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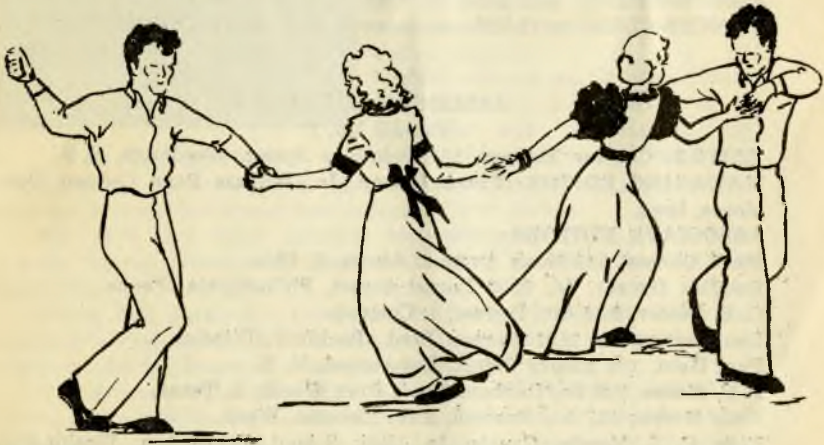
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# AMERICAN SQUARES

THE MAGAZINE DEDICATED TO AMERICAN SQUARE DANCING



10 cents



April, 1948

# The Magazine

**A**MERICAN SQUARES is the fastest growing square dance magazine in America. And you can help it grow! If you believe in the gospel of square dancing and want to see this wholesome form of dancing spread throughout the country, you can help by sending in the names of your friends who are square dancers. We will send a sample copy of AMERICAN SQUARES to them.

Or, better still, give a subscription to your library. We will include a pack of Foster's calling cards (retails \$1) along with it for the special price of \$1.60. A gift card will be sent announcing your gift.

Rockford, Illinois, has started a lending library of folk dance records contributed by the various groups in that area. This is an excellent idea, and would make records available to many groups that cannot afford expensive outlays of records. And again, I do not know of a single caller that will lend his own records out. We have found that all too often they return scratched or broken. A record lending library would solve the record problem. (A list of records handled by AMERICAN SQUARES is printed in the back of the book.)

Elsie Morris writes that Washington State is following the lead of several other states in forming a Folk Dance Federation. We'll hear more from her about that later.

Next month we will continue our series on the various state folk dance federations and have an article on WHAT MAKES SQUARE DANCES CLICK by Cal Moore, so until next month, GOOD DANCING!

—Frank Lyman

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## AMERICAN SQUARES

Vol. III No. 7

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.

**Elsie C. I. Morris**, County Jr. High School, Bremerton, Washington

**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.

Please send all queries, subscriptions and contributions to 121 Delaware St., Woodbury, N. J.

# Folk Dance Federation

of

CALIFORNIA

By WALTER GROTHE, President.

**T**he Folk Dance Federation of California is an organization comprising folk dance groups located all over the state, with a membership of thousands of active dancers.



WALTER GROTHE

ation groups, we have had no difficulty working out our problems and creating harmonious atmosphere among all our groups.

We have also found splendid cooperation from the universities, schools, state recreational departments and recently, the State of California.

Today folk dancing is recognized in California as one of the outstanding recreational activities and the movement is spreading to an extent we did not dream of a few years ago.

The purpose of this federation is to encourage the enjoyment of folk dances and related arts from all nations and peoples; to promote a spirit of friendship and tolerance; to provide for and to conduct monthly festivals; and to encourage research in authentic dance forms.

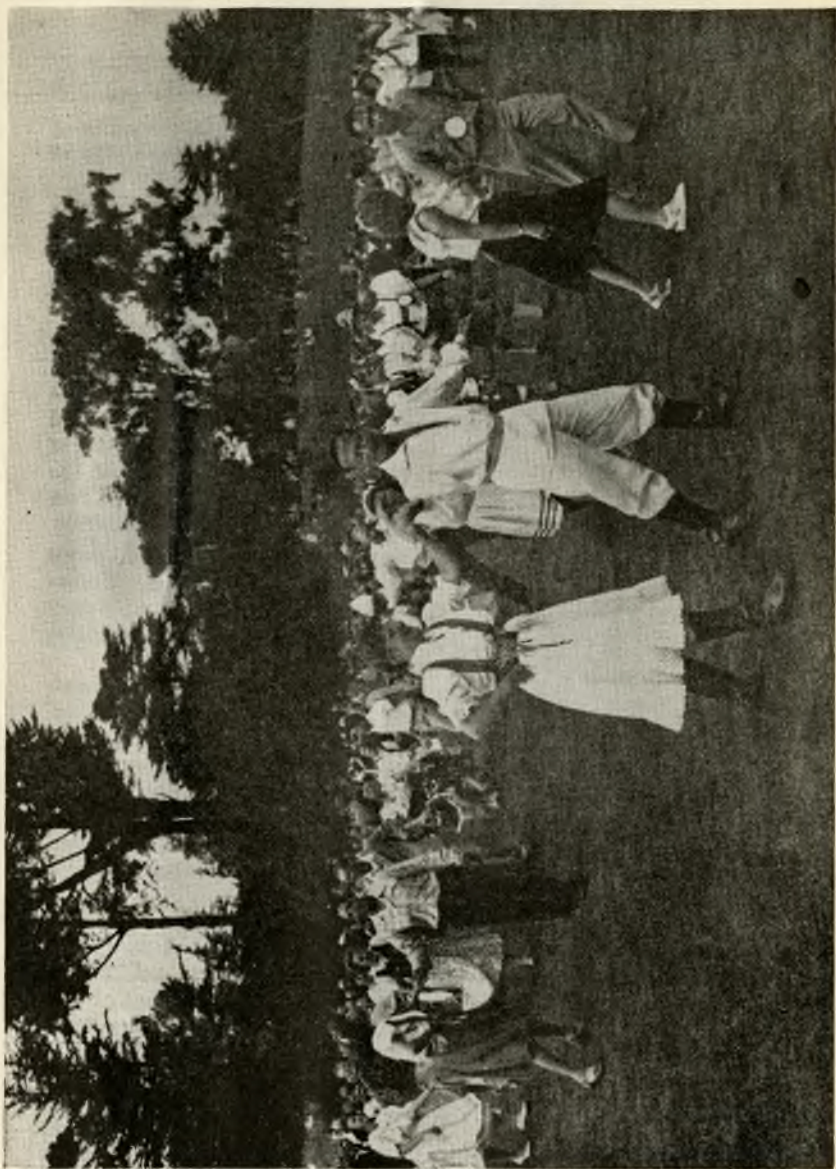
Each member group is a unit in itself with officers, a treasury, teaching and dance programs, but all are joined in the state federation and all participate in the monthly festivals. These festivals are held at a different location each month, with one or more of the member groups acting

Folk dancing began in California about 1937 with a few isolated groups. In 1942, about twelve such groups existed in the San Francisco Bay Region.

At the occasion of a grape and wine festival at Lodi, Henry (Buzz) Glass, the leader of the Lodi group, invited the twelve groups to a festival and the Federation was formed in July of 1942. Due to the cooperation of the groups and their joint activities, folk dancing began to spread in California.

By 1945, when I was first elected President, we had increased the number of groups to thirty-five. Today we have 115 groups and over 10,000 active dancers.

The problems are, of course, manifold, but through the spirit of cooperation and understanding that reigns within the ranks of our Feder-



Dancing at a California Folk Festival

as host. Since the inclusion of the Los Angeles area in the federation in 1946, there are two such monthly festivals, one in the south and one in the north. A thousand or more costumed dancers attend these festivals, and five to ten thousand spectators are not unusual.

Other activities sponsored by the federation include yearly statewide festivals, special performances, demonstrations, exhibitions, and leadership institutes. There is now hardly a civic affair in which the Folk Dance Federation is not asked to participate. The general repertoire consists of about 150 dances of all nations with definite authentic patterns established by the Federation Research Committee.

Membership in the federation is open to all groups regardless of color, creed, or political affiliation, as long as the group is not primarily organized for commercial or non-recreational purposes. Most folk dance groups are sponsored by a school, university, a city recreation department, a YMCA, YWCA, or a community social club. Members of these groups, the folk dancers themselves, are people from all walks of life, wealthy and poor, children, teen-agers, the middle aged, and people with white hair. All have one common interest — folk dancing!

In an age where the balance of recreation demands other outlets besides being a casual onlooker at a football or basketball game or other type of non-participating recreation, the Folk Dance Federation offers a non-commercial type of recreation that provides not only recreation, but wide experience in practicing the democratic concept within our state-wide and local organizations.

In California, the development of leaders for school groups, girls groups as the Campfire Girls and Girl Scouts, night schools, church groups, have directly benefited by trained leaders within the ranks of the groups of the Folk Dance Federation of California. This development owed the success of its heightened activities to the folk dance movement. Generally speaking, the Folk Dance Federation is one of the most important sources for providing and training new leaders to carry on the noncommittant values of folk dancing with various children's and adult groups.

Folk dancing is now recognized all over the United States as a highly desirable recreational and cultural activity, and thanks to the Federation, California occupies a leading position in the national folk dance movement.

Editor's note: This is the second of a series of articles of the Folk Dance Federations of various states. Last month Cal Moore presented the Texas Festival. Next month we will present the Folk Dance Federation of another state.

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Folkcraft Records is now set up for field recording. They will bring their high fidelity equipment to your dance and record you there with your orchestra for pressings or local use. For rates, write Frank Kaltman, 7 Oliver St., Newark, N. J.

# Teaching Square Dancing

By Larrupin' Lou Harrington

## LESSON THREE

**T**his dance lesson includes the final two fundamentals: the **dosido** and the **right and left through**. The **dosido** is easy and usually all get it with little or no correction after a demonstration. However, do it a couple of times with both partners and corners, emphasizing the passing right shoulders with partners and rubbing left shoulders with corners or opposites, either men or women. The figure evolved when done right shoulder with partner with left shoulder with corner lady is a figure eight and much easier to do, as well as more graceful than if the movement is done passing both partner and corner with the same shoulder. (Editor's note: The usual manner of doing this is to pass right shoulders with both your partner and your corner or opposite. However, the editor agrees with Lou that his method is the more graceful. North Jersey passes left shoulders.)

The **right and left through** seems to be more difficult for most folks and may require a demonstration more than once. It has two forms: the **right and left through** which implies and calls for an over or across and back movement, **not just over**. The **right and left through and so on to the next** is the same in its first half only. I have found that the easiest way to teach the movement in its two variations is with a **Sicilian Circle** since it avoids the confusion of extra couples standing by and also gets everyone into action together. (Editor's note: See February issue for Larrupin' Lou's **Sicilian Circle**) Be sure to emphasize that the number one couples continue going to the right of the big circle, and number two couples always go to the left.

Now we demonstrate the **right and left through** and the **right and left back** all as one movement. So dancers take opposites' right hand, pass through and take partners' left hand, the gentleman putting his right arm around the lady's waist turning her forward while he steps backward to a position formerly occupied by the other man. Then without pausing they **right and left back** to original position. (Editor's note: This is the Western **right and left**. In the Eastern **right and left**, the movements are exactly the same, except there is no grasping of hands with the opposite couple.) For the **right and left through and on to the next**, the movement is merely straight through and on to the next, neither couple turning around. However, remember that in the case of a square, the visiting couple goes straight on without turning, but the home couple makes the turn.

Now let's expand our effort a little, and do a little dance of fundamentals only, as we did in lesson two: Formation as in **Sicilian Circle**.

All join hands and circle four,

All the way around the floor,

A right and left through,

(Continued on page 13)

# The Callers Corner

By C. D. Foster,

Author of Foster's Calling Cards

**O**ur Editor has asked me to write about the PLAY PARTY, so here goes. It is not what one would expect in a Callers Corner, but if the Editor want it, well and good.

**What to do to get the party under way.**

If you are equipped, you might start off with a game of **Ring Toss** or **Darts** or something of that nature. Whatever you are equipped to do.

You might try fortune telling, if you have someone who can put on the "stunt".

**You might play Postman.**

Give everybody in the room the name of some town in the United States. The one in the center who is "it" says, for instance, that there is a letter from so and so in Denver to so and so in Boston.

Denver and Boston must change places and while they are changing, "it" tries to get one of the places. If "it" succeeds, the one left out is "it". If he fails, he must try again, and so it goes until the players tire.

You might try a Valentine stunt. See how many words they can make out of the words, "VALENTINE PARTY". No letter can be used in a word oftener than it appears in the words above. The one forming the most words in a given length of time wins.

If it is a Christmas, use the words "MERRY CHRISTMAS" and so on, whatever the party celebrates.

To choose partners for a Valentine party, try cutting hearts out of paper and then tearing or cutting them in two and having the players match the torn hearts to find their partners.

**For an Easter party play Barnyard Echoes.**

Choose two Captains. They choose sides. Each played is given some barnyard animal that he must represent. They hunt eggs that have been hidden.

If one of the players finds an egg, he or she must stand there and imitate the animal that he is supposed to represent. For instance, he cannot pick up the egg. He or she must, if he or she represents a dog, stand there and bark until the captain of his or her team comes and gets the egg. If representing a donkey, he or she must stand there and bray until his or her captain comes; if a rooster, he or she must stand and crow, etc.

The side winning is the one that gets the most eggs.

**Winding up games are good.**

The players all stand in a line. They sing some play-game song. While singing the first part of the song, the leader winds them up in whatever shape he sees fit, either in a spiral or a snake formation. Players all following the leader.

The leader then turns and unwinds, still holding hands until they are all in a line again. The fun of the game depends all together upon the notions of the leader.

Wind-up games are very old, and no doubt are a traditional feature and are supposed to have originated in tree worship.

If you still want stunt games try this:

Tie an apple to the ceiling just high enough so that the shortest player can reach up to it. Tie the player's hands behind him and he must eat the apple.

Or, put the apple in a dish pan full of water and proceed as above.

The first bite wins the apple and also perhaps a candy apple.

#### **Shadows.**

Divide the room of players into teams or groups. Provide each player with a paper and pencil. Place a white sheet across the center of the room, and place lights so that when a person passes on the LIGHT side of the sheet, between the sheet and the light, they cast a shadow on the partition.

The group on the dark side must guess who the person is that passes by and forms a shadow. After all players on the one side have passed through, they change places and the other side passes in the shadow. The side guessing the most name as they passed, correctly wins the prize.

#### **Pin the Tail on the Donkey.**

Outline the drawing of a donkey on some good white paper. The outline should be about three feet long. A cotton sheet may be used in place of paper. Fasten this against the wall. Shoulder high to the average player is about right.

Each player is furnished with a paper tail. A pin must be furnished also, with which he is to pin the tail on the donkey.

He is allowed to see the picture of the donkey, and its position. He is then blindfolded, turned around three times and then asked to pin the tail on the donkey.

The player must pin the tail on without feeling around. Just walk up to the wall and stick the tail on where he thinks it should be.

#### **The Needle Race.**

Pair off the players in couples. Start the game off with two couples. Give one player, for instance the boy, a large darning needle and the girl a piece of thread or yarn or cord. Do the same with the other couple. At the signal, they must run across the room, and while the boy holds the needle, the girl must thread it with the string that she has.

They must not touch each other during the trial.

The winners take on the next couple and the losers take their seats, and so it goes until all have played. The winner getting the most "WINS" is the victor.

#### **Jump the Pillows.**

Put all the players out of the room except the ones putting on the stunt. Bring one in. Pillows have been placed across the floor in a straight line. (Something else could be used in place of pillows.) The player who

(Continued on Page 14)



# *In Defense of Singing Calls*

By Paul Hunt

Actually I use about half and half of singing and patter calls, but there is a lot to be said about the singing call. Many a dance is popular just because of the tune you use with it.

For instance, remember **Balance Out and Around the Corner** that was printed in the December issue? I used that dance for some time with my groups as a patter call and they were just moderately warm about it. I finally worked out a nice little singing call, using the same figures exactly, to the tune of **Silver Bell**. It became immediately popular. People scarcely realized it was the same dance they had been doing all the time just dressed up in a different tune. Now at every dance they ask for **Silver Bell**.

Finally, just as an experiment, I did the same dance twice in one evening, first as a patter call, then as **Silver Bell**, and asked for a vote on which version they liked the best. The vote was unanimous for the singing call.

Maybe that doesn't prove anything, but my groups, I'm sure, like the singing calls best.

The principal objection, as I see it, to singing calls is that you shouldn't attempt to use records for them. There are very few records that allow for chorus calls and promenades which usually take up much less time than the figures.

The answer to that is to eliminate all chorus calls between the changes. Use them only as introductions and endings and you usually come out all right. With a good orchestra behind him, the caller can cut choruses and use vamps to his heart's content, but I have never seen a record that would cut a chorus in two whenever you asked it. Some records, like **Rig a Jig Jig** and **Little Brown Jug** which have short repeated phrases, work on almost anything, and if you have to wait sometime, you don't have to wait long. I don't believe there has ever been a square dance invented that couldn't be called to those two tunes. That is why they were included in our album.

Dr. Shaw objects to singing calls because it makes it too easy for the caller and the dancers. I think singing calls are harder to dance to because of their exacting rhythm. You either dance to it or else you are left behind. And if the caller needs to present a little challenge in quick thinking to his dancers occasionally, he can always shift his chorus calls to some unexpected figure that will keep the dancers alert and ready for anything.

As I suggested before, I believe it's mostly a matter of keeping your dancers happy by giving them the things they like best, and that becomes a problem of locale. Here on Long Island, they seem to like singing calls better than any other kind, so around here you hear mostly singing calls. And just as a final word, two of the all-time favorites of square dancers everywhere are **Nellie Grey** and **Life on the Ocean Wave**. Those two can scarcely be anything else but singing calls.

## *Dances Contributed*

Here are two calls that were collected by Editor Charley Thomas when he was at Lloyd Shaw's class in Colorado Springs.

### WEATHERVANE

Head couples lead to the right,  
Right and left, (all dancing at once)  
Ladies chain,  
Dosido and form a line.

Each dosido's with his or her opposite, passing right shoulders, going back to back, and when they reach the position of passing left shoulders, all stop in a line hooking elbows.

Turn that line like a weathervane,  
Round and round and back again,

The line pivots on the space between the second and fourth girls, turning around once counter clockwise.

Dosido as you were before,

Unhook elbows, and move forward to the left, back to back, passing right shoulders back to the position you were in before the first dosido call.

Join your hands and circle four,  
Dosido with the gent you know,  
Ladies go si and the gents go do,  
One more change and home you go.

### COWBOY LOOP

As called by E. O. Rogers, Dallas, Texas.

First couple right and circle four,  
Head gent break and lead through the door,

Head gent leads the line of four through the third couple. The third couple obliges by walking across the set.

Turn right back on the same old track,

Head gent turns left and leads back with the third couple turning round back to place so that the line passes through them again.

A cowboy loop and here we go,

Head gent, four still holding hands, leads under the arms of the second couple and turns right pulling them through so the second gent does a dishrag.

Circle four and dosido,  
Now circle around and add two more, (this makes six)  
Head gent break and lead through the door, etc.

Lawrence Loy writes that the Country Dance Festival will be held this year, July 2, on the athletic field of the University of Massachusetts, Amherst, Mass. Last year more than 3,000 participated, and this year 5,000 are expected. Arrangements have been made to hold the festivities indoors in case of rain.



## Book Reviews

by Doug Durant, Jr.

### ARKANSAS (ARKIE) WOODCHOPPER SQUARE DANCE CALLS

The 'chopper has been calling 'em since he was eight years old - over thirty years ago. His book is personalized instruction liberally sprinkled with his photographs. He gives over thirty calls with music, instructions and illustrations for each one. Most of the music is for fiddle. This book is elementary in its presentation and scope. Arkie tells us that the calls have been gathered from practically every state in the Union. I can't find any new dances in it, but it should be very helpful for beginners.

His presentation of the dances makes it unnecessary for the author to include the usually glossary and "helpful hints." He just throws in the information as he goes along. As I said, a good elementary book, but mainly for beginners unless you are looking for a good collection of fiddle tunes.

#### CARL FOLK DANCE Carl Hester

This time I'm straying from book reviews a bit. Carl Hester of Dallas has gone to the trouble of making a chart of various dances. Included on this chart are the *schottische*, the *Heel and Toe Polka*, *Ten Pretty Girls*, and *Put Your Little Foot*. This is a new thing to me. I've seen Arthur Murray's dancing charts, but I believe that this is the first time that it has been tried for folk dancing.

Carl gives instructions supplemented by both body and foot position diagrams for each step (an improvement over Murray's foot prints). It's the best thing that I've seen for elementary instruction; with the chart before them even the people with two left feet can't go wrong. The chart's plenty big too—about 28" by 22".

Do you have an old pair of eye glasses that you are not using? Then send them to the American Friends Service Committee in Philadelphia, Penna. At present, it is practically impossible to obtain glasses in many parts of Europe, and your contribution will be sent to a centrally located optician who will distribute them as the need arises. "Seeing gifts" of this kind help cement relationships with our European friends.

Lou Harrington's father (W. E. Harrington, 626 11th Ave. S.E., Minneapolis, Minn.) is a nonagenarian (ninty-four years young). Drop him a letter or a card if you want to hear a real old-timer and a remarkable person. He was an old-time country fiddler.

Deke Fowler from Connecticut way is working on a book of old-time square dance tunes collected by his father many years ago. Most of these tunes have never before been published, and are being arranged for a five piece orchestra. Deke is also beaming a half-hour radio program every Saturday for an independent radio network in New England.

## Letters to the Editor

Dear Editor:

It is a source of satisfaction to receive my copy of AMERICAN SQUARES regularly. Did it ever occur to you that the underlying concern of the writers in your publication is the enjoyment of the people, the little people who fill this earth? For this reason, let me prod your thinking.

1. The fun and enjoyment of the folks on the floor is most important. My own favorites are squares (no hash or succotash for me; can't develop a liking for them), but many of our folks like the middle section of the evening devoted to Badger Gavotte, Texas Schottische, Rye Waltz, ordinary schottisches and waltzes. We include them up here and finish the evening with square. Some of your writers feel differently.

2. The caller must have a fair command of 29c words in English. Neither the \$1.98 or any foreign words will do. By that I mean that the caller's diction must be clear. Wherever possible use a mike and a P.A. system. Over such a device, the caller sounds relaxed, he doesn't "hammer" at peoples' ears with his "hog calling lung power." I ought to know; having been a high school band instructor, I could on occasions make myself heard across the marching band ranks "on the march." That kind of calling does queer things to folks on the floor. We aren't sissies up here in Minnesota by any means, but we are grateful to Providence for scientific assists and we use them.

3. I'm not a "W.C.T.U." candidate (Milwaukee is my home town and I'm plenty proud of it) but I will not conduct a combination drinking and dancing party. We do encourage coffee and we have found that lots of folks are satisfied with the simplest in refreshments.

4. How long can we continue to keep square dancing on a "folk level" before some enterprising, but culturally murderous, entrepreneur will start a "hay seed" connotation upon such fun? What happened years ago, and may occur once again unless we who find so much enjoyment will refuse to permit anyone to pervert such wholesome fun. Am I right, or am I being too sensitive about the whole thing? (Editor's note; we heartily agree with Luke.)

5. All newcomers receive particular attention this way. When the squares are on the floor, we then number the sets, and the men move from set to set at the end of a call in a one, two, three order. Neighbors meet, wives and husbands with each other and away, and the new couples find themselves in two sets, each set with experienced folks. (After one set, all our folks are considered "experienced.") We find that half of our fun is "unmixing" a square—that being done by the set and not the caller.

I call over a mike from a piano. It's much more fun to play my own music. By watching the crowd it is possible to put the "lilt" right in to the beat, and believe me, the folks up here like it.

My last emphasis is upon the family concept of fun. We regularly

invite the young people (high schools juniors and seniors, eleventh and twelfth grades) to accompany an adult couple. And they do have fun. We're trying to include in our operations a pattern of fun which will enable whole families to have fun. And it works!

—Edmund (Luke) Lukaszewski  
St. Paul, Minnesota.

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(Continued from page 6)

**And right and left back,  
Dosido your opposite,  
Now dosido your own,  
Right and left through and on to the next.**

At this point, show them how important position is. They must be headed the right way. After they have done this a few times, call for the swing instead of the dosido, and then a right and left and on to the next, and watch them finish the swing headed the wrong way, especially if they swing their opposite and then their own. Position is important. Mix it a little so that they don't get in a rut. "Vain repetition" and they soon know as much as you do. So let's go with dance number three:

Warmerupper

**All jump up and never come down,  
Swing your partner round and round,  
Till the hollow of your foot,  
Makes a hole in the ground. (Explain it)**

Figure: Almost anything from now on, as long as it is not too complicated. Right Hand Lady Right Hand Round, Lady around Two, Gent Cut Through, Hinkey Dinkey Parley Vous, Wearing of the Green, Wave the Ocean, etc.

Break: Many dancers have a special break figure of their own, otherwise use your own imagine, remembering your dancers are still beginners, but good. (He said hopefully.)

Generally the instruction for each of these dances will run an hour for the first, one and a half each for the second and third, including at least one dance. Remember the nervous energy required of beginners is tremendous, so give them a breathing spell after each lesson and one dance. Then two dances and a breathing spell after each lesson and one dance. A group not too large, and really interested in learning can absorb this whole series of three lessons in one night. A very large group cannot. Do not forget the review of previous lessons if lessons are held a week or two apart. This review will take close to a half hour if new dancers come in (and they will). However, the new dancers will pick it up faster with a background of experienced dancers, but watch out for sloppy dancing, because of speedier training. The boss don't rest. Thus endeth the third and last lesson, and thank you all. (Editor's note: And thank you too, Lou).

Harold "Deke" Fowler, of New Haven, Conn., dropped in at the offices. One of our dancers was snowbound and Deke took his place for the television broadcast over WPTZ. We can't promise all of you television spots, but you're welcome. Drop in.

(Continued from Page 8)

is brought in, is told that he or she is to be blindfolded and must then jump each pillow as he comes to it, until he gets across the room.

While one person is adjusting the blindfold, he keeps talking to the "victim" asking if he can see? Is the blindfold too tight? etc., and while he is doing this, other players are moving the pillows from the floor. He is then turned around three times, turned loose and told to jump the pillows.

Of course, as he jumps and hits nothing he is quite elated, until the blindfold is removed and he finds that the pillows have also been removed.

However, he now becomes one of the audience and can enjoy the sport when the next player is brought in.

Before the blindfold is put on, always give the player time to calculate the jump and get ready to put on the performance.

C. D. Foster, Author of Foster's Square Dance Cards. The above was taken from Part three (PLAY PARTY GAMES) out soon.

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### RECORDS FOR SALE

(Continued from back cover)

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Books for sale will be printed next month. Write for catalogue.

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### NEW JERSEY:

Charles Crabbe Thomas, 121 Delaware St., Woodbury

### NEW YORK:

Paul Hunt, 136 Emery Avenue, Hempstead, 10

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

### TEXAS:

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

### MICHIGAN:

Scott Colburn, 408 South 4th Ave., Ann Arbor, Phone 24836. (2)

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Cornhuskers' Orchestra, Deke Fowler, Manager, 107 Ivy Street, New  
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