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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



MERRY CHRISTMAS!

December, 1948

Ted Sannella
16 Pleasant St.
Revere, Mass.



The Magazine



MERRY CHRISTMAS TO YOU!

Here's your Christmas present. Of course, a Christmas present should be secreted until Christmas in a package marked "Don't Open Until Xmas". But we won't do that.

To subscribers only, we give a 10% discount on all orders of books and records postmarked before December 25th. (It does not apply to subscriptions.) And we add our very finest wishes for a Joyous Yuletide.

What do we want for Christmas? Let's see. Well, if you'd write up a couple of your favorite dances so we could publish them, or if you'd send us the names of five or six of your friends to whom we might sell subscriptions, that would make us happy.

What are you going to give Joe? Well, we'd suggest a subscription to AMERICAN SQUARES. We're sure he'd like that. Or if he already has one, there's a lot of stuff at various prices in our catalogue. (If you don't have it, drop us a line and we'll send you one.) We'll send him a Christmassy notification of your gift. And if you can't think of anything else, while the Christmas spirit moves you, give a subscription to AMERICAN SQUARES to your whole community by donating it to your library. Let everyone share our fun.

Charley Thomas

AMERICAN SQUARES
121 Delaware St., Woodbury, N. J.

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Advice To Square Dance Callers

by *Ralph Page*

"I'm going to be a square dance caller. How do I get started?" "A club that I belong to wants to have an evening of square dancing, tell me what to do." "This is a nice racket you've got, brother, I think I'll get into it. Will you help me out?"

These remarks, with variations, are said to every well known caller in the country at least a dozen times a week. Everybody wants to get into the act, which in itself is a healthy sign. The more callers there are, the more square dancers there will be.

Square dancing in America will grow and develop in exact ratio to the number of good callers and leaders there are in the country. We need dozens of them. Unfortunately many people believe that anyone with a lot of nerve, a good memory, and a loud voice can become a caller. They soon discover that it is not as simple as that.

The longer I stay in this business, the more firmly I am convinced that calling is a gift. You either have it or you do not have it. You may have the gift without realizing it, and if this is so you should listen to the urgings of experienced leaders, and get into the profession at once. You may not have the gift but think that you do, and if this is so the sooner you realize it the better off you will be.

Most people resent advice. Especially the unasked for variety. Accordingly, the following ten commandments will probably be cast aside and as quickly forgotten as last year's weather.

1. Don't drink on the job.
2. Be able to do the dances well yourself. The better dancer you are, the better caller you ought to be.
3. Don't allow your parties to degenerate into brawls.
4. Keep your temper. Smile, even if it kills you to do so.
5. Have patience. Remember that you too had to learn.
6. Don't call dances that are beyond the ability of most of your dancers.
7. Don't talk too much. People came to dance, not to listen to you chant a mess of doggerel.
8. Admit a mistake. Laugh at it, and don't let it get your goat. Remember this: the person who never makes a mistake, is a person who never does anything.
9. Practice. Practice. Practice.
10. Never be satisfied with just getting by.

Nowadays a caller is many things. Master of Ceremonies. Host. Music Director, Bouncer. Floor Director, and, if necessary, Teacher. I was extremely fortunate in having an uncle who steered me around many of the pitfalls in the road, and who had a sympathetic understanding of a novice's woes and tribulations. Some of the above rules

are his.

It sounds like preaching, and it should not be necessary to have to say it; but it may be that the biggest obstacle in your path will be liquor. Never, under any circumstances, take a drink when you are calling. You will be told that you call twice as good when you are half drunk as you do when you are sober. Maybe you think so yourself, and if you do, get it out of your head now, once and forever. Actually your calling stinks. The reputation of being a drunken caller will cost you ten times the number of jobs that you will get from it.

At first get a group of your friends—just enough for one set, and go to work on them. They will praise you, of course, being your friends, and a little praise at the beginning is wonderful medicine. Whenever anybody suggests a square dance, that is your cue to step forward and say, "Sure, I can call a couple." From there on you are on your own. Take any job offered. Church socials, club or lodge meetings, kitchen junkets, private parties, anywhere at all, up to the limit of your ability, for money or for fun. You will learn more from a year of such experience, and by making mistakes, than from all the learned treatises you could read in a month.

Call the dances to yourself during the day. Take the kings and queens from a pack of playing cards and use them in working out new figures. I have called square dances more years than I care to remember, and I still call them to myself a dozen times a day.

Don't be a copy cat. It is well enough to take another caller's changes and use them if you find them interesting. But that is far enough. Let the other fellow have his own rhymes and mannerisms. They are a part of his stock in trade, and belong to no one else—I hope.

If you are lazy, or are jealous and envious of other people's success, then shun the idea of being a caller. There are more heart aches and disappointments in music than in any other profession on God's green earth. If you can't take them with a smile—no matter how rueful—and if you can't wish the other fellow good luck and mean it, then you have no place in it, and the sooner you get out the better for every one, including yourself most of all.

Few people realize that square dance calling has anything to do with music. A little thought on the matter will tell you differently. You are surrounded by music and are a *vita cog* of it. You must call the changes with the rhythm of the dance. You must pitch your voice to harmonize with the tune. The more you know about music the easier all this will be, and so much easier for the dancers to follow you. If you live in New England where they do a lot of contra dances, then you must give the calls ahead of the beat, and that really requires some sort of musical background.

(Continued on Page 10)

BOISE VALLEY SQUARE DANCE ASSOCIATION TAKES TO THE AIR WAVES

By Gus Empie

A community-minded radio station, Columbia's Station for the Boise Valley K D S H, has put the Boise Valley Square Dance Association on the air. The programs so far have been both unsponsored and unrehearsed. Each one has consisted of square dance calls and music together with announcements concerning the current and contemplated activities of the Boise Valley Square Dance Association and the various clubs of which the Association is comprised. Each broadcast has been conducted with an eye to furthering one of the main purposes for which the Association was formed, i. e., to promote square dancing as a community activity.

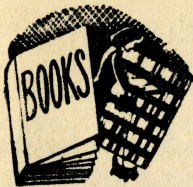
To schedule the program within the fifteen minute period, the calls and other numbers have to be carefully timed. Each call is worked out to consume from two and one-half to three minutes. This usually allows for the introduction, two changes and a short ending. A variety of patter calls have been used with an explanation of the type of dance each is. Singing calls are also used. Music for a number of couple dances has been broadcast with the explanation that any well-balanced western square dance program includes a variety of couple dances.

Each week a different club is asked to furnish a set of dancers. Ordinarily a caller from a different club participates in the calling. The set is requested to remain on the floor during the entire broadcast to assure a continuity which would otherwise be broken if time were taken to form the square after the announcement. An extra set or two is always on hand to furnish appropriate background noises and give the appearance over the air of a full-fledged square dance.

One thing about the broadcasting which has been troublesome is the fact that there is no amplification for the caller. To the old time caller who called without benefit of such a device, this probably would not be a handicap. However, it annoys us. Amplification has to be eliminated in order to avoid any "feed-back" or dual noise over the air.

The caller's microphone is set just to his left. He stands about even with it and calls directly to the dancers. The station control booth regulates the pick up for proper broadcasting. One microphone is used for the fiddle and piano and another for the harmonica, making a total of three "mikes" for the entire job. The announcements are made over the same microphone which the caller uses. Where two persons are talking back and forth during an announcement the other stand "mike is used. One important point to be remembered is

(Continued on Page 9)



Book Reviews

ENGLISH COUNTRY DANCES OF TODAY

"The Country Dance Society of America"

I thought that I might as well run these two Books of English Dances together. This book, as the name implies, is a collection of group dances. These are circle, square, and long group formations. Although they aren't really square dances they are the type that I enjoy most. The music is listed for each dance and the instructions are clearly given. Most of the dances may be used to fill in between square sets, since they do not present the jarring contrast between round and square dancing that so many people object to. The Sicilian Circle and the Sir Roger DeCoverly are among the familiar ones listed.

Personally I consider English Country Dances a very useful addition to your collection of square and folk dances.

Douglas Durant Jr.

OLDE TYME BALLROOM DANCES

Albert Jonston M. E. S. T. D.

This book is a novelty to me since it is an English production. The work is more "formal" than those that I have reviewed up to now. It is a collection of formal and folk dances rather than square dances. Mr. Jonston does list a "Barn Dance" with the following comment. "We have to thank America for this simple, but very lively hop dance, which is the basis of so many of our popular novelty dances. The Barn Dance originated from the signature title of the original tune."

Some of the other dances listed are the Boston Two-Step, Eightsome Reel, Tango, Nonella, Polka, La Rinka, Latchford Schottische, as well as a Quadrille with a couple of dances and eight waltz variations.

As I said, it is a very formal presentation, typical of the American's idea of the staid Englishmen.

Since this book is English most of us would probably have trouble locating the necessary music.

This won't be much of an addition to your square dance library, but it is a good one for folk dancers. We stock this at 75 cents plus 10 cents for packing and mailing.

Douglas Durant Jr.

Corn Huskers No. 2. The Corn Huskers Book of Square Dance Tunes, Harry E. Jarman. Harry E. Jarman & Co., Toronto, Ontario, Canada.

Contains 29 numbers. Ten of which are written in 6|8 time, about the same number written in 2|4 time or (Hoedown); has a waltz, a Varsoviana, a Waltz Quadrille and Circle Dance.

It is written for Fiddle and Piano, without Guitar Chords. The Keys are right for the Fiddle. The Tunes are all good with a nice variety, including many

ones of the best books I have seen.

We stock this book at 80 cents each.

Corn Huskers Series No. 4. The Cornhuskers Book of Old Time Fiddlin Tunes.
Harry E. Jarman, Harry E. Jarman & Co., Toronto, Ontario, Canada.

In the front half of the Book there are 15 tunes written for Fiddle and Piano with Guitar Chords. The tunes are good, some familiarly written in both 8|8 and 2|4 time in the right Keys for Fiddle. The second half of the Book contains approximately 250 tunes for Fiddle in a mixture of time and keys. It contains Polkas, Marches, Schottisches, Horn Pipes, Reels and a Minuet. Sure get your money's worth in this one.

I often wonder how many of these tunes the old fiddlers played. There must be a million that I have to learn yet so I guess I'd better commence.

We stock this book at 80 cents each.

Original Canadian Jigs and Reels for Square Dances, Bill Cormier. Harry E. Jarman & Co., Toronto, Canada. 75 cents.

The music is written in perfect Fiddle Keys, as sharp keys are more suited to fiddles or rather fiddlers, where speed and endurance play a major part. The person who arranged this work is no doubt a fiddler himself. The tunes are all right but unfamiliar—but we need new tunes as the old ones are over-worked, that is those few which seem to fit the dances best.

As usual, there are a great many tunes in this book written in 6|8 time which seems to be out with most callers. Here I disagree with you as the 6|8 time has a certain shuffling rhythm that seems to fit the square dance. But the callers will not tolerate it, so that's that. To back this statement let us take, for instance, **Life On the Ocean Wave**, popular with every one and danced so much that it should have worn out long ago.

Now getting back to this book, I cannot see how this one would either add or detract from square dancing.

We stock this book. To the 75 cent list price, add 5 cents to help cover the tariff—80 cents.

Sam Pancoast

AMERICAN SQUARES has been fortunate in obtaining some of the old pre-war Victor recordings made without calls under Miss Elizabeth Burchenal's direction. The following records are for sale at 89 cents each. Order C. O. D. so that if your choices are sold we don't have your money. Order with other records so that the minimum requirement of three records per order will not prevent us filling your order if some of these are sold out.

- 20592A **Soldier's Joy** (Soldier's Joy & Young Amer. Hornpipe) Victor Orch.
- 20592B **Lady of the Lake** (Durang's Hornpipe & Old Zip Coon) Victor Orch.
- 20638A **Quadrille-Figure 1** (Chillicothe & Virginny Shore) Victor Orchestra
- 20638B **Quadrille-Figure 2** (O Susanna & Arkansas Traveler) Victor Orchestra
- 22991A **Quadrille-Figure 3** (Captain Jinks) Victor Orchestra
- 22991B **Sicilian Circle** (Uncle Steve, Mrs. Monroe's Jig & We're on the Road to Boston) Victor Orchestra



Record Reviews

Charley Thomas

COAST 273 Lonesome Train. The Massey Brothers' String Band. An interesting arrangement with different instruments swapping the lead. A very good job of playing, but there is some ringing showing that the recording isn't the best. Metronome 132.

Piney Woods. Isn't quite as clearcut as the other side and the beat is not as pronounced as it should be. Metronome 122.

COAST 274 The Devil's Dream. Wow! It's fast and a fair job of recording, but there's some syncopation which is out of place in square dance music. The beat, such as it is, isn't pronounced enough. They drop the melody in places. At that, it's an average record. Metronome 139.

Billy in the Low Ground. This is the best of the lot and a good job of playing and recording a square dance. Metronome 135.

FOLKRAFT C. D. Foster Series. Folkraft is very proud of these twelve inch unbreakable records by our associate editor. They represent the real old time music with real old time flavor and real old time faults. For example, the instruments neither start nor stop together; but there's five minutes of playing in between. Nor is the recording up to scratch. The instruments ring. The notes are not clear cut. The selection of tunes is good, there being only two duplicates of records already out.

FOLKRAFT 1026A Down in the Tall Grass. Good solid beat and interesting tune, with the second fiddle coming in just right. If it only wasn't for that ringing, we'd have an A-1 record. Metronome 124.

FOLKRAFT 1026B Mississippi Sawyer. More ringing than in the last. Metronome 126. I'll take the Crystal recording tho it is called Mississippi Wood-chopper.

FOLKRAFT 1027A Lost Indian. Ditto. Metronome 128.

FOLKRAFT 1027B Billy in the Lowland. This is the worst yet with ringing. At places it obscures the tune. Metronome 126.

FOLKRAFT 1028A Steamboat Bill. Here is the old song, very similar to Casey Jones, turned into a fiddle tune by being played twice as fast. Don't expect to sing any calls to it. Metronome 128.

FOLKRAFT 1028B Chicken Reel. The high notes are piercing. Tho this is better than the Starr or Imperial recordings it does not measure up to Crystal. Metronome 123.

FOLKRAFT 1029A Barn Dance. An interesting tune; the best played of the lot. If that darn ringing would quiet down. Metronome 128.

We stock all of these records at \$2.10 each or all for \$7.00.

FOLKRAFT 1018A Buffalo Gals. (Louisiana Gal) The guitar has replaced the fiddle at the mike and the melody sounds as tho it is being played from outside the circle somewhere.

- FOLKRAFT 1018B Old Joe Clark.** The fiddle is a little squeaky; it squawks in places. In all of these recordings the fiddle seems to stand off from the rest of the orchestra. But this tune strikes a chord in my memory that makes me like it the best of the lot. We stock this record, 89 cents.
- IMPERIAL Album No. 19.** This is the fourth of Jimmy Clossin's albums, recently moved from Paramount Records to Imperial. We have reviewed the other three albums previously, and we stock all of them.
- IMPERIAL 1067A Leather Breaches.** A better than fair recording. This recalls to me C. D. Foster's dissertation on how nowadays in playing a square dance tune the orchestra often emphasizes the last two beats of a phase of music. C. D. says that in the old days each beat was given the same strength. In this recording the beats are emphasized. Metronome 126.
- IMPERIAL 1067B Virginia Reel.** This does not have different tunes for the figure, reel and march. One tune runs straight thru at Metronome 134. You can use it for straight square dancing.
- IMPERIAL 1068A Golden Slippers.** Little too much fiddle giving a few too many grace notes. Metronome 134.
- IMPERIAL 1068B** With the great demand for a waltz quadrille record with out calls, there is little excuse for the caller on this record and even less for the gal who sings (not calls) the dance. The arrangement is not familiar as there are only eight measures provided for the waltz promenade—long enough to promenade around, perhaps, but not long enough to waltz around. Metronome 46.
We stock this album at \$3.93.

(Boise Valley, Continued)

that the music should not be too loud, as this not only muffles the call over the air but seriously interferes with the callers getting the call to the dances.

We have followed the practice of having a musical background for all announcements. This lends appropriate background to the statements being made about square dancing activities and helps sell the program to the listener who has not yet got the square dance bug.

One thing to remember about putting on such a program over the air is that anything is liable to happen on a program which is unrehearsed. A lot of things happened to us, such as getting off-key with singing calls and some patter calls not being as good as they should be. If you are thinking of putting on a radio square dance program as a means of stimulating interest in this type of activity in your community it is recommended that you put it on in full rehearsal style (so you still get all the fun out of doing it in regular broadcast fashion) but cut a tape of it, edit it and then broadcast it at the most appropriate time after it has all been worked out perfectly.

Summer School

We're holding our first AMERICAN SQUARES Summer School at Camp Ockanickon, Medford, New Jersey, June 20th to 26th, inclusive, next summer. At Camp Ockanickon we shall all be together all the time, and be able to talk square dancing whether we're in class, eating, swimming, canoeing, hiking, holding a bull session before dropping off to sleep or whatever else we do. No worrying about where to sleep or eat, we'll all be together. It's still rather early to plan a vacation, but if you want to get in on the ground floor (The camp won't hold everybody.) send us a \$5 deposit for the finest school with the most competent faculty (our editors) ever held for square dancing.

(Advice to Callers, Continued)

It ought to be required of every caller, before he ever calls one dance, to serve an apprenticeship of ten years as a square dancer. If you can't do the dance yourself, how can you ever hope to unscramble a bunch of beginner when they have fouled up one of your pet calls?

Get a notebook and write down your dances exactly as you call them. List the names of the tunes that you like to have played for each figure. Make a duplicate copy to take on every job. Not to read your calls from, heaven forbid, but to check over between squares out back of the curtain. I have known several callers who keep a square dance diary. Every job is set down; the dances called and how each was received, etc. If you are of such a turn of mind it will help. At least it will be interesting reading sometime.

There is plenty of room at the top, as in everything else. There is also plenty of room part way up the ladder, for as yet the field is not overcrowded. Play fair on your way up for there are rules in this game too. Above all, don't be a chiseler, and don't cut prices. Don't try to please everybody, it cannot be done; you will end by pleasing no one. Some of this advice may be hard to take. That is true of most advice. Nothing has been sweetened. Nothing has been given in rancor.

If your mind is set on being a square dance caller, and nothing that I have said has discouraged you, then here is my hand, and the wish of plenty of good fortune. Let nothing discourage you. Neither the jeers of scatterbrained jitterbugs, nor the "I told you so" of false friends. You will associate with interesting and intelligent people. You will bring happiness into the lives of men and women, who under the strain of modernday living have forgotten how to laugh. American folkways is something real and tangible, and you will be a bigger man for being a part of it. Keep it clean and leave it better than you found it.

Dances Contributed

THE OLD APPLE TREE IN THE ORCHARD

Singing Call. Use sheet music of the same name.

Introduction

Bow right and left in the orchard
Circle round neath the old apple tree
Hold em tight and circle right
Swing your honey with all your might
String her up in the old apple tree.

Chorus

Allemande left, allemande joe
Right and left around the apple tree you go
Meet your honey, serenade her
As you promenade her
To the tune of the old apple tree

Verse

Now the four gents promenade the outside
All around the old apple tree
Pass your honey for dear lifey
Take the next girl for your wifey
Swing her around in the old apple tree

Chorus

Allemande left, allemand joe
Right and left around the apple tree you go
Meet that NEW girl, serenade her
As you promenade her
To the tune of the old apple tree

Do this four times, then we put the ladies through.

Now the four ladies promenade the outside
All around the old apple tree
Pass your husband and on the fly
Grab the next one by and by
String him up in the old apple tree

Do the same chorus as you used for the gents. Do this four times also and that concludes the dance. No explanation of the figure is necessary as the call is self explanatory.

Bob Wray

CHASSEZ YOUR PARTNER

Called dance. Suggested fiddle tune: Irish Washerwoman, Victor Record 20-1830.

Head couple out to the right
Chassez and honor your opposite.

The ladies step forward and do a slide step to the left for four steps. The gents step back and slide to the right four steps. Bow to your opposite.

**Chassez back and honor your own
Swing your partner high and low
Right and left right on you go.**

MC CARTHY'S REEL

Contra Dance. Traditional fiddle tune at 120. 1st, 3rd and 5th active. Cross over.
Actives balance and do-si-do

With your partner.

Allemande left with the one below

With the inactive couples.

**Swing your own before you go
Down the center and back again
Cast off. Ladies Chain.**

RED RIVER VALLEY

Singing Call. Music from any song book. Record: World of Fun 104.

Any introduction

**First gent to the right, swing the lady
You swing with her partner now as well
Now go to the Red River Valley
And swing with your Red River belle.
On to the next, swing the lady, &c.**

Call the gent to each couple in turn, throw in a grand right and left, give the other men a chance and then call the ladies out.

Christine Rogan

FLOWER GIRL WALTZ

Singing Call. Music, Ford's Good Morning, p 63.

**Gentlemen star with the right hands around
Now turn your partner around and around**

With the left hand once and a half around.

Honor your corner and fair little maid

Honor both corners and partners

And dip to your partners with a waltz promenade

This seems to be a good place to point out that in waltzing around the set in the waltz promenade, watch your spacing. Divide the circle you are going to waltz into four arcs, one ending where each couple started, and in your waltzing take four bars of music to each arc. Repeat three times for a total of four.

YANKEE DOODLE

Singing call. Music from any song book

Forward two across the floor

First couple advance to the third couple

Joins hands there and fall back four

First and third couples to the first couple's position

Forward four you're doing fine

Back to the third couple's position.

Pass right thru and form a line.

Third couple break hands between them as do the first couple. The first couple walk thru the third couple, gent to left and lady to right and take their places on the outside of the third couple in a line of four. They turn the third couple while doing this.

Balance right and balance left (New England kick balance.)

And do the same again

Take them home no more to roam

All four cross the set to the first couple's position

And cast off to your places

Third couple returns to it's place.

Balance corners one and all. (Silent for line of music.)

Balance partners thru the hall. (Ditto)

Swing your partner up and down

And promenade your partner round.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, JULY 2, 1946 of AMERICAN SQUARES published monthly at Woodbury, New Jersey for October 1, 1948. STATE OF NEW JERSEY, COUNTY OF GLOUCESTER.

Before me, a notary public in and for the State and county aforesaid, personally appeared Charles Crabbe Thomas, who, having been duly sworn according to law, deposes and says that he is the publisher of the AMERICAN SQUARES and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of—

Post Office address—

Publisher, Charles Crabbe Thomas, 121 Delaware Street, Woodbury, N. J.

Editor, Lou Harrington, 1131 Harlem Blvd., Rockford, Ill.

Managing Editor, Frank Lyman, Jr., 819½ Avenue G, Fort Madison, Iowa
Business Managers

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address as well as those of each individual member, must be given.) Charles Crabbe Thomas, 121 Delaware Street, Woodbury, N. J.

3. That the known bondholders, mortgages, and other security holders

owning or holding 1 per cent or more of total amount of bonds, mortgages, or the securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, if given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company's trustees, hold stock and securities in a capacity other than that of a bon fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonus or other securities than as so stated by him.

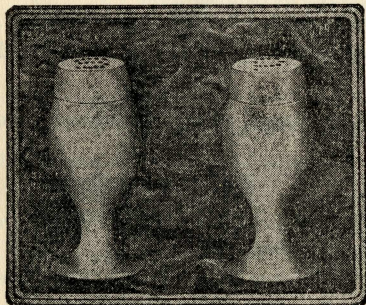
5. That the average number of copies of each issue of this publication sold or distributed thru the mails or otherwise to paid subscribers during the twelve months preceding the date shown above is 1400. (This information is required from all publications.)

Charles Crabbe Thomas

Sworn to and subscribed before me this 29th day of September 1948.

(Seal)

NOTARY PUBLIC OF NEW JERSEY
My Commission Expires June 23, 1953
Elizabeth M. Thomas



\$3.00 per pair postpaid anywhere
in the United States. No C. O. D.

What anybody would want to buy salt and pepper shakers for, we don't know --perhaps for gifts. We do know, however, that this is the best selling item in our store. There must be some reason why people buy them.

HIGHLY POLISHED ALUMINUM
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