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AMERICAN SQUARES

THE MAGAZINE DEDICATED TO AMERICAN SQUARE DANCING



10 cents



May, 1948

The Magazine

Since AMERICAN SQUARES changed to its present form, some readers have complained that it has lost its "Hominess". Perhaps they are right. We have been consciously trying to grow from an infant news letter to an adult magazine. But we still feel that this is **your** magazine.

When we were young, we received many letters containing new dances, suggestions, articles, etc. But since we have been printed, these have fallen off considerably. Perhaps it is because our readers feel that we are a commercial venture. Such is far from the case.

We have no one on the pay roll. Even our printer serves us at a minimum cost. And yet, we never wish to become commercialized. When we do this, we'll lose our self respect and SQUARES will cease to be your magazine.

Yes, we are growing. But won't you help with **your** magazine? Tell some one about SQUARES. Or give them one of your old issues. Or better still, drop us a list of names, and we'll send them a free copy. And too, drop us an article or note, now and then. Other people would like to hear about YOU too. Good dancing!

Frank Lyman

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AMERICAN SQUARES

Vol. III No. 9

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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.

Arizona Square Dance Festival

By Jimmy Clossin

On the way to the west coast for a teaching engagement, I stopped over in Phoenix, Arizona and attended their first state wide square dance festival, held last February 6 and 7.

And a gala affair it was. It was one of the best festivals that I have ever attended. It was so full of the old western spirit of hospitality and friendliness that so many think died when the west became thickly populated. (In days gone by your nearest neighbor was anywhere from 20 to 40 miles away, now you may have one within a half mile of you; and now the towns and cities are only 80 to 100 miles apart).

All out of town square dancers were house guests of the local dancers during their stay. On arrival, out of town guests were registered in the lobby of the Arizona Republic newspaper building, assigned places to stay and given tickets for the festival activities.

The festival officially got under way with a bar-be-cue and get acquainted dance in Bud Brown's Barn. And just like at all square dances it didn't take long to get acquainted, introductions were not necessary, you fell in wherever a couple was wanted. Introductions could come later. Everyone was there for a good time, and mere formality did not stand in the way. Maybe it is just because those who like square dancing are made that way, or square dancing does something to change the people. Anyway they mix to everyone's enjoyment.

About 300 dancers attended at the barn, and if another set had tried to force its way in I am afraid the sides of the barn would have bulged out. Movies were taken during the evening and the party broke up about one A. M. The dancers went home and chewed the fat with their hosts until the little wee hours of the morning.

Saturday afternoon one of the downtown streets of Phoenix was roped off and there was dancing in the street. And imagine in Phoenix, Arizona. It started raining, so we all went over to the Shrine Auditorium, danced and held a fiddlers contest until 5:30 P. M. Then a quick bite to eat, to the house, change clothes and get ready for the big shin-dig at 8:00 p. m.

I arrived late at 7:30 and the Shrine Auditorium was packed. So full in fact that one side of the hall danced and sat down while the other side of the house danced. Even then the floor was too crowded for comfort.

Dr. Lloyd Shaw of Colorado Springs attended, and although our trails have crossed and re-crossed this was the first time since 1939, he and I have had a chance to sit down and chin with each other.

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Square Dancing At Its Worst

by Betty Grey

The first week I was in Cleveland I went to a square dance at the church—and what a bunch of skippers they turned out to be. I only remember about half a dozen dancers who seemed to have any idea of what they were doing. But everyone had a wonderful time—and after all that is what is important.

About a week later we went on a hay ride, and when we got back to the barn we rounded up several squares and had a dance right there in the barnyard! I must say it's the first time I've ever danced in such atmosphere—lovely aroma, nice uneven ground until after we had danced for a while and gotten the manure piles beaten down. Our square was on quite a slope and if it hadn't been for the fence we would have gone dancing off into the pasture. Every so often a square would have to move aside to let a horse and wagon go through the barnyard carrying another group out for a hayride. We all had straw in our hair and down our backs—my jeans still have hay in the pockets.

Well, I thought I had reached a new height in square dancing. I thought to myself that it just could not be any worse anywhere. I've never seen groups do such a horrible job of square dancing and yet have such a wonderful hilarious time! What we lacked at those two dances was good leadership. And believe me, it would take plenty GOOD leadership to get that group under control.

Well, the climax came a few weeks ago when the occupational therapists at State Hospital asked us out for a party. Someone thought it would be a good idea if we had a square or two. The girl who said she knew one dance to call got us all arranged on the floor. I'll say one thing to her credit, she had the right number of couples to a set. But my partner was standing on my right. I kept trying to change around and kept getting pushed back. Finally someone who was sitting on the side lines recognized my trouble and between the two of us we persuaded the leader to let us stand on the accustomed side of our partners.

I breathed a sigh of relief that at last we were going in the right direction but I was soooooo wrong. She started to explain an allemand left, and I realized that it would have been better if we had been left on the other side of our partner, for in her allemand left we gave left hand to our partner and then merrily started on a grand right and left with the cornerman—and if you still follow me you'll notice that we are now going around in what some people might call the wrong direction, so that when we met our partner on the opposite side it was extremely awkward to promenade home, as we promenade home in the ordinary direction.

But everyone was just knocking themselves out as they skipped and ran around the set in all sorts of directions. And I did live through it, and I think everyone else did too, although how they managed to survive I don't know. For one square we danced had a slight resemblance to Duck for the Oyster, so you can imagine what happened to everyone's heads. I'm really surprised that no one was decapitated.

Lingo And Figure

By Lou Harrington

Different callers have different lingo-patter-fill in-, naturally and in my opinion it adds much to the dance to vary this from time to time.

It's pretty easy to get in a rut, and far less effort and work mentally to just repeat the old rhymes, than it is to check up once in a while and memorize and then USE some new ones.

Another thing about lingo is that it may be a bit confusing to beginners if used too freely, but the caller may "pour it on" when calling for old hands. I'm thinking both about the lingo you use in a grand right and left where it is especially entertaining and more so if the call is an "all the way around", as well as when called during a figure. It is when introduced into a figure that the caller should watch his step. Space forbids use of illustrations and it is mentioned merely to remind ourselves to be careful in such places.

I noticed in the presentation of Spanish Cavalier as a beginners dance in March AMERICAN SQUARES, that the simple version of the figure was used. Yet I find in teaching it that even beginners find the timing easier to follow when, instead of calling:

And after you have swung, go back where you begun

I call:

Now the ladies do si do and right back home you go

The action of course being that after the home gent has swung the visiting lady he releases her with her back to the middle of the set and then she does a dosido (left shoulders) with the home lady, while the home gent is at all times in his position and not running around in the middle of the set trying to get out of the visiting lady's way (as we have all seen it done far too many times).

The purpose of this added figure (not lingo) is to smooth out the timing so that all those dancing do not dance ahead of the last part of the call, which they will do unless they swing more than the conventional two times before going back to where they began.

Where ever I have called this dance for new groups they have commented favorably on the improvement. Try it, but be sure to coach the home gent on staying "where he belongs" and the visiting lady with back to center.

Another figure I long had trouble with is in the dance, **Lady round two and the gent cut thru**—, and because of the ease of falling into the proper positions, I like to think that our present method is better than that used in many of the printed calls in various books. May I ask that you try it once and see if it doesn't fit like a glove.

Here's the difference I'm pointing out. Most callers instruct number 1 to lead to the right and go to the **right** of the second couple, the lady

(Continued on page 8)

Beginners Corner

After listing several singing calls in the Corner we now come up with a prompted call. This dance can be done several ways, but this is perhaps the simplest and most fun for beginners, and after all, we dance for fun, don't we?

AROUND THE WORLD

All jump up and never come down,
Swing your partner round and round,
Promenade, oh, promenade,
That pretty little maid.
Chase that rabbit, chase that squirrel,
Chase that pretty girl around the world.

The girl starts running around the outside of the set with the boy chasing her. They continue until the next call when the girl starts chasing the boy back the way they came.

Now the 'possum, now the coon,
Now that big boy round the moon.
Into the center with a two pair whirl,
Gentlemen swing with the opposite girl.

Into the center of the set, the active couple circles with the opposite couple and then swings the opposite girl.

Now swing your partner into place,
Swing that pretty girl in lace.
Allemand left with your left hand,
Right to your partner, right and left grand.
Meet your own and promenade,
Promenade that pretty little maid.

The figure is then repeated for the other three couples in the square.

* * * * *

We are sorry to report the passing of Steve Hopkins of East Norwalk, Conn. Steve was one of the outstanding callers of his area and a great friend of all interested in square dancing. At the time of his death, he was working with Harold "Deke" Fowler, of New Haven, on a Connecticut Folk Dance Federation. He was also a contributor to the forthcoming book, *One Hundred and One Singing Calls*.

* * * * *

The National Folk Festival was held April 7-10 in St. Louis, and again was a huge success. One of the features of the Festival was the morning conferences held on Friday and Saturday, April 9 and 10.

These conferences included discussions of folk dancing by such widely known people as Grace Ryan, Walter Grothe, David McIntosh and others. AMERICAN SQUARES was represented at the Festival by managing editor Frank Lyman, and associate editor, Deke Fowler.

A complete report of the festival and discussions will be printed in the next month's issue.



What Makes Square Dancing Click?



by "Cal" Moore

What makes square dancing click in local areas and communities? That is the sixty-four dollar question. If anyone had the right answer there would be no limitations to the activity. In the Fort Worth, Texas, area square dancing has been on a definite increase for the past ten to twelve years. In 1934 there was only one organized club; today there are eight organized clubs. What makes 'em click? That again would be a hard question to answer; however, following is a list of items that probably will partially answer some of the questions:

1. Most of the clubs operate with a limited membership of about 40 to 60 couples.
2. With a few exceptions the clubs only dance once per month.
3. No drinking is allowed prior to or during a dance. Members who persist in violating this rule are subject to loss of membership.
4. Only "good" Callers are used at club dances. "Ham" callers have to get their practice at private parties.
5. New members are "screened" by a secret membership committee and their dancing ability has been "observed" by the committee.
6. Callers are expected to come up with "new stuff" or "new variations" rather often. This tends to hold the interest of the experienced dancers.
7. Square dances are held to a six to eight minute limit, thereby preventing boredom and exhaustion. Dancing should be FUN and not WORK.
8. The same figures or patterns are seldom if ever repeated during an evening's dance.
9. Good Music is essential—the kind with the "square dance" rhythm.
10. An occasional couple dance is included, such as, heel and toe, Schottishe, put your little foot, old time waltz or a Paul Jones mixer.
11. All clubs depend on their officers to run their affairs and the dancing time is not wasted by long drawn out business meetings.
12. It is not required, but most all dancers wear appropriate apparel or costumes. People in street clothes seem out of place.
13. Dancing is done to a moderate tempo—no "race track stuff".
14. All of the dancing is PARTICIPATION—No exhibitions or Contests. Why? People who are not chosen on an exhibition team or who fail to win in a contest, get their feelings hurt—and that will sooner or later start a feud and—bingo—there goes your club.
15. A few "singing calls" are used, however, the main rage is "Let's Square Dance".



Round Table



Answering Charley Thomas' question about the difference between jigs, reels and hornpipes, I found the following in a book on Irish dances:

Jigs: 6/8 time. For dancing, regularly constructed jigs are played in double time, that is, the first eight bars are repeated, then the second eight are repeated. Some are irregular as the St. Patrick's Day jig which has eight bars to the first part and six to the second. The dancer usually does a step for eight bars starting with right foot, then repeats the same step starting with the left foot. Then the dancer dances around in a circle for sixteen bars.

Reels and Hornpipes are in 2/4 time. For a reel, the parts are not doubled except in circle dances (similar to squares) with 2, 3, 4, 6 or 8 couples in a circle. Steps are danced to eight bars, then the dancers glide around in the circle for eight bars. The hornpipe, like the jig, is danced to double time. It is rarely danced by women, but usually by one or two men. Sixteen bars are devoted to steps and sixteen more to a kind of promenade.

It is the custom in many places to divide the reel into two portions, the first of simple graceful movements and the second of difficult steps with the division marked by giving hands across as in the jig. In the hornpipe there are usually two accents where there is only one in the reel. The reel is smoother and the hornpipe more jerky.

The Hop-Jig is in 9/8 time and consists of two parts of eight bars each. The music is doubled as in the jig. On the other hand, the dance is performed like the reel.

Wayne S. Rich,
Concord, N. H.

Send in your own questions and problems to the ROUND TABLE for discussion.

* * * * *

(Continued from page 5)

leading of course "round two and the gent cut thru", then the gent goes around the second couple using the path formerly used by the lady.

Now I reckon that is O K, (most texts so state) but here is the kink; it so happens I learned this call the way Arky, the Arkansas Woodchopper on the W L S national barn dance calls it in his book (Cole Pub. Co., Chicago—It's good too) and elsewhere herein I give you the call as he does it and as I do it. Now the principal difference in the calls as in most books and Arky's call is after the gent cuts thru, he calls **swing 'em on the inside, out side too** and that means that if the gent puts his lady down on his right after the swing, he then has to climb over or crowd her aside to follow her former path to the right of the second couple.

So now let me refer you to the call as it is done in all of our dances in the Rockford area. I'll bet you'll find it more fun.



Record Review

By Charley Thomas

Apex 26222A **Big John McNeil & The Dusty Mille's Reel.** Don Messer and his Islanders. The fiddle comes in strongest but it seems that the rest of the orchestra doesn't always hit the beat. The medley isn't obvious.

Metronome 130.

B 1. Don Messer's Breakdown. 2. Johnny Wagoner's Breakdown. They are interesting tunes. Recording and orchestration are good. A twist of the tone control and this is a fine record. Metronome 130. We stock this record, 89 cents.

Apex 26238A **Medley of Londondery & London Hornpipes.** Don Messer and his Islanders. Oh boy, oh, boy! Compo knows how to make recordings. These are swell. The castenettes and bones that break in occasionally are interesting variations on the folk theme. Metronome 136.

B Ragtime Annie & Lord McDonald's Reel. My favorite piece with a few Canadian variations—and well done. Metronome 130. We stock this record, 89 cents.

Apex 26376A **Rustic Jig.** Don Messer and his Islanders. I like these recordings. The orchestra is well balanced and the recording fine. Metronome 128.

B Victory Breakdown. This is a superlative job at 128. We stock this record, 89 cents.

Apex 26287A **Mother's Reel.** Don Messer and his Islanders. A very interesting little tune with a good job of playing and recording. Metronome 128.

B Ramblers Hornpipe. For the life of me I can't see anything wrong with these records. They remind me very much of Cliffie Stone's Capitol recordings. Metronome 128. We stock this record, 89 cents. Apex 26290A **Soldier's Joy.** Don Messer and his Islanders. Now we can check their playing with a standard. Messer's at 134 is played faster and in a higher key than Woodhull. The value of Woodhull is the pronounced beat. Messer has a louder bass and a prominent piano carries the beat—tho not as well as Woodhull. The piano gives the recording a mellower tone. For tone it is better, but it is only 10" and Woodhull's is 12" so I guess Woodhull retains its place as number 1.

B Flowers of Edinburg. I like these better and better. Metronome 130. We stock this record, 89 cents.

Apex 26291A **Firemens' Reel.** Don Messer and his Islanders. Not the **Firemen's Dance** but a curious little tune well played and recorded. Metronome 128.

B St. Anne's Reel. Not so pronounced a beat as some of the others, but an enjoyable performance. Metronome 128.

As a whole, I was delighted with these Apex recordings by Don Messer and so we stock them. We used them at the Camden Y Saturday night and they kept the dancers stepping at just the right pace.



Dances Contributed



LADY ROUND TWO AND THE GENT CUT THRU

As called by Larrupin' Lou in the Rockford, Ill., area.

ANY WARMER UPPER.

FIGURE

First couple bow—take a little swing
Lead to the right thru the middle of the ring
The lady round two and the gent cuts thru
Swing 'em on the inside and the outside too;
Now the gent around two and the lady crowds in
And you swing 'em on the inside and outside agin.

Not always, but often we vary the break with the three couples in home position thus, 1—Western doseydoe, 2—Two little ladies dosido and 3—circle four and right and left thru, and after dancing with the last two Balance home and everybody swing your own.

All the above routine, of course, is done by couples 2, 3 and 4, and after each couple has visited around, then do the break.

BREAK

Allemand left like swingin' on a gate
All go east on a west bound freight
Right past your pard in a grand chain eight
And hurry up boys and don't be late
You knock down Sal and pick up Kate
And promenade your partner till you come straight
And when you get home what you goin' to do
You swing her and she'll swing you

Promenade call.

(And I don't care what else you do)
(Cause I'm all thru and you are too.)

The first lady leads thru the center of the ring to point opposite lady number 2, then around lady 2 and on around gent 2 back into the center of the ring.

Both couples swing.

Now the gent, having swung his lady, puts her on his right and in turn passes around lady 2, then man 2 and back to his place in the ring while lady 1 crowds in and both couples swing again.

That's all there is to it except that it's different from the way it's usually called. It is danced quite fast.

For the benefit of those who have never used this call, may I refer you to Lloyd Shaw's Cowboy Dances or Herb Greggerson's Blue Bonnet calls or Ralph McNair's Western Square Dances or Lynn Rohrbough's Handy Country Dance Book, all of which will prove that Arkie and the Ol' Maestro are—different, that's all.

Larrupin' Lou

YOU NAME IT, I'LL CALL IT.

Here is a swell Texas routine thrown together by Jimmy Clossin. Try it to metronome 124—126.

Preliminary.

Honor your partners, your corner all,
Now swing your opposites across the hall.
Treat your corner just the same,
Home you go and everybody swing.
Form a ring and around you go. (Circle left)
Around and around, ail the way around, all the way around.
Watch it now and don't fall down,
Swing your pretty girl around and around.
On the corner with your left hand,
Your partner right, go right and left grand.
First one girl and then the rest,
Meet the one you love best, and promenade.
Hurry up cowboy don't be late,

Figure.

First two couples forward up and back,
Promenade eight 'till you get straight.
Forward up and a right and left thru.
And split the ring like you used to do,
Ladies turn right, gents turn left.
Meet your partner down the hall,
And swing your partners, one and all.
First one girl and then the rest,
Sashay around your left hand girl, (Dosido)
Back to your honey, give her a swing and a whirl.
Now sashay your right hand girl,
Back to your honey, give her a swing and a whirl.

Break or Trimming.

Swing on the corner as you come down, (allemand left)
Partner right, a right and wrong half way around. (R & L
Grand)

First one girl and then the rest,
Meet the one you love best, and promenade.
Hurry up cowboy don't be late,
Promenade eight 'till you get straight.

Figure

Side couples foward up and back,
Forward up and a right and left thru.
And split the ring like you used to do,
Ladies turn right, gents turn left.
Meet your partners, one and all.
Sashay around your left hand girl,
Back to your honey, give her a swing and a whirl.
Now sashay around your right hand girl,
Back to your honey, give her a swing and a whirl.

(Continued on page 13)

Letters to the Editor

Dear Sir:

In the article on standardization of terms by your Texas editor, he seemed to think the West had prior claim on the term *Dosido*. Am I correct in believing that *dos-a-dos* is properly used for the back to back movement he called a sashay since it comes to us via the Sir Roger de Coverly and Virginia Reel which are among our earliest American dances, and that sashay was used for the slide sideways step long before it was used for the *do-si*.

What's this about *dopaso*? Does it distinguish Texas from Colorado *doseydoe* and which is which and how pronounced? Also which is the most widely accepted form? The Chicago Park book says that one should start with a right and left thru. Some say that the only difference between the *doseydoe* and the *dopaso* is that the ladies go around each other first in the former but around their partner first in the latter. Others have the gent turn the opposite lady twice and some have the gent turn his partner the second time to end the figure.

Wayne S. Rich
Concord, N. H.

The various *doseydoes* are a problem. Different districts have different figures and more are being invented all the time. The two principal ones are the north western publicized by Lloyd Shaw which starts with a right and left thru, give left hand to your partner, walk past, and give right to your opposite, walk completely around your opposite, give left to your partner again and turn her to place. The Texas and southwestern *doseydoe*, renamed the *dopaso* by Dr. Shaw because he first saw it in El Paso and to distinguish it (Texans hate him for it) is give left to your partner, walk around, right to your corner and left to your partner and continue until the caller calls next figure. The *doseydoe* is done only with two couples. The *dopaso* is done with as many couples as desired and so can be used as a subchorus with a cumulative dance such as **Indian Circle, Grapevine Twist or Cowboy Loop**. In Denver I was introduced to a *doseydoe* in which, without the right and left thru, we gave right to our partner, left to our opposite, right to partner and to place. The Kentucky *doseydoe* is similar except that the men stand and turn in place while the ladies scoot back and forth between them. And, as I noted there are local variations and combinations. One very beautiful one that I saw in the National Folk Festival in 1946 started with the ladies giving right hands to opposite gents who, without turning or moving their feet, passed the ladies around behind them starting on the left side. As the ladies came around on the right side, the gentlemen advanced with them to greet their partners with a left hand turn and to place.

All these variations are nice but I wish they had different names and one could know what to do in various parts of the country. I might add that in being introduced to the one in Denver my partner and I simply

waited for the dancers familiar with that figure to make the first move. When they wanted our right hands, we gave them to them and let them lead. Every time we started thru that doseycdoe, I said to myself "We've made a mess of it this time," but we always came out right. And then we found our error, we had neglected to give right to each other first but used the hands we had already joined in the swinging.

Here is a letter Lou Harrington received recently, and we're passing it on to you as good waste basket material. This fellow is evidently under the misapprehension that the wrestling match he attended was a square dance, or at least we hope that Lou's dances aren't like this.

Dear Sir,

Please—why is it that you and your so-called square dancers have to stamp and pound and clatter and bawl and bang and bump and grab and haul and clap and cough and grunt and groan and brawl and carouse and push and moan and gasp and gripe and jerk and growl and kick and holler and hoot and howl and pant and poke and jostle and jump and scrape and squawk and slam and thump and shove and shriek and tear your hair and rattle and rumble and rear and rare and squirm and squeeze and throb and puff until—God knows—it's more than enough and whistle and scream and yowl and yell and wiggle and wail and yelp like hell all night long? Why?

A. F., Rockford, Illinois.

Man who doesn't care to dance personally OR vicariously.

(Continued from page 11)

Finale.

**Swing on the corner as you come down, (allemand left)
Partner right, a right and wrong half way around. (R & L
Grand)
First one girl and then the rest,
Meet the one you love best, and promenade.
Hurry up cowboy don't be late,
Promenade eight 'till you get straight.
Form a ring, a great big ring,
Break that ring with a corner swing.
Form a ring, a great big ring,
Break that ring with a corner swing.
Now all four gents listen to the call,
Swing your opposite across the hall.
And promenade, you know where and I don't care.**

<p>ROSIN THE BOW Folk Dance Magazine</p>	<p>LEARN TO DANCE THE FOSTER WAY</p>
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(Continued from page 3)

Phoenix and Arizona in general have many, many enthusiastic square dancers, good callers, and a variety of pattern that is not known to my knowledge in any other section of the country. Dancers came from all parts of the state, as well as several other states. Texas was represented by a group from El Paso.

The dance broke up about one, and everyone went to house parties. The wife and I turned in about 4:30 A. M., got up at 9:00, kicked an El Paso boy out of the hay who was staying at the same place as we were; and had to get back to El Paso. Visited some of the various folks I knew around town and we pulled out for Los Angeles at 4:00 P. M. Thus ended my first attendance of an Arizona State Square Dance Festival. A swell time was had by all, and will long linger in their minds. Oh! I failed to say that somewhere around 3000 dancers and spectators attended, and many spectators were turned away for lack of space.

BOOKS FOR SALE

(Continued from back cover)

TEN CENTS PER PACKAGE FOR MAILING .

- Herb's Blue Bonnet Calls**, Herb Greggerson. A fine collection of 37 Texas square dances, with instructions and miscellaneous patter. \$1.50
- Swingo**, Rod LaFarge. 20 singing calls from North Jersey. Went through two editions in a year. \$1.00
- Folkways Collection**, Gene Gowing. 19 dances by the director of National Folkways 75c
- Western Square Dances**, Ralph McNair. Fine western dances done up in lucid style with instructions for setting up a dance. \$1.00
- Swing Your Partners** by Durward Maddocks. Seventy-three figures with instructions, definitions and directions. Bound to fold back flat in the hand for ease in holding while calling. \$1.50
- Cowboy Dance Tunes**, Knorr and Shaw. Companion music book to **Cowboy Dances** 75c
- Dick's Quadrille Call Book**, 200 pages of quadrilles and cotillions 50c
- The Folk Dance Book**, C. Ward Crampton. 43 graded foreign dances with music. \$3.00
- Mat of 6½"—4½"** cut of a couple swinging, designed by Jean Wright for your posters. Your printers can cast from the mat for your advertisements and program covers. Same picture as on our cover. 75c
- Prompters Hand Book**, J. A. French. Still a steady seller after 50 years 50c
- Folk Dancing In High School And College**, Grace I. Fox. 17 foreign dances and 7 squares, with music. \$2.50

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