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# AMERICAN SQUARES

*A Magazine Dedicated to American Folk Dancing*



*August, 1950*

*Ten Cents*





# THE OVERALL PICTURE



Muiretta, Don and I are taking a busman's holiday. We have visited more than twenty states in the past three months. Our reception has been wonderful beyond words.

We have danced at folk and square dances in most of the states. We have met and talked to approximately a hundred leaders, callers, and teachers of both folk and square dances. It has been a thrilling experience for us to visit the different sections, to dance the local dances and to follow the multitude of styles of these regions.

Our primary conclusion is that leaders, teachers and callers are going to have to burn more midnight oil. They are going to be compelled to widen their present repertoires of dances. They are going to have to learn to teach. Many who already teach, are going to have to raise their sights and improve their methods. The reason for this is that we do have an overall picture. At present admittedly in a chaotic state, but it is there nevertheless. We danced a South Dakota dance in St. Louis. We danced the Cowboy Loop in New Jersey. We danced Hull's Victory in California.

Each region is still dancing its own style, its own repertoire of dances. In spite of this, the more alert and forward looking leaders are reaching out and incorporating the delightful dances and stylings of other regions.

The square dancer of today comes from all walks of life. His intelligence of a rather high order. He will not be satisfied with a dance program of narrow scope. In our travels we have noticed a pronounced tendency on the caller's

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## AMERICAN SQUARES

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**OUR COVER:** Pop Smith gathered probably the greatest galley of square dance talent ever assembled in the East at Torrington, Conn. on May 10th. Reading from left to right: Lawrence Loy (Columbia, Victor, M G M), Al Brundage (Folkraft), Ed Durlacher (Decca, Sonora, Varsity, Square Dance Associates: Honor Your Partner, The Play Party Book) Pop Smith, host, Charley Thomas Editor of American Squares (Continental: Twelve Home Made Square Dances, Singing Calls) Ralph Page, (Disc, Folk Dancer: The Country Dance Book, Editor of Northern Junket, Associate Editor of American Squares) Warren Schmidt.



# \*LET'S UNSCRAMBLE THE DOCEY DOE

By. J. Leonard Jennewein

Dos-a-dos	Do Paso
Do-si-do	Colorado Do-si-do
Docey-doe	Pioneer Do-si-do
Grange Do-si-do	Western Do-si-do
Cowboy Do-si-do	Kentucky Do-si-do
Mountain Style Do-si-do	Do-Si-Ballanet
Texas Do-si-do	Doe-see-Ballonette
KC Do-si-do	Pass-through Docey Doe
Dos-E-Dos	Do-Sa
Northern Docey-doe	Do-si your corners
Southern Do-si-do	Do-si your partner
Dosey-doe	West Texas do-si-do
Do-Sa-do	Shaws Docey doe
Do-Pas-So	Do-si
Do-Pas-O	Southern Docey-Doe

And then there is Do-Si-Do Kentucky Style as done in California!  
The experts (people who write books) have no idea what confusion they have wrought.

It is difficult to place oneself in the position of folks, who without an instructor are trying to work this thing out. I am reminded of a friend who knew that she wanted a book which described what she thought of as a Western Docey-doe. "You know, the four join their hands and go around in a ring and then docey-doe." So she sent to a bookstore for a book, the shop's recommendation, and from it worked out the Docey-doe. They did it very nicely too, but I hazarded the opinion that it wasn't a Western Docey-doe. But she showed me in the book, which was Durlacker's HONOR YOUR PARTNER, a description at the end of which were the words, "Sometimes called the Western Docey-doe." In this Docey-doe the ladies are passed around the gents with an over-the-head movement of the arms, a characteristic which I had not thought of as being Western, and which greatly changes the appearance of the Docey-doe. But if that bookshop had selected AMERICAN SQUARE DANCES OF THE WEST AND SOUTHWEST by Owens, she would not be doing that sort of a Docey-doe. In fact it isn't included by him as a variation of the Western Docey-doe. What is the basic Western Docey-do? I wonder if there really is such a thing. This lack of agreement in terminology has led to a lot of disappointment on the part of people who have bought a book thinking it would describe the Docey-doe they wanted help with, only to find that the author had in mind something a bit different.

Part of the difficulty lies, I think, in trying to attach geographical adjectives. Why a Western Docey-doe, or a Southern Docey-doe, or a Colorado Docey-doe? Isn't Colorado in the West? Or is it in the North? Kirke! and Schaffnit in PARTNERS ALL, PLACES ALL describe the same Docey-doe as does Shaw in COWBOY DANCES and they term it as Western Docey-doe. They refer the reader to his book for additional information. But in the instruction booklet which accompanies Decca Album A-524, Mr. Shaw names this same Docey-doe a Northern Docey-doe. Perhaps some sort of functional term might have been applied to this type of the Docey-doe.

Actually, the terms at the head of this chapter (with the exception of nine which I added) were given me by a recreation leader who is 'cramming' the Square Dance, along with a note, "Can you unscramble this stuff?" I suggested to him that he settle down with Shaw's book COWBOY DANCES, use the Docey-doe therein described, and forget about it. But then someone steps up and says the only real Western Docey-doe is the one as described in COWBOY SQUARE DANCES by Clossin and Hertzog. So let's try a little unscrambling. (With apologies and salaams to those who have done it better. You should be reading their books anyhow.)

Now let us make some brand new terms. For instance, DD One. We shall arbitrarily say that D D One means:

Two persons face each other. They walk past each other, right shoulders nearly touching. Each moves to the right passing the other person back to back, then walks backward to original position.

Now we come to D D Two:



A circle of four. Ladies pass left shoulders. Left hand to partner and encircle him. Right hand to opposite and encircle him. Left to partner, wheel in place. [See complete definition under Docey-doe in definitions.]

We need a D D Three:

A circle of any number of couples. An alternate single hand movement between partners and corners.

And D D Four:

A circle of four. Part of the time the ladies face outward while the four circle to the left. Part of the time the ladies face in while the men face out, as they circle to the left.

Now let us arrange these names at the head of the chapter under our new classifications.

D D ONE

Dcs-a-dos

Do-si-do

Do-si

Do-Sa

Do-Sa-Do

D D TWO

Docey-doe

Do-si-do

Colorado Do-si-do

Pass through do-si-do

Shaws Docey doe

Western Do-si-do

Northern Docey-do

Western Docey-doe

Cowboy Do-si-do

D D THREE

Western Do-si-do

Do-si-do

Southern docey-doe

Southern do-si-do

Texas Do-si-do

West Texas Do-si-do

Do-Pas-So

Do-Pas-O

Do-Paso

Pioneer Do-si-do

Grange Do-si-do

Dosey-doe

Cowboy Do-si-do

Do-si your partner

Do-si your corner

Dos-E-Dos

D D FOUR

Do-Si Ballanet

Doe-see-ballonette

Kentucky Do-si-do



D D ONE



D D TWO

Now where are we? Remember these are actual terms and spelling taken from square dance books. If the same term is defined by one authority so that it fits D D Two, I have listed it there. If another authority defines the same term so that it fits D D Three, I have listed it there also.

Some of the variations can be accounted for simply by the fact of a slight difference in spelling. Part of this problem is simply a book problem, it is not of much concern to the caller or the dancers. The caller doesn't say "Join your hands and do a Northern Docey-doe". He calls for a Docey-doe and the group does whatever they have been taught to do. So now that we have our list fairly well broken down into functional patterns, let's throw out all the geographical appellations. Nobody can ever win the argument as to whether the real Western Docey-doe is the way they do it in Texas or whether Colorado has the blue ribbon pigreed stock.



## NOTES ON SQUARE DANCE ORGANIZATIONS

by Rickey Holden

For several months I have been studying the set-up of various organizations—mostly in the Southwest—which aim to promote square dancing. This promotion includes (1) getting more people interested in square dancing, (2) maintaining the interest of those who already know how, (3) looking out for the general welfare, and (4) the specific purpose of running enjoyable and successful square dances. There seem to be four types of organization: club, council, association, federation—defined approximately as follows:

(1) **Club:** Group of people in a given city, town, or locality who meet regularly in order to square dance. Meetings held bi-weekly (usually in larger towns where there is a lot of other square dancing available), weekly (usually in smaller towns where the club is the only local place to dance), or sometimes monthly (in a few cases—notably Ft. Worth). New dances get practiced and really learned at clubs; also callers get an excellent chance to try their wings. The club is the basic unit and the backbone which has made square dancing such a tremendously large-scale activity in the Southwest.

(2) **Council:** Union of clubs in a city or metropolitan area of sufficient size to justify such. In towns with only 3 or 4 clubs, the members can get together socially without need of formal organization, but with 30 or 40 clubs such a social whing-ding is impractical. Councils are usually sponsored or assisted by local Recreation Depts. Houston, Texas, Council is one of the most prominent and successful examples.

(3) **Association:** Union of individual square dancers or clubs is a given natural geographical or economic area. Towns in such areas have very few clubs, usually just one, so in order to throw a big dance the area must band together. Almost always membership in associations is by individual—not by club. Examples are Westerners (Abilene area), Winter Garden (Uvalde area), East Texas (Tyler area).

(4) **Federation:** Union of associations or sections—the most inclusive term. Most prominent example is Oklahoma, which unites its five geographical sections (northwest, northeast, southwest, south and central) into the Oklahoma State Square Dance Federation and once a year unites the state in a large Festival.

Sometimes these are square **dancers** organizations, but more often and more logically they are square **dance** organizations, because (1) it is the activity rather than the people being promoted, (2) the apostrophe usually gets lost among the former.

### THE CLINIC IDEA

There are also groups of callers, leaders or just people who meet for purposes of swapping knowledge and ideas. This group meeting is usually called a **Clinic**. (1) This is usually a group enterprise and each of a number of persons teaches one or two of his pet ideas. This is helpful, good in that everyone gets an equal chance, but poor in that it sometimes turns into a ratrace of the amateurs. (2) Occasionally a paid professional conducts the program. Advantage is that teaching is more expert; disadvantage is that just one person's ideas are presented. This is necessary according to the particular experience and knowledge of the area involved.

Most usual time for Clinic is (1) the afternoon before a big evening dance (which is ordinarily sponsored by one of the various organiza-



tions). This brings the group together at irregular intervals. (2) Sometimes the Clinic will meet regularly—some week night (as in Phoenix) or Sunday afternoon (Amarillo). This is especially helpful for beginners. The Clinic which meets regularly at frequent intervals with the same people in attendance becomes, by connotation and acceptance, a Workshop. (3) Always the best in my opinion are the informal coffee-table bull-sessions after the dance, when everybody gets drunk on fruit cup and ice cream and some of the most brilliant figures are born!



More than 230 boys and girls reported for the first session of Square Dancing instructions at the Lake Worth Casino Ballroom, Lake Worth, Florida. The classes are part of the summer recreation program and are sponsored by the Kiwanis Club. Ty Perrons, of the Kiwanis Club is chief instructor. Classes are held Tuesday nights. The 12 to 14 age group meets at 6:45 p. m., the 15 to 18 age group from 8:30 to 10.



## THE OVERALL PICTURE

(Continued from Page 2)

part to call squares that were obviously below the capabilities of the dancers. We really felt sorry for the people. The dancers in many cases show a glaring lack of capable teaching. Sooner or later those same people are going to ask some very embarrassing questions. It would be well for callers to give this some thought.

The square dancer of today is entitled to know all of the standard movements of square dancing. The dancer is entitled to far more than he is getting at present. Each region is part of the overall picture, the dancer is entitled to as much of the whole as he can get. At random I will name a few examples. You haven't lived until you have gotten on the floor and done "Nobodys Business" with a group of Appalachian Mountaineers, Have you enjoyed the beautiful "Spinning Wheel" from the West. Just dance one of those beautiful New England Contra dances including of course that balance step. Have you danced "Cotton Eyed Joe" levee style?

How about the "Allemande" figures. The list is too long we all know, but the dancer is entitled to a share of them. Can you direct and call a "Portland Fancy" or the "Fireman's Dance" or some of its variations? What about "Do si Do?" The answer is very simple, teach your dancers four or five do si does, explaining the origin of each. If you use any form of "Right hand up and left lady under" be sure to explain that this movement comes from European folk dancing. It is a schottische movement done in several European countries.

How many of your dancers dread that third square? The die hards who demand three squares make a very loud noise; have you questioned the quieter ones about this. Many people are so exhausted from three squares that they look upon the couple dance between squares as a good chance to rest their weary dogs. How many couple dances do you know? Do you know how to teach them in such a way that they are fun to do. Callers and dancers alike often look upon couple dances as unwarranted interruptions to square dancing? The round dances had their definite place in the picture, are you giving them the attention they deserve.

We have found that in some of the smaller communities there are many outstanding leaders. Men and women who are doing a terrific job. Many of them are unknown at present but they are certain to make a name for themselves.

Frankly we are all taking a ride on the gravy train and the reason for us being able to ride is that the dances we present are PLEASING DANCES, they are good dances. We are indeed fortunate in having such a wonderful vehicle to ride upon. Even an inferior workman can get by when he is fortunate enough to have a readymade vehicle to ride. When you take that ride, bring a full kit of tools, don't depend on just a pocketknife. In other words, know your stuff.

Guy R. Merrill, Palm Springs, Calif.



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These dances caught the imagination at Park College. What will you enjoy at the other camps?

CINDY

Singing call: Record Folkraft 1016

Any introduction.

Figure:

**Head couples down the center and split that ring in two  
Go back in thru the window and swing Lucindy Lou**

Head couples, right and left thru, gent turns left, lady right, join opposite behind side couples and come into the square under their arched hands.

**Side couples down the center and split that ring in two  
Go back in thru the window and swing Lucindy Lou**

Chorus:

**Allemande left the corners, allemande right your own  
Swing your corner lady and promenade her home**

All the way around to your new position

**Git along home, Cindy, git along home, I say  
Git along home, Cindy, I want to eat today**

Or your own patter

Break:

**All join hands in a circle, and then you spread out wide  
Now dosido (dopaso) your corner until she's satisfied**

And add patter.

Introduced by John Carpenter of Shreveport, La.

8

**Allemande left, grand right and left (any patter)  
Meet your honey with a figure eight  
And hurry up and don't be late  
But turn her round like a garden gate**

Reaching your partner on the other side of the square, turn her with your right hand around, turn your corner with your left, give right hand to your partner and grand right and left back home.

8 8

**Allemande left, grand right and left (any patter)  
Meet your hone with an eighty-eight  
And hurry up and don't be late  
But turn her round like a garden gate**

Reaching your partner on the other side of the square, turn her with your right hand around, turn your corner with your left, give right hand to your partner and pass her by, turn your right hand lady with your left hand, turn your partner by the right, give left hand to the right hand lady and continue on around in a grand right and left.

8 8 8

Your own patter.

Turn partner with the right, turn corner with the left, give partner your right and pass her by, turn right hand lady with the left, turn partner with your right, give right hand lady your left and pass her by, turn opposite with the right, turn left hand lady with the left, give right hand to oppsite and continue on in a grand right and left.

Etc.

8 8 8 8

Original by Charley Thomas



COLLETTE MARCHETTE

Music: Stars and Stripes Forever — Records: Capitol 1021 or Victor 20:3789  
 Formation: Partners facing in LOD, shoulder promenade; each begins on L foot.

**BEATS**

**ACTION**

- 1-4 Step swd L, close R, step swd L, arch R.
- 5-8 Same as 1-4 to R side.
- 9-12 Walk fwd in LOD with L, R, L, R (turning ½ R turn on last step to face in RLOD)
- 13-16 Walk bwd in LOD with L, R, L, close R.
- 17-24 Repeat beats 9-16 in RLOD (except do ½ L turn; W arches R at finish).
- 25-32 M takes W's R hand in his L and he steps L swd in LOD, closes L, while W does complete R turn (starting on R) under his L arm; repeat this; in CP (for M) step swd L, close R, L, close R.
- 33-40 In CP do 4 two-steps turning CW and end fourth two-step with partners joining R hands and W taking only 2 steps on last two-step (L, R) to put her on same foot with M (L).
- 41-44 M and W swap places with L, R, L, and point R toward each other (W does ½ L turn under R arms while M does ½ R turn).
- 45-48 M steps R, L, R while W marks time and he takes shoulder promenade position with her to start routine over, both pointing L fwd on fourth beat.

REPEAT all as often as the music indicates and end with a military salute.

\* \* \* \*

This arrangement can be danced to any march and a slower tempo. To us it is a thrilling experience to dance it to the tune and records suggested above.

Original by Mary and Fred Collette

Add to the list of registrants the following, correct to July 12th. If you have sent in a registration and your name has not appeared, please write us and verify it. We haven't turned anyone down. You can register at camp. But we recommend early registration so you get instructions.

**CAMP FARLEY, MASHPEE, CAPE COD, MASS.**

August 6th to 12th

Mary Washington Ball, Turo, Mass., Stella Mario Burgo, Pittsburgh, Pa., Hedwig E. Carlson, Detroit, Mich., Mary A. Daley, Worcester, Mass., Elearnor Fineran, Orange, N. J., Lulu Fourqurean Lynchburg, Va., Evelyn Harvey, Lynchburg, Va., Marie Kowalk, Bronk, N. Y., Harold Mattson Milford, Mass., Jean Meredith, Pittsburgh, Pa., Aili Nuttilla, Detroit, Mich., Mr. and Mrs. Jerry Reynolds, Buffalo, N. Y., Dorothy Ring, Minneapolis, Minn., Louise Tibbetts, New York, City.

Score: Men 14 women 23.

**CAMP IHUHAPI, LAKE INDEPENDENCE, LORETTO, MINN.**

August 27th to Sept. 3rd, Sept. 2nd to 4th

Mr. & Mrs. Wilfrid Appleby, Duluth, Minn., Mayme J. Brockway, Duluth, Minn., Mrs. John Cornish and Miss Evelyn Cornish, Regina, Sask., Canada, Myrl Crommset, St. Paul, Minn., Arthur W. Eriksson, Minneapolis, Minn., Le-Roy Fish, St. Paul, Minn., Mildred Formyduval Winston Salem, N. C., Mr. & Mrs. Lloyd Frazee, Bassett, Iowa, Mrs. Godfrey Franek, Fargo, No. Dakota, Virginia Lee Green, Manhattan, Kansas., C. Helene Hansen, Mukwonago, Wisc., Mr. & Mrs. J. J. Harney, Duluth, Minn., Mr. & Mrs. Paul Hinzmann, Hancock, Mich., Elizabeth King, Portland, Ore., Anne Petersen, Minneapolis, Minn., Lois Purdue, Byron, Minn., Mr. & Mrs. Paul F. Schmidt, Rochester, Minn., Miss Bette Stapleton, Regina, Sask, Canada, Mr. & Mrs. Gage Wamsley, Chicago, Ill., Mr. & Mrs. C. M. Williams, Olathe, Kansas., Mr. & Mrs. Roy R. Wilson, Roy R. Wilson, Jr. and Bill Wilson, Whiting, Ind.

Score: Men 19, Women 38,

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26222 Big John McNeill & The dusty Miller's Reel; Don Messer's Breakdown & Johnny Wagoner's Breakdown

26238 Medley of Londonderry and London Hornpipes; Ragtime Annie & Lord MacDonald's Reel.

26272 Flanigan's Polka; Mockilmogles Reel

26276 Rustic Jig; Victory Breakdown

26287 Mother's Reel; Rambler's Hornpipe

26290 Soldier's Joy; Flowers of Edinburgh

26291 Firemen's Reel; St. Anne's Reel (Probably the best.)

26296 Silver and Gold Two Step; Highland Hornpipe

26298 Lamplighter's Hornpipe; Billy Wilson's Clog

26299 Half Penny Reel; Patronella

26302 Honest John; Mississippi Sawyer

26310 Tuggerman's Jig; The Money Musk

26311 Fisher's Hornpipe; Durang's Hornpipe

each 89c

**BANDWAGON** Album A1, Square Dances, Harold Goodfellow with the Pore Ol' Tired Texans, with calls, three 12" records. This album rates A-1 on danceability. There is a lift to it that makes you want to dance. Hopkins' Turn, Loch Lomond, Deep in the Heart of Texas, Foreward Six and Back, Hot Time in the Old Town, and the Jolly Irishman. \$4.59

**BELTONIA**, Ronnie Munro and his Orchestra, without calls, 10", perfectly phrased, timed and played, highly recommended for contra dances and others calling for precise timing. Medley No. 11, Reels. No. 12, Reels. \$1.05

\* **FOLK DANCER**, Album Vol. 5. Ralph Page Caller. New England Contra Dances. 3 12" records, accompaniment by the Ralph Page Trio. Instruction. Chorus Jig, Morning Star; Money Musk, Lady of the Lake; Lady Walpole's Reel, Darling Nellie Gray (New Hampshire "Goodnight" Square). \$6.95

\* **FOLK DANCER**, Album Vol. 6. New England Folk Music For Contra Dances. Ralph Page Trio, without calls. 3 12" records. Instructions. Chorus Jig, Rory O'More (Morning Star); Money Musk, Climbing Golden Stairs; Reel of Stumpey, Hand Organ Hornpipe. \$6.95

**FOLK DANCER**, Album Vol. 7. New England Square Dances. Ralph Page Calling and the Boston Boys. 3 10" records with instructions. Crooked Stovepipe, Breakdown; Page's Nightmare, Odd Couple Promenade; Honest John I, Honest John II. \$3.95

**FOLK DANCER**, Album Vol. 8. New England Square Dances. Ralph Page Trio without calls. 3 10" records with instructions. Also available singly as listed. \$3.95

1033 Crooked Stovepipe, Chinese Breakdown

1034 Gold and Silver, On the Road to Boston

1035 Honest John I, Honest John II

each \$1.05



**FOLK DANCER**, Album Vol. 9. Square Dances of Long Island. Paul Hunt calling with music by the Rock Candy Mountaineers. 4 10" records with instructions. Vive L'Amour, The Double Star; Catch All Eight, Old Fall River Line; Lucy Long, Form A Star; Stand Between the Sides, Right Elbow Reel. \$4.95

**FOLK DANCER**, Album Vol. 10. Square Dance Music. The Rock Mountaineers, without calls. 4 10" records with instructions. Records are also available singly as listed. \$4.95

1040 Miss MacLeod's Reel, Vive L'Amour

1041 Old Fall River Line, Golden Slippers

1042 Lucy Long, Round Up Time in Texas

1043 Rig a Jig Jig, MacNamara's Band each \$1.05

**FM**, Ray Stclzenberg and the Northern Playboys. Our recommended schottische.

**FM314** Playboy's Schottische, Autumn Love (Polka) each 89c

**FM**, Fezz Fritschie and his Goosetown Boys. A fine recording of two easy dances.

**FM335** Herr Schmidt, Butterfly Waltz each 89c

**HARDMAN**, Western Square Dance Album. 3 10" records, 3 sides with calls, 3 without. Everett Wolfe with Lem Noah and Phil Smith. Arkansas Traveler (calls), Done Gone (no calls), Spinning Wheel (calls), Bull Moose (no calls), Elbow Hock (calls), Wake Up Susan (no calls) \$3.47

**HAMILTON**, Album 1. Jim Lackey with Bessie Ledford and the Merrie Strings, with calls, 4 12" records. A good job of playing, calling and recording complete with fine instruction book. Ladies to Center Back to Bar, Old Arkansas, Forward Six Fall Back Six, Indian Style, Dip and Dive, Four Leaf Clover & You Swing Mine, Head Two Gents Cross Over, and Spanish Cavalier. \$10.00

**HITONE**, Album Old Fashioned Dances by Riley Shepard with Shorty Long and his Santa Fe Rangers, without calls, 3 10" records. A wonderful job of recording and playing but very fast. Sailor's Hornpipe, Turkey in the Straw, Ta-Ra-Ra Boom De-Ay, Boil Them Cabbage Down, The Devil's Dream, Shepard's Schottische. \$1.25



## BEST SELLERS FOR JUNE, 1950

1. Virginia Anderson: Square and Circle \$1.00
2. Frank Lyman: One Hundred and One Singing Calls \$2.00
3. George and Marion Waudby: Square Your Sets \$1.00
4. C. D. Foster: Learn to Dance and Call Square Dances Part I \$1.00
5. Dot Burgin: America Square Dances \$1.50
5. Herb Greggerson: Herb's Blue Bonnet Calls \$1.50
7. Charley Thomas: Singing Calls \$1.00
7. Leonard Jennewein: Dakota Square Dance Book and Instructor's Manual \$1.50
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9. Jimmy Clossin: West Texas Square Dances \$1.50
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# RECORDS

by CHARLEY THOMAS

TR 50 Useable  
TR 70 Acceptable

Key  
TR 80 Recommended  
TR 100 Perfect

**CONTINENTAL 12002 10"** unbreakable. Charley Thomas calling with the Arkansas Travellers. Continental did well to hold this record till last. Playing good, calling poor, balance fine, recording good. **Dixie Reel** At one place the calling breaks down to prompting, tho no harm is done to the danceability. Metronome 126. TR 80. **Lucy Long.** I knew I couldn't sing and this proves it. It's quite good where it's pattered. Metronome 128. TR 75.

**IMPERIAL 1116 10"** unbreakable. Bill Mooney calling with his Cactus Twisters. Balance good, playing good, calling good, recording fair. **El Rancho Grande** Metronome 128. TR 79. **Spinning Wheel.** Metronome 135. TR 78.

**SQUARE DANCE RECORD CO. Album 1.** It was a bit of a problem whether to review this as a book or as records since both are included. The book **Montana Pete's Square Dancing Made Easy** by Ernest Useman leaves this reviewer cold. It is largely pictures of figures and the models are children. The allemande left is shown with just one couple. Describing the grand right and left, the gents are directed to circle to the left and the ladies to the right. My copy has two blank pages. The first couple faces the caller! Turning to the records: 2 10" unbreakable. Recording good, calling fair, playing fair to good, balance good. 1 and 2 **Square Dance Instructions.** Carefully enunciated with a good, understandable voice they are almost an exact reading of the words in the book. **You Swing Mine and I'll Swing yours.** Montana Pete's Mountaineers. Unenthusiastic precision calling. Metronome 128. TR 74.

**SQUARE DANCE RECORD CO. Book 2. Square Dance Album.** Montana Pete's Mountaineers but leaving us in doubt whether Montana Pete or Ernest Useman is doing the calling or whether they're the same person. 3 10" unbreakable. Calling precision unenthusiastic job, playing fair, recording good, balance good. 3 **Take a Little Peek.** Metronome 130. TR 75. **Cheat and Swing.** Metronome 128. TR 75. 4 **Two Little Ladies Form a Ring.** Metronome 125. TR 75. **Dip and Dive.** Metronome 133. TR 75. 5 **Swing Like Thunder.** Metronome 132. TR 75. **Figure Eight.** Metronome 130. TR 75.



## LET'S UNSCRAMBLE THE DOCEY-DOE

(Continued from Page 4)

D D Three requires more attention, for while the definition given for D D One and D D Two is fairly tight, the definition which I have given for D D Three is broad. All the terms under D D Three have two characteristics in common: [1] They may be executed in a circle of any number of couples; [2] The movement flows directly between partner and corner. But some will start with the partner by the left, some will start with the corner by the right. Some will say it must be a "pass the ladies behind the gent" movement and some will say a "walk-around-each-other", or regular hand-swing movement. Owens says of the basic Western Do-si-do, that the dancers do not encircle each other, the men draw the ladies toward them and pass the ladies behind them. Durlacker, with "Do-si your partners, Do-si your corner", describes it as a walk-around-each-other movement. For C. D. Foster, Dos-E-Dos or Dosey-doe is a walk-around-each-other figure beginning with corner right. The Pioneer Do-si-do begins with right to corner. But the two characteristics of D D Three are found in all these names.

(Continued next month)

From DAKOTA SQUARE DANCE BOOK AND INSTRUCTOR'S MANUAL, by J. Leonard Jennewein, copyright 1950, used by permission. Order from American Squares only \$1.50.





# The Callers Corner

by  
C. D. FOSTER

Author of Foster's Square Dance Cards, Denver

This brings us to another matter that in my opinion is doing a lot of harm. Some group leaders, are inclined to devote the entire evening or dancing period to Square Dancing.

Couple dancing is just as much a part of old time dancing as the Square. By this I do not mean Jitterbugging or

Rhumba. I mean the Schottische, Old time Waltz, Varsouviana—Heel and Toe Polka etc. Then too the Virginia Reel—and the Circle dances.

None of the Old Time music should be played at race horse speed, grace and poise should be encouraged but it can't be if the music is too fast.

A few singing calls should be used if the dancers want them, but here in the west it is generally "Lets have another Square Dance."

Right here let me say that too many beginning groups get the "Stage Dance" idea into their heads before they get the allamande left and do-c-do properly grounded and I wonder if we as teachers and leaders are partly to blame. For my part I would rather have a group dressed in everyday clothes, well grounded in the fundamentals of Square Dancing than have a **full dress** parade of long square dance frocks, fluffy pantaloons, cow boy boots and shirts etc.—and yet they know nothing about square dancing. A situation of this kind always reminds me of an accident running around trying to find some place to happen.

Of course, our ideal group, is a properly dressed bunch, that know what they are doing and why, but alas! how many times we are disappointed.

Now if you have reached this point you will say "C. D. must have had a grouch on when he wrote this." But that is not the truth, I would much rather write about the good things I see, but if we all get to thinking about "What we lack" we will, before you realize it, remedy the situation.

If this finds its way into A. M. I promise you I will give you a long article on "The good work of the Square Dancers everywhere."

C. D. Foster



The Bellport, Long Island Square Dance Club is just finishing its first year of existence with a small surplus in the treasury. The committee felt that a fitting memento of the season for each member would be a copy of the latest issue of AMERICAN SQUARES.



SQUARE DANCES OF TODAY And How To Teach Them, a new book on square dancing by Richard Kraus will be published in September. Charley Thomas, Editor of AMERICAN SQUARES has written the jacket blurb for this book. This new book, by a man who has taught teachers, who has called, who has organized square dance parties the country over, will give to the amateur, the instructor, clear cut, tested instructions for square dances and the square dance party. Music by Charles Leonard. \$3.00.



# Letters

Dear Mr. Thomas:

The biggest square dance in the history of Southeast Alaska was held May 20th in the Douglas High School gymnasium by the Gastineau Channel Square Dance Association. Clubs in the association are the Sourdoceys, Promenaders, Bubbles and Beaux, Tuesday Teen-Agers (all of Juneau), and Taku Travellers (Douglas).

The gym floor in Douglas was the largest floor available in the channel area and was marked off with white showcard (easily washed but hard to scuff) paint to accommodate 12 sets. Since twice that number of dancers was represented in the association, a platoon system of alternate dances was devised. Couples were given red or blue name tags when they presented their tickets at the door (singles were given tags of both colors). The "reds" danced the first two squares and then the whole floor did a round dance. Next, the blues danced.

Will Reedy, formerly of Boise, Idaho (and first prexy of the Boise Valley Square Dance Association) has been the leading light in the "latest thing-to-do" in the Juneau area. The Sourdoceys were organized a little over a year ago and the other clubs developed as soon as callers were trained. Style of dancing is mainly Western with not too much twirling and whirls as the tempo has been on the average about metronome 130.

Lois H. Reedy, Juneau, Alaska



Dear Charley:

## Variable Speed Turntables

Noticed some correspondence in the last issue about a variable speed phono motor. I imagine he has in mind a General Industries Green Flyer, a swell little 33 $\frac{1}{3}$ —78, with speed control, which can take a lot of beating. Unfortunately, the so-and-sos discontinued manufacturing it about a year ago, and the left-overs are beginning to get scarce. You might be able to pick up one in New York City. It used to list for about \$16.50. It was the best motor of its type I know about, and was used by most of the sound-slide projectors such as Illustravox Seniors, so I don't know why G. I. stopped making it. I wouldn't think of calling to a record if I couldn't control the speed.

Sincerely,  
Hervey Roberts, St. Louis, Mo.



## FESTIVALS

Friend Charles:

Its interesting to watch the notices on jamboree's and festivals. The ones I have attended have not impressed me, except as beautifully executed drills by well trained dancers. In thinking of the exhibitionists. I'm a firm believer in participation not competition.

Last Wednesday night I had the pleasure of seeing a "long hoped dream" come true. At the Pawtucket, R. I. YMCA. We opened outdoor season with a so called jamboree and seven callers were invited to call (at their own peril & expense) Admission was free and all present were invited to dance every square. The music and dancing (every dance a square) was continuous from 8 to 11:15 P. M. and there was not more than 10 or 15 people sitting out at once. This is remarkable out of 250 or more people.

When it was over nobody wanted to go home—even the orchestra was willing to keep going—the seven callers co-ordinated like a well oiled machine and all were well received.

The whole thing showed me that this was the way to run a jamboree so that the most people could get the most out of it.

Yours  
Ralph W. Smith, Norwood, R. I.



Dear "Oracle",

I note in the June issue of A S that Mr. Yarbrough would like to know where to get a variable speed turntable for \$25. I'm not just positive whether he means a turntable that can be varied infinitely in speed, or whether he would be satisfied with, say, standard and two other speeds slightly slower. Perhaps he would be interested in what I have worked out.

When I bought my public address system, I got with it a 3-speed phono top which mounted right on the amplifier. These three speeds were of course, 78, 45, and 33 1/2 rpm. Since I had no use for the latter two, I simply changed them, after some experimenting, to 75 and 72 rpm, respectively. (Anything slower than 72 becomes distorted and unusable, I found.) Since the three-speed arrangement is produced by friction drive of a rubber drivewheel on a 3-step pulley, it was a simple matter to turn two cylinders of lucite, bore them to fit on the 2 present set of pulleys, and cement them in place. Their outside diameters, were, of course, governed by the speeds desired. One speed slightly faster and one slightly slower, or any other combination, could have been just as easily obtained.

For my use this has been just as satisfactory as an infinitely variable speed player would have been, and perhaps some others may also like this arrangement.

Very truly yours,  
Clark DeHaven, West Branch, Iowa



Carl Myles writes that several of our readers dropped in at Plummer Park after reading about the affair under Coming Events. He adds, "in the future any out of state people that drop in to our open dances on Saturday night, ask for me and say they were there as the result of American Squares, will be there as our guests." Plummer Park is in Hollywood, Calif. Calif.



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# COMING EVENTS

- Sun. July 23. Owatonia, Minn. Next State festival of The Folk Dance Federation of Minnesota. Ball park, 3:30 to 7:00.
- Thurs., Fri. and Sat. July 27, 28 and 29. Westport, Conn. Yankee Doodle Fair. Culver Griffin and the Farm Hands.
- Wed. Aug. 9. Connecticut State Fair at Storrs, Conn.
- Sun. Aug. 13. Hibbing, Minn. State Festival of Folk Dance Federation of Minnesota.
- Wed. Aug. 30 Fort Madison, Iowa. Rodeo Folk Festival. Demonstrations by groups from the Central States at 7:30, followed by general square dancing for all.



## THE ORACLE

*The sudden influx of questions which Ye Editor cannot fully answer individually has lead to the revival of the old question and answer column.*

- Q.** Would you please advise me whether or not you have a good recording no vocal, of Solomon Levi. M. L. Van Winkle, Athens, Ga.
- A.** We carry MacGregor, #614 with Wabash Cannon Ball on the other side. There is also a Coast recording with Life On the Ocean Wave on the reverse.
- Q.** Could you please let me know where I can get instructions for the Wagon Wheel as called by Jonsey in the Texas Tornado in the MacGregor folder. The instructions for that part of the dance are omitted and the wagon wheels I have do not fit his calls. Florence Stickelmyer, Forest Hills, N. Y.
- A.** I couldn't fit my Wagon Wheel to the timing either altho the calls I had were the same as Jonesy's. Locally, they have just been doing Allemande Ar to it. Can somebody help us out with the proper instructions for Jonsey's call?
- Q.** Can You suggest some information on how we can go about forming a square and round dance club, that is, a method of getting members. Robert Rottmann, Chicago, Ill.
- A.** The easiest way to get members is just to get them. We are carrying at present Dance A While at \$2.50 which gives very complete instructions and suggestions how to get members.
- My own experience has been that the best way is to take some existing club as a nucleus. Thus Denim & Calico, where I learned to square dance grew out of the Presbyterian Young Married Couples, the Camden Y group was sponsored by a Girls Service Group, the Dutch Helwig by a marine post, etc. Friends invite friends and square dancers drop in until in the case the first two instances, little, if any, of the original membership remains. Other groups grow from industrial associations, from square dance classes, etc.
- I have found that the best advertisement of a square dance is a satisfied customer. Newspaper articles, ads, posters, radio announcements, etc. have been almost useless. Start with a group of friends and have them ask their friends.
- Q.** Where can I get the words for Blue Eyes, a square dance? Is there a suitable recording of Careless Hands? Gil Staup, Virginia, Minn.
- A.** Blue Eyes can be found on page 3 of Squares and Circle by Virginia Anderson; published by American Squares at \$1.00.
- I know of no recording of Careless Hands.





Those of us who have had our troubles trying to teach all-girl square dances, need waste no sympathy on Frank Kaltman (rear, left). He is here shown teaching Allemande Thar to Radio City Music Hall's Rockettes. Russell Markert, their director, also appears in the picture. The sixty-four dancers in the troupe will bring square dancing to the world's largest stage for the first time this summer with Rickey Holden of San Antonio, associate editor of *American Squares* doing the calling.



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# Try These

## WALTZ OF THE BELLS

Record — Rondo R-196 — "Ting-a-Ling"

Formation: This is a couple dance begun with partners facing. Couples may be in double circle, man's back to center. (If space permits it makes a beautiful spectacle to begin with couples in profile to center of circle, man's right shoulder and woman's left shoulder toward center.) M's R hand and W's L hand are joined; M's free hand on hip, W's holds skirt. W does counterpart unless otherwise indicated.

- Introduction—
- a. Step on L, arch R, turning to L slightly, swinging joined hands in small arc forward
  - b. Reverse of a.
  - c. Same as a.
  - d. Same as b., except that joined hands are swung high backward

Part	Meas.	
I	1	Step on L, arch R, facing forward, swinging joined hands down and on up high forward
	2	Reverse of 1
	3	Same as 1
	4	Reverse of 1
II	5, 6	Drop joined hands; make solo turns outward in 6 steps. Partners face again, join both hands stretched out shoulder high.
	7, 8	Two draw steps to M's L
III	9-16	Repeat in opposite direction measures 1-8 (parts I and II)
IV	17-20	Partners facing, both hands joined, arms outstretched shoulder high, step and close, gliding, to M's L four times, with W twirling (R turn) under M's L arm on third count.
	21-24	Repeat in opposite direction with reverse twirling.
V	25	With M's R hand holding W's L, free hand on hip, step away from each other, joined arms straightening out (M bwd on L and arching R; W, reverse).
	26	Step toward each other, joined arms raised high (M fwd on R, arching L)
	27, 28	Repeat 25 and 26
VI	29, 30	In closed position, dance two waltz measures, making one turn CW
	31	Man balances on L while W turns R under M's L arm
	32	M balances on R, W on L
	33-36	Repeat II.
	37-40	Repeat I.
	41-48	Repeat II and I in reverse direction.
	49-64	Repeat IV, V and VI
	65-96	Repeat I through VI

ENDING

- e. Partners, facing, take R hands (M should be on L foot); each steps fwd on R, raising joined hands high.
- f. Step bwd on L, straightening out joined arms shoulder high.
- g. Step R, L, R, hands still joined and cross over (swap places) turning under arms—M, CW and W, CCW.
- h. M bows, W curtsies.

NOTE: This is Fred Collette's version of the dance which we understand was originally choreographed by "Doc" Alumbaugh of Pasadena, California, to whom we are grateful. The music "Ting-a-ling" that was brought to our attention is beautiful and some of the figures in the arrangement remind us pleasantly of Montana Butterfly in the Veleta and the Russian waltzes, Espan and Alexandrovski. In rearranging and rewriting the pattern Fred made several changes. Since it seems desirable for the dance to be an interpretation of the music, he arranged the introduction so that the joined inside hands are held high, backward, ready to pull the bell rope. Thus the dancers are pulling while the bell rings rather than reaching up for the rope after the ringing begins. The sequence is completed with measure 32, but, alas, there's not a sound of a bell in measures 33 through 36, so we begin with No. II with the solo turns here and go back to No. I with the bell movements in measures 37-40 so that when bells are ringing again we appear to be ringing them. We repeat II and I in 41-48, then go on with IV, V and VI.

—Mary Collette



## DOLLAR BILL

Called dance: Any fiddle tune  
Use any type of introduction desired  
First couple balance, first couple swing  
And lead right out to the right of the ring  
And swing two bits (opposite lady)  
Don't forget that four bit change (swing partner)  
Now swing six bits if you will and give me back my dollar bill (opposite lady)  
Now give me back my dollar bill and you take back your whippoorwill (Partner)  
Now four hands up and here we go, round and round for a docey do  
Docey high and docey low, swing 'em all around till their petty coats show  
Now one more change and on you go.  
Repeat for the next two couples. Take first couple home for any allemande  
left change desired.  
Repeat for couple two and three.

Contributed by Rae Hope, Colorado Springs, Colo.



Ralph A. Piper, associate editor of AMERICAN SQUARES has been promoted to a full professorship in the Department of Physical Education at the University of Minnesota. Congratulations are in order.



We have secured a number of single records of Little Brown Jug and 'Possum In The 'Simmon Tree by Carson Robinson appearing in Lawrence Loy's first album. They are 10" Columbia records available at 89c each.

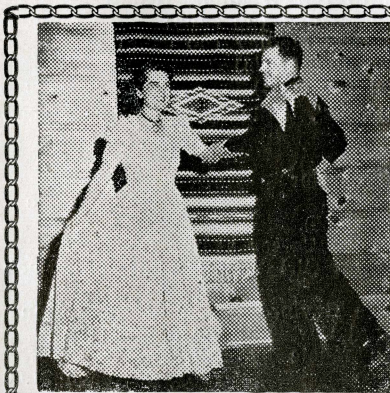
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\* 611 Moon Winks, Ting-a-Ling; with Gaylord Carter at the organ.

\* 614 Solomon Levi, Wabash Cannon Ball; music by Stan James and the Valley Boys.

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