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Season's

Greetings

AMERICAN SQUARES



10 cents

December, 1947



The Magazine



Frankly, we're pleased as punch over the job of printing we did on the November issue. We only hope that you're as pleased as we are because we need your subscriptions to pay for it. And your friends' subscriptions won't be refused.

Every January I dig out my record case and list the records I am currently using so you can check with what I have. (And if you have some I don't, you might write me.) This will be one of our features of the next issue. We'll also have another bit of poetry. Seems like all of a sudden we have blossomed into verse, what with two issues in a row catering to the muse. However, this is just some doggerel that I'm using for advertising that I thought you might like to laugh at.

As usual we're looking for help. Printing costs money and we need the income to cover it. If you can suggest any people who might be interested in advertising (or subscribing) we'd like to contact them.

Here's for a better and better AMERICAN SQUARES, and for a VERY MERRY CHRISTMAS AND THE HAPPIEST OF NEW YEARS to all.

Charley Thomas, Editor

AMERICAN SQUARES

Vol. III No. 3

EDITOR: Charley Thomas, 121 Delaware Street, Woodbury, N. J.

MANAGING EDITOR: Frank Lyman, Jr., William Penn College, Oskaloosa, Iowa.

ASSOCIATE EDITORS:

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

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

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

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.

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

ROSIN THE BOW

Folk Dance Magazine

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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

The Life of the Party?

Now Xmas, they say, is a time of good cheer,
Especially when spiked with a cold jug of beer.
It'll even be better for a rip roarin' time,
If you get charged up with a big snort of wine.

If you'd like to see some real antics and fun,
Just watch a guy square when he's all full of rum.
The things he'll do is a shame and a sin,
If he gets loaded up with a few jags of gin.

He will bow to himself and honor the wall,
And land on his ear the very next call.
When it's allemand left and right and left grand,
He'll tie you in knots and sprain your right hand.

When they all swing out with a do-si-do,
He'll plant his big heel right on your toe.
If a promenade home is on the next call,
He'll trip you up and make everyone fall.

When the ladies swing the guy that stole the sheep,
He'll give her a spin and she lands in the street.
When she starts to swing the one that gnawed the bone,
He's off promenading when he should be at home.

He clings to his partner like a brand new bride,
And makes her do the split on sides divide.
When it's sides divide and swing 'em some more,
He'll sail you right out thru the nearest door.

Then when you are swinging those pretty maids,
He does a right and left thru, between his own legs!
When he promenades you 'round the outside track,
You'll probably end up right flat on your back.

He'll sash away to the right and start to bow,
And then hang his heel on his own eye brow.
Then he'll swing his hip instead of his girl,
And land on his head in a butter fly whirl.

When he tries to swing the gal that's from Arkansas,
He'll bang her with his elbow right on the jaw.
To swing Sally Goodin, he grabs her by the neck,
And before he gets thru, grand-ma is a wreck.

When the set begins to form that old Texas Star,
He knocks you 'round like a beat up car.
As he tries to catch that gal on the fly,
He pokes both knees right smack in her eye.

(Continued on page 13)



The Oracle



Do you have the following in single records: **Red River Valley**; **Captain Jinks**; **Little Old Log Cabin in the Lane**; **Life on the Ocean Wave**; **Oh, Susanna**; **Hinkey, Dinkey, Parley Vous**; **Pop Goes the Weasel**; **Irish Washerwoman**; **The Girl I Left Behind Me?** Don Rand, Canton, Ohio.
Red River Valley: I know of no recording of this.

Captain Jinks: On M103 of the World of Fun Series which can be bought singly from the Methodist Publishing House, New York 11, N. Y. 12" \$2.
Irish Washerwoman on the other side. Also Victor 22991A.

Little Old Log Cabin in the Lane: Folkraft F1005B, we have it at 89c.
Life on the Ocean Wave: Folkraft F1004B, we have it at 89c.

Oh, Susanna—Hinkey, Dinkey, Parley Vous: I know of no records.

Pop Goes the Weasel: Folkraft F1007B, we have it at 89c.

Irish Washerwoman, as above. Also on Victor 20-1830B and Victor 21616A.

The Girl I Left Behind Me: Capitol 1421, Conquerer 7741 and Paramount 1000A 12".

* * *

MERRY CHRISTMAS!

ACCEPT A CHRISTMAS PRESENT FROM US

Save 40 cents: Learn to Dance and Call Square Dances, by C. D. Foster, and a one year subscription to AMERICAN SQUARES sent as a gift to the person of your choice, for \$1.60.

Save one dollar: Five yearly subscriptions to AMERICAN SQUARES sent as your gift to your square dance friends, for \$4.

With each gift subscription, we send a Christmas Card in your name, announcing the coming of a year of AMERICAN SQUARES.

* * *

The Camden Y square dance group has broken into television. Within the limits of the television stage they are furnishing dancers appearing with Mac Maguire's Harmony Rangers over station WPTZ, the Philco station in Philadelphia, every Thursday evening at 8 p. m. Charley Thomas is calling and also acting as choreographer (the root is from the word CHORE meaning a job).

* * *

The annual Folk Fair and Festival of Milwaukee County is being held in the Milwaukee Auditorium on Sat. and Sun. Dec. 6 and 7, with groups from Illinois, Minnesota and Iowa as well as Wisconsin expected to participate.



Monadnock Folkways School

By Frank and Julia Lyman
Continued from last issue.



Ralph Page is advertised as the "Singing Caller", but few of his dances were actually sung. Ralph has developed a peculiar, but pleasant minor note to his calling which is very effective.

Both Gene Gowling and Ralph are excellent callers, but Gene admits that he is a better prompter than a caller. It is strange that these two callers come by their "trade" in such varying manners.

Gene was an actor and director in Hollywood, and although quite successful, gave it up to teach English Dancing, and later square dancing, on the West coast. Of course with his theatrical training, both his diction and English are perfect. Gene was able to teach us diction and how to throw our voices, placing emphasis on the important phrases of our calls.

Ralph learned to call from his uncle, and for a while, was a fiddler, but now has placed it away to devote all of his energies to calling. His father also fiddled, and his mother was one of the best dancers in New Hampshire. So naturally, he "fell in" to square dancing.

Strangely enough, both Gene and Ralph are natives of New Hampshire, Gene hailing from Dublin, a few miles west of Peterborough where the school was held.

Printed here is part of an original dance Ralph taught us.

Page's Nightmare

**Ladies to the center, back to back,
Head couples dosido,
Side couples dosido,
Everybody dosido.**

Head couples, figure eight. (With the ladies still facing their partners, the head couples move toward each other passing left shoulders with their partners, then the gentlemen passing in the center as the ladies walk around the opposite ends of the figure eight. The gentlemen then move to opposite ends of the figure while the ladies are passing in the center toward their partner. The figure eight is completed by the gentlemen doing what the ladies have just done and vice versa. In short, all four have executed a figure eight back to places.)

Side couples, figure eight,

Everybody, figure eight. (This is done as above, except the four gentlemen briefly form right hand star, as they cross in the middle of the set, the ladies doing likewise as they cross.)

Swing your partner, promenade.

Gent to the center, back to back (now repeat with the gents in the center as above, ending up with:)

Ladies grand chain,

Swing your partner and promenade.

The Nightmare certainly isn't a dance for beginners, and even experienced groups will have difficulty in performing it.

One of the simpler dances taught by Ralph, which resembles **Hinkey Dinkey Parley Voo**, was this square:

First two ladies, forward and back,
Forward again and swing,
Circle six around,
Break and allemand left with your corner,
Allemand right with your own.
Dosido with your corner,
Dosido with your own.

All swing and promenade. The dance can be repeated with the gents to the center.

Ralph always ended the dance up with "Promenade two by two, around you go and then you're through."

If you have a group that likes to swing, or if you don't happen to like the first gentleman in a set, try this:

Ninty-six Swings

First gent out to the right and swing,
Go back home and swing your own.
Same man out and swing her again,
Now swing the next,
Swing the one that you swung first,
Then swing your own.
Same man out to the right once more and swing,
On the next and swing her again,
On to the last and swing right there,
Then go back the way you came,
And swing the girl that you just swung,
Now swing the one that you swung first,
Everybody swing your partner.

After a chorus, you start out with "First two gents out to the right and swing," and repeat as above with two, then three and four gents dancing at once. Obviously, the head gent gets quite a work-out. This dance is sometimes called the Arkansas Swingeroo. It can be varied even more by calling "step right back and watch her smile, step right up and swing her a while, etc."

Afternoons were patterned like the mornings, with Gene teaching the difficult English Morris and Sword dances, Ralph, an advanced course in American dancing, and both collaborating in a class for callers.

Evenings were none the less full, with Ralph teaching many European Folk dances one night, as well as calling in nearby towns on other nights.

Friday evening was party night, and on this night we demonstrated some of the dances we had learned and danced with crowds of two to three hundred people at the school. Ralph's orchestra supplied the music.

How the Yankees love to stamp! And they lost no opportunity to stamp in their balances, forward and back etc. We arrived late at one of Ralph's dances in the Dublin and were amazed to see the rafters shaking as some three hundred pairs of feet stamped the floor. But it was great fun and everyone had a fine time.

We and all of the other students, are looking forward to returning to Ralph Page's and Gene Gowing's Monadnock Summer School next summer. And all of us are agreed that nowhere can one find two finer people than Ralph Page and Gene Gowing.



The Callers Corner



PLAY PARTY GAMES VS FOLK DANCING

by C. D. Foster

(Author of Foster's Square Dance Calling Cards)

The learning of today is the lore of tomorrow. I am inclined to think that the play-party was at its height in the middle west in the **GAY NINETIES**. In those days, it was generally an open house proposition; that is, it was not an exclusive invitation affair. All young married people played the games. The "kids" and old people looked on.

The development of the play-party is a product of frontier life. The pioneers had to provide entertainment for themselves. Let us see why the pioneers chose the play-party. Neighbors were far apart. They had no opera house, no skating rink, no radio, very few telephones, and very little else to go to. True, they had the church, the literary society, the husking bee. Then there was the dance and the party.

The husking bees were once a year. The dances were frowned on by the churches and most of the young people were not allowed to go to them because the old folks said that the fiddle was "The instrument of the devil." Some of the churches finally tolerated the play-party as the lesser of the two evils.

Many of the girls in the neighborhood believed it was a sin to dance but not to go to a play-party. They would do the regulation square dance as long as the tune was "sung", but if the fiddle sounded, she would stop and demand that her escort take her home immediately.

Here is a comment that shows the sentiment in S. W. Oklahoma forty or fifty years ago. "Those who have religion, look on play-parties with horror as the devices of the devil, to lure young folks into sin and everlasting torment."

Thus you will see that dancing games were distinguished from real dancing by the absence of music played on musical instruments. However, some of the games were frowned upon. We could go to the party if we promised not to play Weevily Wheat; and so to show our "righteous indignation"???, or whatever you might call it, we used to sing as we played—

Take her by her lilly white hand
And lead her like a pidgeon,
If you make her dance the weevily wheat,
She loses her religion.

Old Joe Clark was another one on the black list, so we used to sing—
Old Joe Clark had a big tom-cat
He would neither sing nor pray,
We stuck his head in a butter-milk jar
And washed his sins away.

And so the war went on. The girls might be permitted to play some of the "swinging games" if they promised "cross their hearts and hope to die" that they would not let the boys swing them with the waist swing. Sometimes we even had to promise that we would come home if they even sang **Old Joe Clark**. I remember one time that there was a terrible rumpus in our neighborhood because the teacher let the chil-

dren play party games at intermission.

The play-party has been neglected by folk-lorists until recently and it is only in the last few years that it has been recognized as having a definite place in the development of social America.

Well now some of you wonder what we mean by play-party. In the first place, they generally consisted of singing games, games of skill, swinging and dance games and last, but not least, kissing games. **Post office** was perhaps the leader in the latter, and happy was the girl who got a letter with a number of stamps on it. Each stamp meant a kiss. **Spin the Platter**, **Blind Man's Bluff**, **Clap in and Clap out**, with perhaps **Fruit Basket** might be considered the leaders in the next set. The dancing and swinging games were what we really enjoyed.

If you will give the matter a little study, you will see that it is only a step from the play-party dance games to the simple square dance. Children who learned to play the dance games when they were young, were able to take their place with the grown ups later on and dance as well as the rest of them. I do not remember when I danced the first quadrille nor do I remember of anyone showing me how.

The variations in folk-songs, folk-dancing and play-party songs that accompany the dances, have no doubt been noted by all of you. You have probably noticed that the method of playing the various games are as numerous as the communities that played them. The fact of the matter is, that every community had its own particular way of playing. All the different communities however, had the children's games, many long way dance games, the circle dance games in various forms and to various tunes.

The children, while quite small, had nothing but marching and choosing games. They did very little if any swinging or promenading. None of the games were called **folk-dancing** back in those days.

"Play-party games" is a literary term applied to all games that have singing and dancing attached to them. During the period of development of these games, the songs were passed down by word of mouth, and consequently any statement made as to the right or wrong way to play a certain game, or in fact the proper words to use in any songs is only guess work.

Fragments of certain games were no doubt brought over from the old countries, especially England. The song was heard incorrectly, memorized incorrectly, and many times no doubt, most or all of it forgotten and then new words of their own choosing were supplied and the game went on. Even today, they are in a constant state of change. I am sure that most of us, who have given it a thought, feel that we are at the beginning of a revival of American play-party games.

All right! Lets have a play-party game. The setting might be an old farm house out in the country several miles. It might be in Oklahoma, Indiana, Nebraska or out in the Rock Mountains. It might even be down in Louisiana or Texas.

The smaller children have been put to bed. The parents are in the kitchen discussing various things. The conversation is about the same regardless of the setting. The young folks are in the front room "bored stiff". "The life of the party", the leader they call him is getting anxious to get things going, but he is afraid to suggest the game that he wants to play, so he waits.

Somebody finally gets up the nerve to suggest that we play **Spin the Platter**. We, who have come to the party, know that we dare not start off with some 'rip-rorin' game, so we all agree to play **Spin the Platter**.

Someone has hunted up an old tin-plate. They get out in the center of the room and give it a spin. They call someones name—Jimmie Jones, Sallie Smith or Chuck Foster, in fact anyone in the room. The one whose name is called, makes a dash for the spinning platter and catches it before it stops spinning. He, in turn, gives the platter another spin and calls out another name. Alas! the one whose name was called was too slow and misses it. He or she must pay a pawn. Any little trinket that they care to give is sufficient. Spin the platter again, and call out a name and so it goes until the players tire.

During the game, many have had to pay pawns. Now, they may sell the pawns immediately after the game or they can leave them until later. Sometimes, if the players find out that the lady of the house has barred kissing when pawns are redeemed, the pawns are given back and not sold. After all, what was the use?

We will suppose that the pawns are being sold. One person sits in a chair, generally in the center of the room. Sometimes the person is blind-folded and sometimes not. Another one in the room is chosen to sell the pawns. He or she, takes a pawn in her hand, holds it over the head of the one in the chair and says—"heavy, heavy hangs over thy head".

The one in the chair asks, "Fine or superfine?"

Meaning does it belong to a boy or a girl. If it belongs to a boy, the seller answers "fine" if to a girl they answer "superfine".

The seller then says, "What shall the owner do to redeem it?"

She names some feat, for instance, if a boy, she might say "Stand on your head in the corner." If a girl, she might say "Pick a quart of cherries with—," naming some boy. Now to redeem her pawn, she must go over to this boy, sit down on his knee and kiss him. If the order was to pick two quarts of cherries she must kiss him twice. Now the next pawn is sold, etc.

The next game might be **Clap in and Clap out**, or perhaps **Fruit Basket** or some other "tame game", but that soon gets tiresome and some one will suggest that we play **Pig in the Parlor** or **Shoot the Buffalo**.

Finally, we always got around to **Weevily Wheat** and **Old Joe Clark**, before the evening ended.

Now **Weevily Wheat**, the way we played it, was nothing more nor less than the **Virginia Reel**. Sometimes we did not form the arch at the last. The head couple simply took their place at the foot of the line. Most generally we did form the arch, and thus it became the **Virginia Reel** in its entirety except we had to sing the music, if any.

At these informal parties, preciseness was not tolerated, because, if it was, it became work, not fun. In reality, it became professional and not recreational.

The songs were crazy, nonsensical patter, made up by the leader as he went along, or by the players according to their idea or notion. It is said that **Skip-to-my-Lou** had something like 150 different verses.

The party generally lasted until the host or hostess "said the word".



Larrupin Lou



A Biographical Bit re Our New Associate Editor, Larrupin' Lou Harrington. (Ed. note. This material was furnished us and we are in no way responsible for what has happened—or will in the future.) We quote:



"I was born. My Father was an old time fiddler and often called 'quadrilles'. I know this because I was six then and any smart person can remember things when he was six. Also that was only 61 years ago and any one can remember that long. (If still alive.) My Father is still alive in Minnesota where I was born. (Hastings) He is now 93.

I have been a Chamber of Commerce Secretary, an assistant secretary of the Chicago Real Estate Board; of the National Association of Real Estate Boards; the executive Secretary of the Citizens

Club in Minneapolis; in World War I a War Camp Community Service secretary, A Sunday School Teacher and Superintendent, Secretary of a Church Building Committee, President of the Church Board.

Am a hard shell Baptist and find nothing incompatible in organizing play party games to keep the kids from helling around in places more disreputable than the school houses in which we generally play.

Six years ago moved to Rockford and found it a barren land. Now there are in and within 30 miles of Rockford a dozen square dance groups and hundreds participating in our outdoor Park square dances during the summer in Rockford, Freeport, Ill. and Beloit and Janesville, Wisc., and in both Rockford College and Beloit College groups thruout the year.

Most of such time as is not taken up (a) in Square Dancing, (b) eating and sleeping, (c) raking the yard, I spend in the Real Estate business. It's a good business. (Even tho' we are beng sued on a national scale by the Attorney General of the U.S.A. He could be wrong you know.) If you prefer to pass all the foregoing and adhere only to vital statistics (following) it's O K with the Editorial Associate being presented herewith. Race, Irish—at one time. Age, 67—would at least like to tie male parent. Height, 6 feet—more with cowboy boots. Appearance, see photo,—but let's not get personal. Communist?—Neither do I eat crackers in bed. Hobby, principal pastime, avocation and chief interest in life—YOU SAID IT PARTNER. Good luck to you too and if you're ever in doubt about anything, send me a dollar and I'll tell you what to do."



Notes



AMARILLO SQUARE DANCE CONTEST

The second Annual Amarillo Square Dance Contest was held in Texas last October 24 and 25, with groups from three states participating. There were three judges, and each judge was allowed a total of 30 points that they could award to each team, making a possibility of 90 points for a perfect team. The scores indicated by each judge were turned over to a statistician who compiled the grand total. The basis of the judging covered about ten factors to be taken into consideration.

Each team was allowed five minutes on the floor and were not limited to any particular pattern. But the team able to show the greatest variety of patterns in the allotted time could gain some extra points. Each team had its own caller and their ability to dance to open calling was not involved.

Following are the results of the finals:

Adult-Professional Group: 1. Young Peoples' Set, Houston, Texas. 2. Nosegay Set, Amarillo, Texas. 3. Abilene Set, Abilene, Texas.

Adult-Amateur Group: 1. Circle Four Set, Y.M.C.A., Denver, Colorado. 2. Foxhunters Set, Amarillo, Texas. 3. Gay 90's Set, Amarillo, Texas. 4. Amarillo Barn Dancers, Amarillo, Texas.

Young Peoples' Group: 1. Highland Park Hottentots, Amarillo, Texas. 2. Senior High Set, Amarillo, Texas. 3. Quay County Juniors, Tucumcari, New Mexico.

Children's Group: Tied for first and second and duplicate awards given—Dixie Darlings, Amarillo, and Wolflin Shorts, Amarillo. 3. Wolflin Longs, Amarillo.

After each contest session there was open dancing for all with guest calling and special exhibitions. The affair is to be held again next year.

J. Cal Moore

* * *

SQUARE DANCING IN ST. PAUL

The International Institute of St. Paul has for several years sponsored International dances, mainly in preparation for exhibitions such as the Festival of Nations, etc.

This year a class in folk dancing under the direction of Morry Gilman proved so successful, that it has been extended for another six week period.

The Institute also sponsors a square dance class under the joint direction of Ralph Piper (associate editor, AMERICAN SQUARES), John Scott, Peter Olson and John Wold.

This group is serving as a feeder for other smaller groups all of which are now joining together to form the Minnesota Folk and Square Dance Federation. Great things are expected of this organization.

John Wold



Letters To The Editor



Dear Editor:

I was quite interested in Cal Moore's article on "Standardization of Calls." However I take exception to him on several points.

I agree that calls must be standardized, but not on a nation wide basis. While in this Atomic Age space or distance means nothing since one is able to dance one day in New England and the next in California, I believe that our various regional dances should be kept in a pure form.

What matter if in North Jersey they do a dosido by passing left shoulders first, or an allemand left by swinging elbows? It is fun to do dances differently. Who are we to say they are wrong? We couldn't change them even if we wanted to. (And many of us have tried.)

The New England Quadrille, which has influenced many of the styles of other parts of the country, is derived partly from England and partly from France with a French-Canadian touch.

The Western Style is derived mainly from the Kentucky Running Set which Cecil Sharp claimed was a pure form of English dancing. Many of the Texas figures are from the same source.

European Folk Dances have exerted an influence on all styles of dancing.

Calls within a style should be standardized. However to do a dosido in one manner and to say all other ways are wrong is to be narrow. Let's keep our various regional styles pure and not mix our forms.

Square Dancer

Editor's Note: It is a policy of AMERICAN SQUARES to standardize spellings of terms. For example a **dosido** is a back to back, the **doseydo**, unless otherwise indicated, is the Western style, etc. At the present time, the Editors of AMERICAN SQUARES are working on a dictionary of Square Dance terms, in an attempt to standardize spellings, etc.

* * *

Here's a dance with a little trick figure that might interest you.

Balance Out and Around the Corner.

Two head ladies chain halfway with the lady on the right.

Gents all swing the corner.

Two head ladies chain halfway across the set,

Balance out and around the corner, go right back and swing your partner,

Gents all swing partner.

Balance out and promenade the corner.

The balance and around the corner is executed as follows:

Partners are squarely facing each other. All take four steps backward, the gents moving slightly to the left to let the corner lady pass behind them. Then forward four steps letting the corner ladies pass in front of the gents this time. Swing partners. Then backward again, but this time, instead of letting the corner lady pass in front, you promenade with the corner.

Paul Hunt

When you've been in a set with this sort of dope,
You may finish alive but with both legs broke!
Your eyes will be black and your face on fire,
With your hair hanging down like a tangle of wire.

This story has no moral, this story has no end,
But goes to how that there's no good in Gin.
This guy may think he's good, but he's only braggin',
Because he's got one wheel off with an axle draggin'.

He may think it's funny, but you'll know it's been rough,
And before the square is over, you'll holler enough!
After dragging him around—you'll welcome the call
To take a chew of tobacco—and get out of the hall!

J. Cal Moore

Dances Contributed

Jingle Bells

Chorus Honor your partners, — — — —
Honor your corners all.
Swing your partners everyone,
And promenade the hall.
You promenade, oh, promenade,
Back to places all.
The head two are the first to go when they hear the call:
The head two join the sides,
Six up and back you go,
Odd couple sashay up the middle,
And the head two dosido.
All fall right back to place,
Six up and back again,
And the odd two swing in the middle of the ring,
With the six hands all around.
Chorus It's six hands round, a six hands ring,
All the way you go,
And everybody take a swing.
Then here is what you do,
You allemand left with your left hand,
And dosido at home,
Then grand right and left you go,
Until you meet your own,
You promenade, you promenade.
Chorus Back to your places all,
The second couple ready to dance,
When they hear the call. (Repeated with the other couples in turn)

Lou Harrington



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TEXAS:

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

IOWA:

Frank Lyman, Jr., William Penn College, Oskaloosa

ORCHESTRAS

NEW JERSEY:

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

* * *

THE SPANISH WALTZ

This is the sixth in a series of couples dances from the Decca albums A18 and A525. Next month will be printed the Military Schottische. Music: Any good waltz number.

Formation: Sets of two couples facing each other in a circle.

The dance: Taking inside hands, both couples using the waltz balance, balance forward and back. The gentlemen then give the same hand to their opposite and turns her under his arm as they both waltz to the side, the whole movement taking four measures. This is repeated three more times, until each gentleman has moved back to his original place.

The two couples form a right hand star and waltz four measures and then waltz back with a left hand star for four measures. In regular dance position, the couples waltz a half circle (counter clockwise) around each other to face another couple, for eight measures.

* * *

Continued from page 9

Thus you see that the "song" was simply a means of furnishing the music, or tempo. The figures could be anything that was used in the square dance and it was up to the leader as to what figures were used.

If the party was on a Saturday night, we knew we had to quit before midnight. Many of the players wanted to play on and on, because they hoped that next time they would bet the "one and only" either as a partner or in one of the kissing games.

Nobody ever seemed ready to go home and many times the boys pulled in just in time to change their party suit to jumper and overalls and hit the field.

Yes, it was fun, and we who can look back on these old play-party games, can still see no harm in them.

C. D. Foster



Books for Sale



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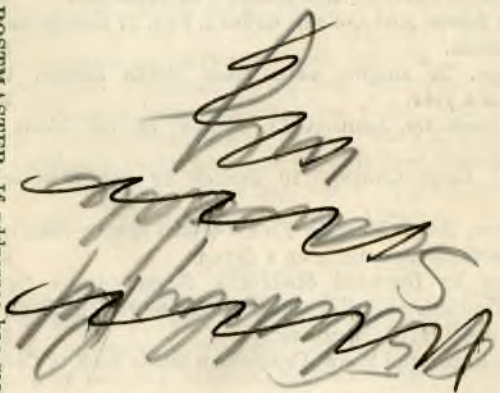
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