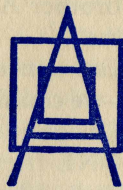


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AMERICAN SQUARES

THE MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



October, 1948

The Magazine

Truly our magazine masthead should be "Multum in Parvo",—it provides so much in so little space at so little cost.

A vast group of leaders in thought and action in community recreation are turning to the grandest pastime of them all, square dancing, as the one recreational activity which many of them say has EVERYTHING.

Granting that square dancing does offer everything in good fun I wonder if we could not well follow the noble example of that fisherman of old, Peter, who having found a way of life that seemed good "first runneth and telleth his brother Andrew." (Verse and Chapter on request.) How helpful he was.

Each one of us know square dancers who could benefit by the information and help—the lift—we could bring them in AMERICAN SQUARES. There is no other magazine like it so why not take just ten minutes to show at least ONE friend your copy, get his dollar, send it in and listen to his thanks 12 times a year. How shall they know unless you tell them the good news?

Sincerely your Vacation Editor,
Larrupin' Lou Harrington

AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

VOL. IV No. 2

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

MANAGING EDITOR: Frank Lyman, Jr., 819½ Avenue "G", Fort Madison, Ia.

ASSOCIATE EDITORS:

Virginia Anderson, 1127 N. Vista St., Hollywood 46, Calif.; Jimmy Crossin, 2930 Van Buren, El Paso, Texas; Fred and Mary Collette, 1286 University Drive N. E., Atlanta 6, Georgia; Ray "Rawhide" Cooper, 418 A Termite Village, Navy No. 28, FPO, San Francisco, Calif.; Mark Dannis, R. D. 7, Box 668, Akron 3, Ohio; Douglas Durant, Jr., 2225 Spruce, Phila., Pa.; C. D. Foster, Box 540, Denver 1, Colorado; Deke Fowler, 107 Ivy Street, New Haven, Conn.; 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 C. I. Morris, County Jr. High School, Bremerton, Wash.; Ralph Page, 182 Pearl St., Keene, New Hampshire; Ralph A. Piper, Dept. Phys. Ed., U. of Minn., Minneapolis, Minn.; Carl E. Schmitz, 1517 E. Almeria Ave., Phoenix, Arizona; Nat Welsh, Southern Farmer, Montgomery 1, Ala.

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Appalachian Circle

by Herman Silva

When the music started for a square dance last summer up in Michigan, the writer accepted an invitation to join in with confidence, "After all, even if they did have smaller circles here, the dancing would be the same down south." The first call was, "Allemande left," and he found himself pushed around by the other dancers. "Allemande?" "What's that?" Presently it was decided that the more prudent course was to sit out a few dances and just observe the way it was done.

A native of the *Appalachian Circle* country which includes most of Southeastern United States, does indeed find the four couple set of the North and West and Southwest quite different from the home style. "We haint asaying hit's wrong, but hit shore is diffurnt." The *Appalachian Circle* is actually no longer a "square" dance, its figures being executed either from a circle four, familiar to any square dancer, or a "Grand Circle" of as many couples as the hall can hold, sometimes split up into two or more circles for convenience only. As a matter of fact any even number of couples is good for the *Appalachian Circle*, saving the caller no end of pleading for, "Three more couples, two more couples, one more couple, please just one more couple."

The dance begins by the couples numbering off counterclockwise, and a couple is dropped or added to make an even number. As the caller directs, the even or odd couples remain in place while the others will travel. By local custom in the writer's home country, it is always the on couples who are the lead couples in the circle four sets.

The music heard in the *Appalachian Circle* country is invariably "old timey," and it was something of a shock at first to hear square dancing done to modern tunes, even admitting that they do work very well.

When the music starts the caller will sound the familiar, "All join hands and circle left," and, "Halfway and back," then, "Odd couples off to the even and circle four." The odd gentlemen will take the hands of the ladies in the even numbered couples to their right. From the circle fours a wide variety of calls may be given, some of which are familiar throughout the country and many of which are peculiar to running sets. Generally two or three calls are given and then, almost invariably, "Swing your corner lady, now your own, and on to the next couple." The odd couples swing or simply dance hand in hand to the next even couple on the right (counterclockwise). It might be added that the only *Appalachian Circle* record album* which the writer has heard is not at all plain about this last movement, and contains several references to getting the couples, "Home,"

or, "Back to your original places," which indicates that there must be a wide variation in running sets. In the Southern Appalachians, at least, no one ever worries about getting back to the original position. In a large circle exhaustion would be likely to occur first.

That the *Appalachian Circle* is strenuous may partly account for its failure to make an impression on a large part of the country. The square has even come into *Circle* territory where there is a considerable commercial appeal involved, such as Renfro Valley in Kentucky, or several places in Florida. However, in the Great Smoky Mountains of Tennessee and North Carolina the *Circle* remains unchallenged, tourists or no tourists, and you will find Huskey, the caller at Grady's in Gatlinburg, Tennessee, shouting out to as many couples as can crowd in. In addition, an institute for teaching the *Appalachian Circle* is conducted by George Barber, Physical Director of the Y.M.C.A. in Knoxville, and written information is obtainable from the booklet, "Smoky Mountain Square Dances*," by D. B. Hendrix, County Agent of Sevier Co. Sevierville, Tenn. The writer stopped in to see Mr. Hendrix recently at the suggestion of Mr. Barbr, and, although he was out, was cordially received by Miss Bobby Voorhis, the charming Home Demonstration Agent.

* AMERICAN SQUARES stocks this book and copies may be obtained for 50c plus 10c for packing and mailing.

Next month Mr. Silva's article on the *Appalachian Circle* will continue.

OUR NEW ASSOCIATE EDITORS

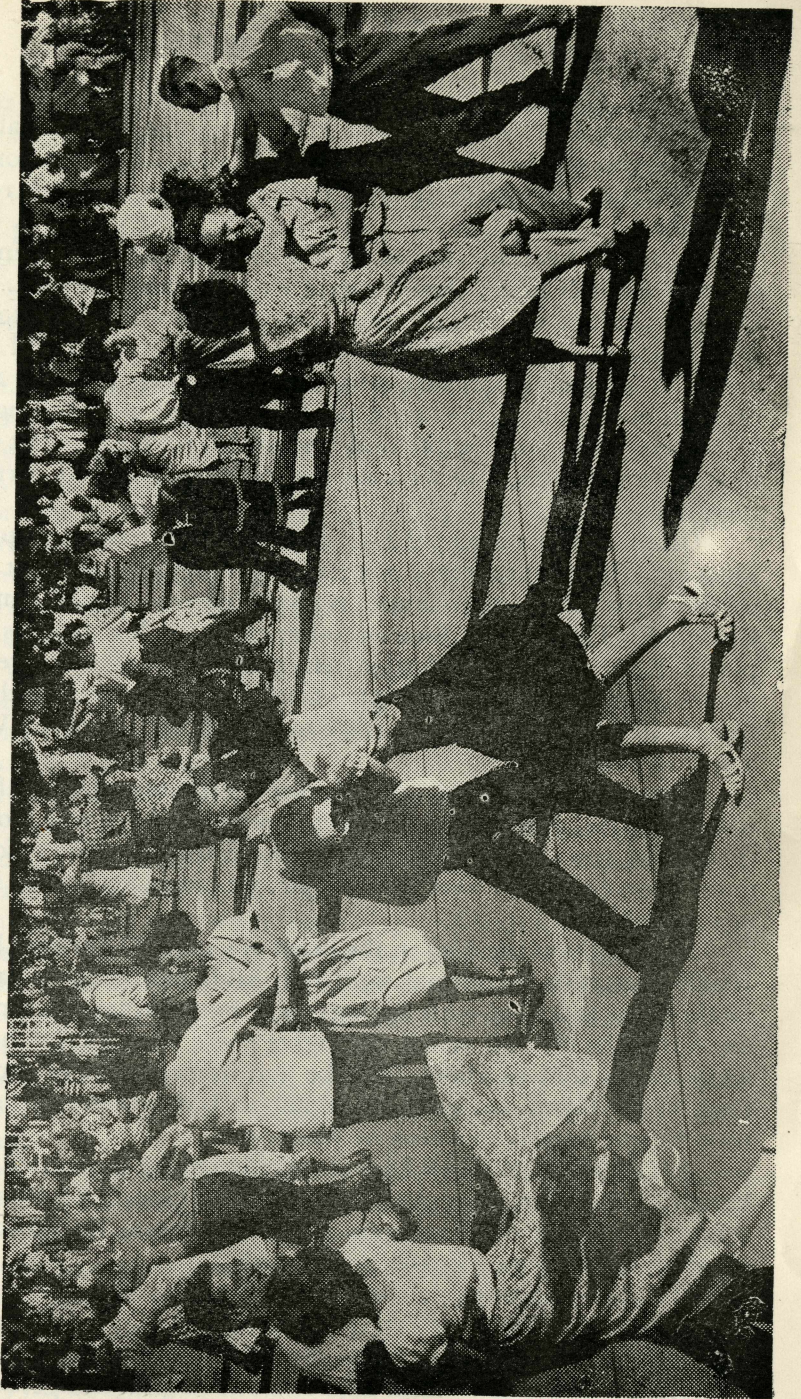
In line with our policy of obtaining leading contributors from all over the United States, AMERICAN SQUARES is proud to introduce three new associate editors.

Virginia Anderson of 1127 North Vista Street, Hollywood, 46, will help represent us on the West coast. Virginia has long been a subscriber and supporter. She is president of the Southern Section of the Folk Dance Federation of California.

Ray "Rawhide" Cooper's address is 418 A Termite Village, Navy 28, FPO, San Francisco, California; in Hawaii; he's our first editor outside of the United States. Ray has been teaching and calling for service men for many years. He has sent us a number of contributions and suggestions.

Ralph Page is possibly our most famous addition. "The Singing Caller" comes from a line of square dance callers and is well known in the New England and Middle Atlantic states. Nationally known also for *The Country Dance Book* written with Beth Tolman, and for his album of square dance records made for Disc. Both in our catalogue and we hope you'll order them from us promptly and become better acquainted. Ralph makes his home at 182 Pearl St., Keene, New Hampshire.

Dancing at a Minnesota Festival



The Shaw School

Colorado Spring, August 16 to 21 inclusive.

Everyone asks "What did you do?" "Were you in school all day"?

First you get there and get moved into your room in a home, the hotel or cabin (hundreds of 'em). School cafeteria breakfast ready at 8 o'clock.

At 9 a. m. Lecture. 10 a. m. to 12 elemental instruction in round dancing for half hour; then Squares with explanation by L. S. Occasional practice on new Rounds. Lunch in Cafeteria all together, grand gabfest. 1:30 to 3:30 Practice on old and new Round dances. Several (dozen or more) callers call, everyone takes potshots at them on basis of Shaw's discussion on the Principles of good calling. Comment was good, bad, indifferent and often erroneous, but it sure made callers squirm and do some fast thinking. A good part of the program.

Often several stayed till 4-4:30 for extra practice and to pump ideas out of the other fellow. Generally gangs got together at 6 to go to the Broadmoor, the Chuck Wagon Dinners, Bruin Inn, Swiss Chalet, El Tejon, Yew Bow or other more or less famous dining places. Back to school at 8 p. m. sharp; more practice; more callers (no comment this time) a couple of more new squares; another new round. 10:30 p. m. Oh heck, can't we go on till 11 p. m.? We can. Some do. Goodnight.

Next night up to the cabin in the mountains after a fifty mile winding drive. A marvellous sunset; a supper where you took three times what you should have and then went thru the line twice twice more. Heavens, will I live? We had pie, ice cream and coffee in town at midnight.

Next night at the *Slab* in the heart of Colorado Springs. 112 sets, 10,000 spectators. A normal sight they said. Jamboree Friday night in the Gym at school with Springs folks in. Saturday, picnic supper on Austin Bluffs and watch the lights come on back in the valley while Pappy told us about Lt. Pike and other heroes of early days. Back to the Gym, dance till 12. Home to bed, wonderful bed. Pull your freight Sunday morning or whenever.

AMERICAN SQUARES was represented by 4 associate editors: Virginia Anderson, Los Angeles; Jimmy Closson, El Passo; Carl Schmitz, Phoenix and Larrupin' Lou Harrington, Rockford. Total enrollment 142 from 23 states and Canada.

Opinions garnered and some expressed by our staff group are presented herewith.

Never an idle moment. More effort should be made to get people acquainted sooner; the warm-up was slow. Mental indigestion from

(Continued on page 8)

Training New Callers

Having had from time to time requests from square dancers for information on "How to call" and "Why don't you run a class for us," last April we took our courage and limited knowledge in both hands and having gotten bits of information and help from several other callers (who had jumped in before us) we devised a series of lessons and enrolled our first class of 8 would-be callers.

We made plans for six evenings, 8:30 to 11 p. m. and actually most evenings we ran on till nearly 12 p. m. Two things appear worthy of further thought; first it is a question if six evenings is sufficient and second it is doubtful if more than 10 or 12 students callers should be handled in a class.

We boiled our problem down to the basic principal of providing a *place*, a *public address system*, some *records* and a *musician* (piano or accordin) together with mimeographed notes, suggestions, directions and quotations from other teachers and leaders.

I much prefer not to use records if LIVE music can be had, my contention being that if you can use records for music you can also use them in place of callers and shoot all callers and musicians who do not make records. (Maybe I'm radical.)

Our theory was that the first thing we had to do was to acquaint students with the uses and adversities of amplification and help them to overcome "mike fright".

Secondly we believed that the only way to learn to swim (that is for sure) is to jump into deep water and SWIM and that only practice could assure reasonably satisfactory performance and—sometime in the future—a degree of perfection.

Thirty, while only of average ability and with just medium I. Q., ourselves, we nevertheless felt that so far as calling was concerned we were a little ahead of our students and that by diligent study (and a little Irish luck) we might be able to stay a jump or two ahead to the end of the sessions.

These three presumptions proved to be facts, by the time we closed our first S | D callers training class, the end of May 1948, after 6 sessions.

Early in September we are to have two more lessons, partly review, partly criticism from observations of students work during the summer and partly additional instruction.

The program, plan, method and material used then and to which we are adding now, are to be the basis for a limited series of articles to appear in succeeding AMERICAN SQUARES. Our material (measuring by our desire) is far from complete and ideas and methods vary from city to city and state to state. We therefore beseech you brethern and sistern that if you have ideas, or even one good idea, or a criticism

of our articles, on how *to teach others to call*, you forward same to us in full confidence that due credit will be given and that your contribution to the pool of knowledge may be the one drop needed to fill it to the brim. If you can lend a hand it will be very welcome.

Thank you and we'll be seeing you in November. Meantime if you are in doubt about anything send me a \$ and I'll tell you what to do.

Th' Ol' Maestro, Larrupin' Lou

WISCONSIN STATE ASSOCIATION

Just as we go to press word reaches us that Wisconsin square dancers have organized with the following officers. Pres., Victor Graef, Sheboygan; Vice Pres., Mel Schoeckert, Wauwatosa; Recording Sec., Miss Dolores Fuerst, Sheboygan; Corresponding Sec., Mrs. Roy (Irene) Qualley, Oshkosh; Treasurer, Dale Wagner, Milwaukee; Historian, Dwight Rice. We do not have further details but will present a full report in the November issue of AMERICAN SQUARES. For the present all we can say is—Congratulations Wisconsin and good luck.

An invitation to our subscribers—

You are cordially invited to send in questions, comments on previous articles, dances as your club does them, suggestions for the betterment of your magazine and of square dancing, constructive criticism of any editor or material and last tho by no means least “back up and push” by sending in just one subscription to AMERICAN SQUARES thereby adding one more ounce to our power as a constructive force in American recreational effort.

THE SHAW SCHOOL (Continued)

too rich a feast. Melting pot of ideas, dances and personalities; one had to be alert to choose those wanted. Doubt as to usefulness to average caller of the more complicated round dances, both as to callers ability to teach and the necessary patience of the group to absorb and enjoy them. Wonderful inspiration to listen to Pappy's morning talks. Everyone fell in love with the Pappy's “kids”; their beauty of movement, rhythm and balance was pure delight. Mrs. Shaw with both her hospitality and poetry equalled the spell woven by her famous husband. Rare charm and beauty. No wonder they all want to go back. A wonderful week provided enough material for a wonderful year.

YES, WE WERE IN SCHOOL ALL DAY. YES. SIX DAYS.
YES.

Consolidation of 4 reports by L. E. H.

Sun Valley Callers Association

A truly successful community activity.

As has happened in many other cities square dancing in Phoenix, Arizona, was "small potatoes and few in a hill" around 1940 when Renz and Leola Jennings and a few friends became interested.

Originally a central committee of 25 members was formed to promote all activities in square dancing in Phoenix and to assist neighboring communities which were struggling with the troubles of forming clubs. The President of each club automatically becomes a member of this committee and the chairman appoints the remainder up to the 25. There are now 15 or 18 clubs in the City and more are being planned.

Now the Valley of the Sun Square Dance Committee is: chairman, vice-chairman (in charge of program) secretary-treasurer, president from each club and three others selected from the outgoing officers, who have shown outstanding interest in squares while in office. Two members from the City Park Dept. who cooperate and assist in the entire program, supply P. A. systems and provide paid instructors and the facilities necessary, such as ballrooms and a printed syllabus of instructions and calls for most of the 30 Dances in the Western Manner.

The Callers Club (a 1947 idea of Joe Boykin, chairman of the VSSDC) meets weekly to indoctrinate willing pupils into the art of square dance calling. Ten Axioms are stressed involving proper procedure and the fundamentals of good calling. Live music is used and while some call others dance in two or three sets. Criticism is serious and the whole program is carefully directed.

Concurrent with the callers classes, other classes for dancers under the leadership of experienced callers are conducted for beginning square dancers, by the City Recreation Department, twice weekly.

The Callers Club now has a listed membership of over 50 callers with many others registered for calling upon request.

Many leaders, generous, enthusiastic and unselfish have had a part in laying the substantial foundation upon which square dancing rests in Phoenix.

Thyrle Stapley, Bud Brown, Joe Boykin, Bill Norman, Herb Wessell, Jere Long, Norris Steverson, Joe Sutter, Johnny Melton, Lee Ackerman, Guy Grippen, Renz Jennings, Clarence Wiedower, Burnie Shook, Jim Beaman, Charlie Taylor and dozens more have had a part in this truly successful community program.

Further information may be had by addressing the City of Phoenix Recreation Department, Phoenix, Arizona.

Carl Schmitz, Associate Editor

Dances Contributed

TUCKER WALTZ

A good mixer with a lot of fun thrown in extra

Position: Promenade, Varsouvienne Style

Formation: Couples in a big circle facing counter-clockwise around the room. Spares in the center. If there are too many women sitting out, use women. If it is a stag line that troubles you, use men. Thirty-two measures of march music: The couples promenade around in the circle. The extras in the center insert themselves in the column somewhere—anywhere. Supposing that the extra dancers are men, the man right behind the extra drops back and the extra takes his girl. The man who has dropped back now takes the girl who was behind him and that man drops back taking the next girl and so on until the music changes. If the extra dancers in the center are girls, the girl behind the extra surrenders her man and falls back to get the next one, etc.

Sixteen measures of waltz music: All waltz, except those unfortunates who are for the moment partnerless. These congregate sorrowfully in the center and wait for the next march music when they slip into the circle and grab partners.

The record for this dance in 12" vinylite is part of Paramount Album No. 2 at \$5.80. Can be purchased from AMERICAN SQUARES.

Double Grand Chain

(An introduction or chorus break)

All go forward and back to the bar,

Four ladies chain in a right hand star

Four ladies chain halfway and then—

Turn half around and chain the men.

(Left hand turn with opposites)

Four gentlemen chain across the world,

(Right hand star)

Turn half around and chain the girls.

(Left hand turn with partners)

Four ladies chain back home again,

(Right hand star)

Turn half around and chain the men.

(Left hand turn with opposites)

Jack of Diamonds, Ace of spades,

(Men right hand star)

The gents come home and promenade.

(Men turn the ladies as in a regular ladies chain, then promenade with partners.)

Contributed by Paul Hunt



Record Review

A RECORD REVIEW AND DANCES

GLOBE 5003. Ten Pretty Girls. It seems strange to know that a folk dance has developed since the time this familiar song came out, but tis true. This recording is made by a regular orchestra in schottische style particularly emphasized with almost a pause between each note. Metronome 140.

Little Brown Jug. Made by a regular dance orchestra as a polka this holds little interest for me. Metronome 128.

Ten Pretty Girls (As used by Shaw)

A line dance to a tune of that name. Originated in Texas.

Position. As long a line of dancers as the floor will accomodate or several rows one behind the other. Standing side by side, and with their arms over each other's shoulders. All steps in unison.

Cross Steps

1. *Cross the left over in front and touch floor, with left toe.*
2. *Swing left foot out diagonally in front and to the left side and touch left toe to floor.*
3. *Swing left foot round behind right and take weight on left foot.*
4. *Step to right with right foot.*
5. *Close left foot to right.*

Repeat the above starting with the right foot.

Roll

Step forward on left.

Step forward on right, crossing it over in front of left.

Step left, crossing it over in front of right.

Step right, crossing it over in front of left.

Swing

Swing left foot forward and high in front while leaning body backward.

Swing left foot backward and high behind, leaning forward to make this easier.

Finish with three stamps in place, L. R. L.

Repeat all beginning with the right foot.

Then repeat often as desired, alternating the starting foot.

Summary—The steps are in this order:

Cross, out, back, step, close,

Cross, out, back, step, close,

Step, cross, cross cross,

*Swing, swing,
Stamp, Stamp, Stamp.*

Style—To promote the greatest fun the whole line should sway and rock together to the extreme.

When the end of the hall is reached, each couple, or each individual can turn right about face on the “stamp, stamp, stamp,” and the whole line taking new holds goes back in the other direction.

Contributed by Dale Johnson

A FEW LARRUPIN' NOTES

The Editors (Charley and Frank) have wished a vacation editorship onto me (their vacation, not mine) for the October issue (prepared in late August of course) and I have agreed—but listen () that funny obligato you are hearing in the orchestra is not castenets, it's my knees.

Editor Lyman and wife are dancing with Gene Gowing and Ralph Page at the Monadnock School as this issue is being sweated out by the vacation Editor. Aug. 26—Sept. 4, and after that chinning with Charley, Ed in Cf, planning a better mag; a training school for next year; how to do 36 hours work in 14 etc., etc. *Don't give up boys you're both "just grand"*.

Ralph Piper while visiting in the East learned that Ed Durlacher has had over 500,000 persons dancing outdoors this summer in New York and vicinity.

A good way to help square dancing grow is to send us a list of ten or a dozen names of square dancers and let us send them a sample copy of AMERICAN SQUARES. Free, naturally.

The square dance *callers class* in Rockford, Ill. the last two weeks in April and four weeks in May had 8 students enrolled, all experienced square dancers, of course. Every one greatly increased or improved his (1 lady) calling ability. Three outstandingly so. Another class in October.

Dr. Carl Journell of Houston, Texas is now confining his work in S | D almost entirely to teaching dancers in classes averaging 12 to 18 sets in 6 week sessions. Ted Katke of Spokane, Washington has similar classes on a 5 week basis. The large majority in these classes are beginners (they did not imply *rank* beginners) and experienced dancers are not present to develop inferiority complexes in beginners, or to complicate the training by unwanted “help”.

An increasing number of experienced square dance callers and teachers are providing *training classes for new callers*. This is good news; every new caller—if good—means potentially another S | D club, because when a man or woman finds that he or she can call they just have to call, and of course one has to have some one to call to.

The editorial staff of AMERICAN SQUARES extends a hand

of welcome to these beginning callers and pledges them our best help, if they will only tell us their problems.

The winners of the Folkraft Contest for September will be announced in the November issue of AMERICAN SQUARES. There is another contest scheduled for December. The rules will be the same as those published in the September issue of AMERICAN SQUARES and the prize, \$10 worth of square and folk dance material from AMERICAN SQUARES, will also be the same. Entries may be sent in at any time up to January 1st. Order three or four of those Folkraft Records now, (our word for it, they are good) work out your calls and get them to us SOON.

Jimmy Clossin was bothered by our report, ALABAMA RULES ON SQUARE DANCING, (August) Sez he, "For many years Square dance teachers tried to keep liquor and square dancing separate and now churches, schools, service clubs and other fine community groups are helping us carry that idea on, and to have it openly go back in the taverns and juke joints is just too much."

(As the feller said, Jimmy, I think you got something. Vac. E.)

Russell Huestis, 4932 Cahuenga Blvd, N. Hollywood, Calif., who is the Chairman of Public Relations Committee for the Associated Square Dancers of Los Angeles, with fifteen clubs, over 1000 dancers, sends in his subscription and says, "The primary purpose of our association is the development of interest, promotion of dancing space, the training of new callers, an increase in the use of new calls and the interchange of ideas and calls between local and distant clubs." A complete constitution right there Russ. You need no more except a lot of good will and willing workers, AND EVERY MEMBER A SUBSCRIBER TO AMERICAN SQUARES. We hope to help you a lot.

In Carl Schmitz's notes about the SHAW school there were these two comments. "With earnest words, detail, color, and enthusiasm Shaw impressed upon our group of dance ambassadors that square dancing is not just dancing, but a 'Way of Life' in all its implications of fellowship and good will and helpfulness to others. Also that each of us according to his talent and ability has a responsibility to his community in helping folks to find the real and basic values of good living.

(It's really quite a man's job, isn't it Carl? Ed.)

Don't forget the annual Folk Fair of the Milwaukee International Institute in the Milwaukee Auditorium this November 20 and 21st. The various nationalities will participate in the demonstrations and will also have display, sales and food booths. Those interested in demonstrating should contact C. A. (Doc) Newland at 6327 W. Greenfield Ave., Milwaukee 14, Wisconsin, who is in charge of the square dancing.

Dances of Poland

- F 1008 A - GRANDFATHER'S POLKA (Dziaduno Polka)
B - GONSIOR (Gasior)
F 1009 A - OIRA OIRA POLKA (Ojroa! Ojra!)
B - KUJAWIAK (Gesi Za Woda)
F 1010 A - ANTEK POLKA (Antek Na Marmonji Gra)
B - KOKOTEK
F 1011 A - BARTEK POLKA
B - THREE KRAKOWIAKS
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By Charley Thomas

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Send money order to: Carl Hester, 2417 Pennsylvania Ave., Dallas 15, Texas.

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KANSAS

Roy G. Groe, Wichita High School North, Wichita. (5)

MICHIGAN:

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

MINNESOTA:

John Wald, 1489 Holton St., St. Paul 4. Telephone: Nector 2227. (5)

NEW JERSEY:

Charley Thomas, 121 Delaware St., Woodbury

NEW YORK:

Paul Hunt, 136 Emery Avenue, Hempstead, 10.

New York, 11. (11)

Piute Pete, Greatest Hog Caller East of the Rockies., 53 W. 8th St.,

New York (11). (11)

WISCONSIN:

"Doc" Newland, 6327 W. Greenfield Ave., Milwaukee 14, (8)

TEXAS:

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

ORCHESTRAS

CONNECTICUT:

King Street Pioneers, Gene Brundage, manager, Danbury, Conn. (12)

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

New Haven. (3)

NEW JERSEY:

Panky's Tune Twisters, Sam Pancoast, Woodbury Heights, Phone

Woodbury 2-0940R (3)

Fred the Fiddler, 150 Barricklo Ave., Trenton, Phone 4-1370 (7)

The Harvesters, Al Peacock, Box 91, RFD, Sewell, Wenonah

8-0012R2. (7)

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Books For Sale

POSTPAID

Twelve Home Made Square Dances, Charley Thomas, A collection of twelve new, different and original square dances. Your square dance library won't be complete without this book. \$5.00
Cowboy Dances, Lloyd Shaw. The best book by the authority. 77 dances and a fine history and general instructions for starting a square dance. \$4.00
Dances Of Our Pioneers, Grace L. Ryan. A complete and well-done book in mid-western style. 85 dances in three parts with couple and circle dances. \$3.00
The Country Dance Book, Tolman and Page. An A-1 book of 91 dances from New England with interesting comments. \$3.00
Learn To Dance And Call Square Dances The Foster Way, C. D. Foster. Part 1 has instructions and 25 square dances. Part 2 has 6 round dances and 25 squares. All are on cards for ease in handling while you call from them. Be sure to specify which you want.

Each \$1.00

Square Dances, Ed. Durlacher. 12 dances by the East's leading caller with music and separate fiddle book. \$1.00
Prompting, How To Do It, John M. Schell. 131 contras besides quadrilles. Published in the last century it is the best collection of contras that I know about. It is out of print. \$1.00

TEN CENTS PER PACKAGE FOR MAILING

Dancing Without A Master, A collectors item from way back, pulp paper. \$.25
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