdale
Camden, N. J., Centenary Methodist Church
Bob Barlow
Alternate:(Nov 8th) Woodbury, N. J., Good Will Fire Hall, Denim & Calico
Alternate (Nov 1st) Daretown, N. J. School, Charles Thomas
1st & 3rd. Phila. Play Co-op. Friends Select School Gym
2nd. Camden, N. J. Y. W. C. A. Andy Christie.

SATURDAYS
Camden, N. J. Y. M. C. A. 614 Federal St. Charles Thomas
Rose Valley, Pa., Little School Bill Hunn
Old Orchard, Pa. Lincoln Highway.

NORTH JERSEY

TUESDAYS (Except 3rd)
Bloomfield & Glen Ridge, Parish House, Christ Church, Bob Hider.
FRIDAYS
Livingston, N. J., Grange Hall, Don Conine
1st & 3rd. Flanders, N. J. Community Hall
V. J. Tiger.
SATURDAYS
Old Tappan, N. J. Lein's Grove. Don Conine

SUNDAYS
Studio 61, Carnegie Hall, 6 to 9, David Hahn
MONDAYS
McBurney YMCA, 215 W 23rd St NYC Bill Cairns
Por Jeffers High School, Harry Mills
TUESDAYS
Williamsburgh, Brooklyn, YMHA 575 Bedford Ave, Frank Devita.
Teachers Union Lounge, 13 Astor Pl. NYC
Piute Pete
Except 1st. 150 W.85th St NYC David Hahn
WEDNESDAYS
Harlem YMCA, 180 W. 135th St, Piute Pete
FRIDAYS
1st Centennial Ave School, Roosevelt L.I. Al MacLeod.
Queens College, Flushing. Bill Cairns
SATURDAYS
150 W 85th St. 2:45 to 5:45 David Hahn
Railroad YMCA, 224 E. 47th St. NYC
Bill Cairns

OTHERS

TOLEDO, OHIO. Y. W. C. A. 1st & 3rd Tuesdays
CHICAGO, ILL. 6316 So. Yale Ave, Saturdays, Jerrie Cole

SPECIAL

Nov. 16th. Costume Barn Dance. Grand Paradise Ballroom, 318 Grand St., Williamsburgh, Brooklyn, N. Y. Frank Devita.

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AMERICAN SQUARES will continue to carry such notices as are sent in, but will not notice these again unless specifically requested.

P. S.

I think the contest will fit in below and then I shan't have to cut two more stencils. Hooray!

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In order to encourage the invention of new and, sometimes, better dances, we run a dance contest each month for original dances. The prize is a year's subscription to AMERICAN SQUARES or a pack of Foster's Calling Cards. This month's winner is Outside Ring by John Hodgkins of Phila., Pa. The finalists were chosen by Henry Robbins of Daretown, N.J., and the contesting dances were voted on by the Camden Y and this won 29 to 5. Send in your entries on separate pieces of white paper 8 1/4" by 11" without identifying marks.

- 1. Everybody face outside. Lady on the right of the gent.
2. First lady and gent break between them. Everyone else keep hold of hands. Now active dancers circle around, gent to the left and lady to the right turning the circle right side out. When they meet on the other side, the gent raises his left hand and the lady pulls the rest of the circle thru and around.
3. This time the lady raises her right hand and the gent pulls the rest of the circle thru

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10¢ PER PACKAGE FOR PACKING
SENDING FOUR PARTNERS, Durward Maddocks. Cloth bound with a back that can be folded double so it can be held easily while calling. One dance per page. 51 New England dances, squares, contras and circle. Doug gave it a good write-up. The type is not the usual type but is a copy of the lettering Maddocks did--easy to read. \$1.50

FOR SALE

First couple promenade outside the ring
Get back home and that couple swing.
Same couple around inside the ring.
Get back home and everybody swing.
Join it up in an outside ring.1
Break it up and around you go
The gent go high and the lady go low2
When you're home, everyone swing
Join it up in an outside ring.
Break it up and around you go.
Lady goes high and the gent goes low3
Allemande left, grand right and left.
Now repeat for other couples

POSTPAID
COWBOY DANCES, Lloyd Shaw. The best book on the market by the authority. 76 squares, history suggestions and directions. For beginners and advanced students too. \$ 4.00
DANCES OF OUR PIONEERS, Grace L. Ryan. This is a fine book for the money done in mid-western style with three figures to a square dance. \$ 2.00

This boo, written around the turn of the century, doesn't, in my estimation, add anything to a square dancer's bibliography. The book attempts to teach dancing from a long range, but I'm afraid that it doesn't succeed. A large section of it is devoted to square dancing, but even that doesn't have much to offer. The calls, such as they are, are really nothing but stilted directions. The only practical value, except for waste paper, is the explanation of a few folk dances (mazourkas, schottisches, etc.). No, I'm afraid that this book is only good for laughs. For example, it tells us in its most serious and formal style:

"The position in round dancing is of the utmost importance. We would recommend that this style of dancing be indulged in only by intimate acquaintances, as the necessary proximity of the performers is far from agreeable to a sensitive woman if her partner is not a refined gentleman; and of this it is almost impossible to be assured without an intimate knowledge."

Doug Durant, Jr.

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MORE BOOKS FOR SALE

- | Postpaid   | 10¢ per package for handling  |
|--|---|
| THE SINGING CALLER, Ann Hastings Chase. 15 dances, explained, charted and set to music. A careful production \$ 1.50   | THE WAY TO DANCE or DANCING WITHOUT A MASTER. A collector's item of dances of the past that should be in everybody's library. 25¢     |
| FOLK DANCING IN HIGH SCHOOL AND COLLEGE, Grace I. Fox. Our only foreign dance book. 17 foreign dances with music and descriptions and 7 squares \$2.50                               | PROMPTERS' HAND BOOK, J. A. French. Another old-timer of quadrilles, lancers and contras. 50¢   |
| LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Our fastest selling number by our columnist. \$1.00  | DO-SI-DO, Bob Sumrall. 35 square dance calls from Texas \$1.00  |
| SQUARE DANCES, Ed Durlacher. 12 dances covering a wide range of American folk dancing with piano, guitar and fiddle \$1.00   | FOLKWAYS COLLECTION, Gene Gowing. 2 circles, 5 contras and 12 squares by the director of National Folkways 75¢                        |
| THE SQUARE DANCE A wonderful book written for the Chicago Parks by the WPA. 57 squares, 18 rounds and 5 mixers. You can buy this cheaper direct, but I paid more for my copy. \$2.00 | SWINGO, Rod LaFarge. 20 singing calls from North Jersey. Two editions in a year. \$1.00   |
| FOLK TUNES The companion music book. 26 square dance tunes, 14 schottisches 9 "specialties" etc. \$2.00  | HEEL AND TOE OR A DO-SI-DO, Grace H. Johnson. 10 mixers, 7 rounds, 5 contras 7 squares and 4 foreign. 75¢                             |
| PROMPTING, HOW TO DO IT, John W. Schell. We had so many request after the review that we have ordered some. 131 contras besides quadrilles. \$1.00                                   | THE COUNTRY DANCE BOOK, Tolman and Page. A No. 1 book of New England dances running strongly to contras. \$ 1.75                      |
| CUT: When your square dance starts again you'll want posters. We have a mat of a couple swinging 6½"x14" just for that 75¢   | WESTERN SQUARE DANCES, Ralph McNair. This is Doug's favorite. It develops an easy method of instruction for beginners. \$1.00         |
| BACK NUMBERS: We have slightly used copies (returned in the mails) of most of the back issues of AMERICAN SQUARES. As is. 10¢ each.  | SWING YOUR LADIES, Edith Gates. How to start and run a square dance course and overcome incidental problems. No dances described. 35¢ |

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