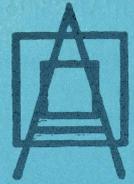


Special
SV
1763
.A58
v.7
no. 2

7/2

AMERICAN SQUARES

THE MAGAZINE DEDICATED TO AMERICAN SQUARE DANCING



Sketch by Peter Michael Gish of his barn dance mural at Hotel Coolidge, White River Junction.

October, 1951

15 cents



The Poor Right Hand Lady



Guest calling at Mineola we met Al McLeod again. Al's present worry is a new name for the right hand lady. The present name confuses the men who still think that their partner is on their right. It annoys the ladies who have to, quick, translate it into **left hand gentleman**. It worries the callers who have to tangle their tongues around it and it takes up almost a full line of patter just to say it.

Far be it from **AMERICAN SQUARES** to try to change anything that has been standard for as long as the right hand lady. But if Chicago can warp the first couple around into the third couple's place, if Lloyd Shaw can rename the Texas do-si-do and Minnesota limit it to three turns, perhaps it is permissible for us to suggest that we make an improvement in terminology.

The new term should be short for easy use in calls. It wouldn't hurt if it would rhyme easily. It should be distinctive to save the confusion that sometimes arises between **partner** and **corner**. It should be applicable equally to the right hand lady and, from the ladies' viewpoint, to the left hand gentleman. It should be appropriate but not one already in use.

Al McLeod's suggestion was **contra corners** which I objected to because it was too long and because the contra dance already has this term. The best I could do was **sally**, being an abbreviation of Sally Goodin, used for years to designate that lady, but that is not easily applicable to the left hand gentleman.

Do you have any bright ideas? We shan't chose any winner because we don't want to be in the position of advocating a change or setting ourselves up as judges, but we'll publish the better suggestions and if someone should like one of them well enough to use it, it won't be our fault.

CHARLEY THOMAS



Vol. 7

AMERICAN SQUARES

No. 2

121 Delaware St., Woodbury, N. J.

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

ART EDITOR: Virginia Wallace, 702 Pampa Street, Pasadena, Texas.

ASST. EDITORS: Elsie Allen, 2922 No. 16th St., Tacoma 6, Wash., Virginia Anderson, 38 Eaton Avenue, Watsonville, California, Al Brundage, Box 176, Stepney, Conn., Jimmy Clossin, 2930 Van Buren, El Paso, Texas, Fred and Mary Collette, 1268 University Drive, N. E., Atlanta 6, Ga., Ray "Rawhide" Cooper, Lot No. 58, 7932 Church St., Millington, Tenn., A. W. "Gus" Empie, 626 North 10th St., Boise, Idaho C. D. Foster, Box 540, Denver 1, Colo., Walter Gordon, 1737 10th Ave., Oakland 3, Calif., Walter Grothe, 390 Liberty St., San Francisco, Calif., Burt Hall, 7302 Lane., Dertoit 9, Mich., Paul Hunt, 136 Emery St. Hempstead, New York, J. B. Hurst, Enid, Oklahoma, Rickey Holden, 835 Erie Ave., San Antonio, Texas, Frank Lyman, Jr., 819½ Avenue G, Fort Madison, Iowa, Guy R. Merrill, Box, 1138, Palm Springs, Calif., Ralph Page, 182 Pearl St., Keene, New Hampshire. Dr. Ralph A. Piper, University of Minnesota, Minn.

Published monthly by Charley Thomas, 121 Delaware Street, Woodbury, New Jersey. Entered as second class matter at the post office at Woodbury, New Jersey, under the Act of March 3, 1879. Forms close the 7th of the month preceding the date of issue. Subscriptions: \$1.50 per year, single copies 15c each, back issues 20c each. Special rates to square dance clubs.

Square Dancing Is More Than Fun!

By FRANCES KIELY
Principal, Fairlee School*

*Reprinted from the December Vermont Town Meeting

TEACHERS in small town country schools are ever on the alert for entrances to new channels of interest because oftentimes there are too few pupils in any one age category to offer much in the way of competitive sports and, of course, facilities for conducting a satisfactory indoor program are generally inadequate. Square dancing can well be recognized as a valuable tool in this field because of its relationship to many of the "solid" subjects in the daily curriculum . . . social studies, guidance, music, art, English and school citizenship.

Four years ago I started teaching a few simple square dances to the children in the sixth, seventh and eighth grades of the Fairlee School. I had an enrollment of under twenty, so I was able to do considerable individual follow-up analysis, and to check the accomplishments as new goals were reached. From the first, the children took to square dancing. Here was plenty of action to furnish an outlet for their youthful exuberance—and such fun!

We used records with combined music and calls; records furnishing only the music, the changes to be interpreted from an accompanying handbook; and the instructional records, from which the children first heard the explanation of the dance timed so that they might walk out the changes, with sufficient time to think them out, and then swing into the dance with the same instructor calling the changes.

My English classes, which had done much in book review study, and book reporting, found record-analysis a new and interesting experience. They requested that I allow them to prepare comment cards with "findings" based upon their own experience. I found some interesting material on those cards and forwarded some of the most original to the author of the records, who very generously wrote to the members of the upper grades expressing his interest, and encouraging further correspondence. This became a fine source of motivation for a real vital project in letter writing, which continues to be a pleasant experience for all concerned.



It was challenging to observe gradual growth in the ability of the children to evaluate their own accomplishment. There was a definite and steady development of social grace and poise, and much interest was evidenced in necessary phases of etiquette . . . an interest which could be fulfilled,

as our town library could furnish us with such books as **TIPS for Teens, Smarter and Smoother** and **Your Manners are Showing** all presented in the free and easy language of our day.

Our boys do not leave their girls in the middle of the floor when the dance is finished. We have no gangling adolescents. We hear very little silly chatter having to do with "boy loves girl." Here, I observe a boy slow to work his way into school society already in; and, there, a self-conscious girl showing more general confidence.

Last year the teacher of our first and second grades became interested in the program, and the upper grade children volunteered to help teach the small fry. This became a popular and valuable activity which employed our young folk many stormy and cold recess periods and noon hours. A strong bond developed between our little folk and our big folk which resulted in fine cooperation and spirit on the playground, awareness of the progress of individuals and pretty definite elimination of age barriers.

We have top support from our music and art supervisor, who does much rhythm work with all ages of children, which results in fine, natural interpretation of the music, and better than ordinary coordination. Early in the year the upper grade children learned to develop stencils from subjects, which they had actually sketched from nature and early in the spring they were given the assignment to design an appropriate square dance illustration, which would adapt to a stencil. The class voted for the design produced by a seventh grade boy to be the most appropriate, and the class used that design to create borders which they stenciled in oils on square dance skirts and scarves for the members of the primary team. After school closed for the summer vacation the older children met at the school building, under teacher-supervision, to stencil and make identically designed costumes for their own demonstration team.



We had an extremely varied and worthwhile summer experience demonstrating and teaching in summer camps and hotels in this locality. At the camps and hotels the teams first demonstrated, then broke down and invited campers and guests to fill in to create two sets, and from that point the number of sets was increased until in many cases the floor was filled—with always an experienced dancer to patrol each set.

We were always privileged to explain our school program, and the children received exposures in the social field, in participating in discussions, and in assuming their places in new situations. Everywhere we found vigorous interest, challenging questions, friendly participation in whatever program we had set up and we were always royally entertained.

Of course, we have not even scratched the surface of the possibilities which the facility holds, but we have learned that square dancing provides exercise through pleasure, and lends itself easily to the promotion of a better understanding of social and democratic skills.



Jerry Joris of Chicago paid a visit to Vyts Beliajus in Denver and reports that Vyts has improved tremendously since arriving at the sanatorium. With good food, and pleasant surroundings, he is gaining in weight, strength and good spirits. Vyts wishes to express his gratitude and appreciation to the many folks who gave their time, money and efforts to help him. If you wish to send him any messages of good cheer, address V. F. Beliajus, c/o J.C.R.S. Sanatorium, Spivak, Colorado.

COMMAND

By CHARLEY THOMAS



“YOU lack command,” we told a number of aspiring callers at our AMERICAN SQUARES schools. A look of bewilderment would come over their faces. “But what do I do to get it?”

First analyze yourself and your calling. Why is it that you lack command? If you can answer that question, you have taken a long step toward solving your problem.

Some people are timid before audiences. Such a person will have a harder time becoming a good caller as the timidity will show in the command. It must be overcome by practice.

Perhaps you are not quite sure of the call? I've swallowed many a call myself when I forgot for a moment what I was about to say. Make sure you know the call, then go on from there.



Your background has something to do with it. I've noticed that singers have a comparatively hard time gaining command. We had one chap at Farley who taught singing. While he was instructing, he had excellent command for he was used to teaching. When he came to call, however, he'd been used to singing and sang that too. Trying patter calling would help.

Having reviewed your problem, the most obvious way to gain command is to shout, just as you do at the children when they don't obey the sixth time. Understand that I've heard callers with complete control of the floor in a conversational tone of voice, and on the other hand, shouting makes the call harder to understand and annoys the dancers. But try the shouting to get the command. Then you can balance the help it gives you against its annoying qualities and come up, we hope, with the proper amount of volume.

The army taught its drill sergeants to gain command by using a rising inflection of the voice. A rising inflection at the end of each line can become awfully monotonous (read this month's record reviews) but you can put the rising inflection in the middle of a line sometimes. Anyway, this is a valuable method of gaining command if you don't have it.

Enthusiasm and command are closely allied. If you are brimming over with enthusiasm and try to have that enthusiasm come out in your voice, you will also gain command. If your lack of command is traceable to lack of enthusiasm, try tearing yourself to pieces. If you are used to standing dead-pan before the mike, try moving around on the platform, move your whole body in time with the music, put on a show for the folks. Remember that a caller's primary job is to direct dancers, but if it gains you command, it will be an asset.

Another way of expressing enthusiasm is the use of the delayed action on the upbeat in calling. Don't place the emphasized syllable of the call right on the downbeat of the music. Let the downbeat go by and give the call an instant later before the upbeat of the music. Composers have used this method for jiving jitterbugs for years. It will help you gain enthusiasm too.

All these suggestions are going to go to waste unless you can record yourself, hear yourself call and find out which of them gives you the most help. Every caller who is trying to improve should have access to a recorder.



WINDSOR RINGS THE BELL AGAIN!

"DING-DONG DADDY FROM DUMAS"
with **"GHOST RIDERS IN THE SKY"**

#7413 Gold Label. Ultra-high quality unbreakable vinylite. Full dancing instructions included \$1.45

"MY PRETTY LITTLE GIRL" with
"MARCHING THROUGH GEORGIA"

#7412 Gold Label. Ultra-high quality unbreakable vinylite. Full dancing instructions included \$1.45

GRAND NEWS FOR YOU CALLERS

"MY PRETTY LITTLE GIRL" with music for opener, working all four couples to breaks and a closer. Key of B, tempo 132, time 5:01.
coupled with

"MARCHING THROUGH GEORGIA" with music to work all four couples. Key of G, tempo 122, time 4:25.

These are on the Caller's Professional Series Label played at 33 and 1 3 r.p.m. but with either a standard or microgroove needle. Instrumental only with music by the Sundowners. Printed call sheet included \$1.75

#7112 Same as #3112 only at 78 r.p.m. with music for opener and to work head, side and all four couples on **"MY PRETTY LITTLE GIRL."** Music to work two couples on **"MARCHING THROUGH GEORGIA."** Gold Label, call sheet included \$1.45

#7113 **"DING-DONG DADDY FROM DUMAS"** and **"GHOST RIDERS IN THE SKY."** Superb music by the Sundowners keyed for the average voice. A couple of real fun dances that your groups will love. **GOLD LABEL** at 78 r.p.m. Call sheet included \$1.45

If not stocked by your record dealer we ship to you direct. Add handling charge of 35c for all orders under four records. Write for complete catalog.



Windsor Records
"JUST FOR DANCING"

5528 N. Rosemead Blvd., Temple City, Calif
ATLantic 6-1167



RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

Back in the spring, the Square and Folk Dance Leaders of the Delaware Valley appointed a committee to induce record manufacturers to put out **Bully of the Town** and **Nellie Was a Lady** without calls. At one of the monthly reports of the committee, discussion brought out that it might not be too expensive to have the records made ourselves.

While getting prices, I talked with a record presser. He had his own label and was anxious to have it used. With that as a basis, I made a deal with Charlie Pancoast to play for us, and since we had decided to put out the same records with calls as without, I naturally agreed to do the calling myself.

I got the recording studio for 6:30 of an evening. The day I spent writing cute rhymes for the calls—I didn't get them all done. At 2 p. m. I came down with a headache. I took two aspirins hourly from then on without visible, or should I say tangible, effect. I arrived at the studio a half hour early and tried to rest, but when the time came to record, I still had the headache and I was just washed up.

We recorded the tune with calls first so that the orchestra would have the feel of it for recording without the calls. I sat at one mike, or paced the floor, and the orchestra was adjusted around a couple more where they could see me and the metronome. And we recorded.

It was a hopeless feeling, knowing that I wasn't at my best but that at the time I couldn't do any better; trying to decide correctly whether the job we just did was the best we could do. Was that little twinkle note a mistake or a grace note? Could I ask the orchestra to play that a fifth time? How was our time holding out? Anyway, I made the decisions and we had our tapes.

I wanted the records in time for our school at Lincoln. It takes three days to make a stamper. The first day they cut the master, coat it with copper and put it into an electroplate bath. The next day they grind off the edges and come up with a metal master, wrong side around. They put the metal master right back and electroplate a mother from it, which is right side around, and ready the following day. The final day they electroplate onto the mother and come up with a stamper, wrong side around. This stamper goes to a pressing plant where with another it goes into a machine that looks like a large waffle iron. It is operated similarly. The operator places gobs of hot shellac (or other substance) in between two of the stampers, presses them together, opens them up, lifts out the record and breaks the strings off around the edge and there you have it.

Why go to all that rigamarole? Why not just use the metal master instead of going to the trouble of making a mother and stamper? Well, sometimes you do, but the stamper only lasts about 2000 pressings and the acetate master is destroyed when they pry the metal plate from it. If you want fewer than 2000 records you can do it that way, otherwise you make a mother and you can always make more stampers from the mother.

To return to our engraving time. We gave the job to a little plant in a backyard ten miles below Woodbury. If we had sent the tape to New York for making masters, it would have taken an extra day for each way of travel. But when I proudly produced the stampers, Sam was not satisfied. The worm gear of the cutter had been worn and the stamper showed rings around the label. But I wanted the records for Lincoln.

We didn't want to release ringed records. They sound as well as the other kind but look like the devil and won't wear quite as long. So finally, so I'd have the records, and to satisfy the engraver who kept saying that they'd sound all right, we pressed up fifty of each without calls. These have the labels reversed. We didn't want either Guyden or American Squares to get the reputation of inferior quality. I also swapped the tunes around. (Incidentally, we have some of these left and will sell them to collectors at 89c each.)

Then we sent the tapes up to New York for a new job of engraving. We took a little more pains and specified that the bass should be brought out so that the beat would stand out even tho the tone control knob of your amplifying set is on treble to help the caller's voice cut the noise on the floor. These we have for sale. People tell us they're pretty good and we're proud of them.

GUYDEN. Chuck's Corngrinders. Recording good, playing fair, balance excellent. Instructions included. **2001 Bully of the Town** Metronome 136 TR 83, **Put on Your Old Grey Bonnet** Metronome 135 TR 84. **2002 Nellie Was a Lady** Music falters in spots. Metronome 130. TR 84. **Bell Bottom Trousers.** There's an extra note in the introduction. Metronome 132. TR 81.

The same with Charley Thomas calling. Recording good, playing good, balance excellent, calling enthusiastic but not on pitch. Who told him he could sing? **2201 Bully of the Town.** Calling fair on this one. Metronome 138. TR 85. **Put on Your Old Grey Bonnet.** How much did they pay him to advertise those towns? Metronome 130. TR 81. **2202 Nellie Was a Lady.** Metronome 134. TR 83½. **Bell Bottom Trousers.** The patter isn't bad. Metronome 130. TR 79. We stock all of these records at 89c and will put dealers and distributors in touch with the right party.

IMPERIAL Album 38. Square Dances. 4 10" records, instructions. Called by Raymond Smith with Grey Bros. Band. Playing good, recording good, calling very high pitched to the point of being annoying, balance good. **1193 Broadmoor Promenade.** Metronome 132 TR 76. **Cindy.** Metronome 134. TR 78. **1194 New Elbow Swing.** That rising inflected wail is so monotonous. Metronome 126. TR 75. **Divide the Ring.** Metronome 126. TR 77. **1195 Hoedown (Dealers Choice).** Metronome 124. TR 78. **Four Batchelor Boys.** Metronome 126. TR 79. **1196 Grapevine Twist (Figure 8) and Cowboy Loop.** If he only wouldn't wail out that last word. Metronome 126. TR 81. **Inside Out and Outside In.** Metronome 126. Lower pitched and correspondingly better. TR 80.

IMPERIAL Harley Luce is back with Imperial with a lot of horns and drums. The most that can be said is that it's better than his Album 8. Playing good, recording not so hot, orchestration could be better. **1198 Rochester.** Schottische. Catchy. Metronome 146. TR 83. **Princess Glide.** Metronome 78. TR 84.

1201 Bon Ton. Instructions would have been helpful. Metronome 79 TR 79. **The Dancing Hour.** Schottische. I'll take Decca. Metronome 152. TR 74. **1200 Los Comas.** Time and tempo change. TR 80. **Southern Schottische.** Too fast for what we've been doing. Metronome 147. TR 79. **1210 Farmer in the Dell.** Metronome 118. TR 80. **Texas Cowboy Schottische.** Metronome 160. TR 77. **1211 Over the Waves.** I prefer Victor. Metronome 56. TR 78. **Waltz Quadrille.** Metronome 55. I wish someone would make the chorus straight with Rock-a-bye Baby. TR 75. **1213 The Girl I Left Behind Me.** As an old army song it sound right with horns. But then along came the fiddles! Metronome 132. TR 71 **Little Brown Jug.** Metronome 105. TR 71.

Now some by the Imperial Old Timers. Playing good, recording fair, orchestrating good. **1208 All American Promenade.** Metronome 134. TR 81. **Little Liza Jane.** Metronome 141. TR 67. **1209 Stumbling.** Thought the Old Timers didn't need an organ. Metronome 147. TR 75. **Cattle Call.** Metronome 45. TR 83.

MacGREGOR Album 9. Square Dances by Fenton "Jonesy" Jones with The Saddle Kings. 2 12" flexible, instructions. Playing good, calling superfine, balance good, recording good. **992 Velco Do-sa-do** Metronome 133. TR 91. **993 Dallas Route** Metronome 131. TR 90. **990 Broadmoor Promenade** Metronome 136. TR 90. **991 Ramblin' Wreck** from Georgia Tech. Metronome 138. TR 93. We stock this album at \$3.75.

OLD TIMER Jay Martin at the Hammond Organ. Instructions included. Playing good, recording good, **Arizona Waltz.** Metronome 44. TR 79. **Waltz of the Bells.** Metronome 52. TR 79. **8050 Skaters Waltz.** Metronome 50. TR 79. **Merry Widow Waltz.** Metronome 54. TR 79.

REQUEST Square Dances with and without Calls. Minakwa Valley Hoedowners, Chuck Weidner. 2 10" flexible. Playing good but heavy on the syncopation, balance heavy on the accordion and light on the call, recording fair, calling wierd. **1111 Back to Back.** Metronome 145. TR 67. **1112 Ocean Wave.** Metronome 143. TR 65. **1113 Cheat or Swing.** Metronome 146. TR 66. **Mississippi Sawyer.** Metronome 144. TR 64.

Request 1134. Minakwa Valley Hoedowners. Playing fair, recording poor, balance fair. **Ala Schottische.** Metronome 186. TR 75. **Butterfly Dance (Little Brown Jug.)** Metronomes 40 and 140. I prefer F.M. TR 77.

RONDO. Charlie Jones and his Kentucky Corn Crackers. Playing good but fast, balance punk—every instrument drowns out all the others, recording good. 168 **Old Dan Tucker**. Metronome 148. Singing. **Snow Deer**. Metronome 116. TR 85. 169 **Gray Eagle**. Metronome 146. Whoops. Actually it's the banjo that drowns out everything else. TR 64. **Pullin' the Bow**. Metronome 140. TR 66. 170 **Stony Point**. Metronome 144. TR 69. **Ida Red**. Metronome 144. TR 67.

WINDSOR. The Sundowners Band with sound effects. Playing good, balance strong on fiddle and banjo, recording good. Instructions included. 7110 **The Steamboat (Waitin' for the Robert E. Lee)**. Metronome 140. TR 80. **Yes, Sir, That's My Baby**. Metronome 137. I may be influenced by the fact that I don't think this makes a good square dance tune. TR 77. The playing on these sounds so hurried. 7111 **Darktown Strutters' Ball**. Metronome 132. Here's the famous old ragtime piece played in square dance tempo. TR 80. **The Crawdad Song**. Metronome 132. Needs a little more emphasis on the fiddle. TR 80. Most of these get an 80 rating because of the choice of dances. We stock these at \$1.45. 7410 **The Steamboat**. Skee calling. (This is an excellent recording of Yes, Sir, That's My Baby. Windsor have done it again and reversed labels.) Metronome 138. The syncopation or off calling made this hard to count, it seems to dance all right. TR 77. **Yes, Sir, That's My Baby**. Skee calling. Metronome 134. TR 80. 7411 **Darktown Strutters Ball**. Bruce Johnson calling. Metronome 132. Good calling. TR 84. **The Crawdad Son**. Bruce Johnson calling. Metronome 132. TR 84. We stock these at \$1.45.



Trouble! Trouble! TROUBLE!

This past spring we lost our shipper who finally worked his way thru college and became uninterested. We had two replacements who didn't work out before Art Brown took over. Art has been with us a couple months now and almost knows what to do when an order comes in. He'll get by.

In the meantime, we came back from Camp Farley to find our secretary had quit while we were gone. Unopened mail was piled all over. We had to try to handle it plus get out the September issue, plus get out a new catalogue (Did you write for your copy?) before we left for Camp Ihduhapi. During those hectic 12 days we had two secretaries. When we came back from camp, we were secretariless again.

We're working out a new system and we hope in time to even get our books straightened out so that we can pay our bills. In the meantime, we want to apologize for our mistakes (No notices went out in August.) and ask you please to bear with us until we get things running smoothly again. You can help us by renewing your subscription and paying your bills promptly so as to cut down on our office work.



Does everybody know everybody at your festivals, or are there a few who are strangers to each other? As part of our advertising campaign, AMERICAN SQUARES will send you name tags to give out at the door. Just let us know how many you want and when and where to send them. In return we only ask that you use them all sometime.

Let's Dance and Let's Dance Squares

Official monthly magazine of the
Folk Dance Federation of California

Includes dance descriptions, new calls, Folk and Square dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information, personality sketches and other folk and square dance information.

\$2.50 Per Year

Order from:

FOLK DANCE FEDERATION OF CALIFORNIA

262 O'Farrell Street, Room 301

San Francisco 2, Calif.

The racle

By JOHN ZAGORIEKO

Q—I have the Decca album A-794 Western Square Dances. Where can I obtain instructions for the dances? "Split the Ring and Around Just One", "El Paso Star", and "The Merry Go Round"? J. L. Mays, Fairfield, Ala.

A—Look for Split the Ring in the May, 1950 and June, 1951, issues of American Squares. El Paso Star in Clossin's "West Texas Square Dances, \$1.50, in American Squares August, 1949. There are a couple of Merry Go Rounds but you can try this one we heard recently. We believe it is self explanatory.

Head couples bow and head couples swing
 Then promenade the outside ring
 You go three quarters around the square
 Go thru the couple that you find there
 Meet in the center with a right hand star
 Turn your corners with a left hand around
 Go once and a half like a Merry Go Round
 The heads stay out, the sides swing in
 With a right hand star in the center of the ring
 Your corners all with a left hand around
 Go once and a half like a Merry Go Round
 Heads to the center and star once more
 A right hand up, your feet on the floor
 Now back with the left and don't be slow
 A right hand round your corners go
 It's partners left on toe and heel
 Corners again with a right hand reel
 Your partner left and then a star
 Into the center like an allemande thar
 Back up boy, boys, in that little red car
 Shoot that star with a full turn round
 Promenade corners as they come down.

Q—Where may I secure calls for the records in Imperial Album FD 45-25 by Bill Mooney and the Cactus twisters? What device, if any, can I use to slow down 45 rpm records on my RCA player? Mrs. Lucy H. Schulze, Trenton, N. J.

A—The calls you request should have been included with the album when purchased, at least they are with the same album on 78's. Several have at various times been published with variations in American Squares. We shall endeavor to get them to you. It is possible to assemble a group of electrical components to alter the speed of your phonograph, but the cost would be such that it would be cheaper for you to purchase one of the variable speed Rek-O-Kut turntables at \$125.00 or a whole Newcomb or Califone amplifying set.

Q—Will you please give me information as to where I can secure instructions and records for folk and square dancing for elementary age children? Georgene Crow, Hattiesburg, Miss.

A—We can recommend the book "Hullabaloo and Other Singing Games" which is especially written for children's work. Our catalog lists books and instruction manuals from which much useable material may be abstracted. The issues of December, 1949 and January, 1950, of American Squares contain hints and helps in teaching children folk dancing. We stock a widely varied collection of records for dance use.

A couple of months ago we requested readers who knew it to send us directions for the seven step polka so that we could tell Howie Davidson how to do it. We received a reply from "Bish" Bischoff of Hayward, California, who sent us the instructions printed here. "Bish" said he did not know the origin of the dance, the dancers out his way just did it. Another reply from Harold Emery of West Palm Beach, Florida, identified the dance as the Finnish "Raatikko" and gave somewhat similar instructions. With the hint from Harold, we checked our folk dance index and found that sure enough, the seven step polka was a dance from Finland. The description here fits the record in Columbia Album H-13 "Dude Ranch Dances" which we stock at \$4.36.

Position, couples facing counterclockwise, lady on gentlemen's right, inside hands joined. "A" music. Counts 1-8 Walk forward seven steps, face partner, join both hands.

9-16 In same direction, seven slides to gentlemen's left. Turn, face counter-clockwise, inside hands joined.

17-24 Walk forward seven steps, face partner, join both hands. 25-32 Seven slides to gentlemen's right, assume closed dance position. "B" Music.—Polka counterclockwise around the room, sixteen measures.

德 忌 林



Send December notices before November 7th

NOTICE TO CHAIRMEN OF JAMBOREES AND FESTIVALS. American Squares will send you free, on request, a reasonable number of name tags to be distributed to your dancers. They are as good as an introduction.

Oct. 1. Tallman, N. Y., Square Dance Festival, benefit Crippled Children's Christmas Party. Floyd Woodhull calling, Tallman Fire Hall.

Oct. 6 Camden, N. J., Visiting Caller Bill Persons, Camden Y.M.C.A.

Oct. 20 Mullica Hill, N. J. Benefit Dance, Visiting Nurses Assn. Tickets \$1.00. Mac Hammond Calling.

Oct. 26-27 Chicago, Illinois, International Square Dance Festival, International Amphitheater.

Nov. 1-3 Amarillo, Texas. Sixth Annual National Square Dance Contest and Square Dancers Jubilee. Information, H. Grady Wilson, P. O. Box 2446, Amarillo, Texas.

Nov. 3 Camden, N. J., Visitation Night at the Camden Y.M.C.A. An inscribed microphone to the club with the largest representation present.

Nov. 4. Newark, N. J. Fall festival of the New Jersey Square Dance Callers and Teachers Assn. Portuguese Hall, 55 Prospect St. 3 P. M.

Nov. 11 Carlstadt, N. J., Annual Caller's Jamboree, The Garden State Country Dancers, Blome's Hall.

Nov. 17 Oklahoma City, Okla., Fifth Annual Festival by the Oklahoma State Federation of Square Dance Clubs. For information and program write Howard Thornton, 1820 N.W. 23, Oklahoma City. Okla.

Dec. 1 Camden, N. J., Visiting Caller Rod LaFarge at Camden Y.M.C.A.

Clarence and Lucille Haller, of Evansville, Indiana, will celebrate their 30th wedding anniversary with a big square dance October 21. Congratulations! American Squares staff wishes you continued happiness.

An "elbow G", says Bill Hillman of the Desert Recording Company, Phoenix, probably means a right elbow turn. To horses and square dancers "Gee" means turn to the right and "Haw" a turn to the left. Haw Haw! Thanks, Bill, we were wondering.

American Squares has for sale a small number of the three manuals of notes used this summer at the American Squares Schools. The notes are "The Square Dance Manual," "Folk Dance Manual" by Ralph Piper, and "Folk Dance Manual" by Fred and Mary Collette. In mimeographed form, \$1.00 each.

People over the United States want to know what you're club's doing particularly if that is something different that they could copy. Be sure and drop us a line about it.

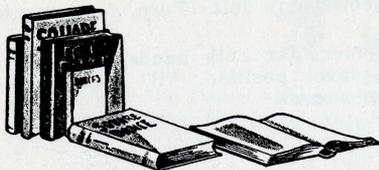
Your publicity committee chairman should keep in touch with us.



AMERICAN SQUARES has a wonderful offer for your club. Send us the name and address of your president so that we can send him the information about it.



This is your last opportunity to order DANCING BACK THE CLOCK at the pre-publication price of \$1.00. When this book of old time dances is published it will probably cost \$1.50. Order from American Squares today.



Book Reviews

We do not stock reviewed books unless specifically stated

A COLLECTION OF COUPLE DANCES. Dr. Roger Knapp. 1951. Corpus Christi, Texas. \$1.00.

We lawyers have a service that brings us all the new laws and cases in folder form and we slip them in the back of our standard volumes. Doc Knapp has done the same thing for dancers. This collection is mimeographed and presented in loose-leaf form. 25c every three months gets you the new dances as they come out. I don't envy Doc the work but I suppose he gets as much fun out of it as I do out of AMERICAN SQUARES.

The collection itself is as complete as any I have seen. If the explanation is not always as plain as it might be, Doc can always admit that he copied the instructions from somewhere else. He has added Calling Notes which are helpful and made the terminology uniform. All in all, this is well worth the buck and the service keeping it up to date is even more valuable. Address Dr. Roger Knapp, 621 Ohio Ave., Corpus Christi, Texas.

Charley Thomas.



THE FOLK DANCE MEMORIZER. Fred Leifer. 1951. New York City. \$1.00

How little I know! This booklet contains 75 folk dances, American and foreign. It is not intended to teach any of those that the owner doesn't know. It is purely a reminder. Which puts me in a hole. I'm not prepared to say, however, that I couldn't work out some of the easier ones from this; which makes me feel better.

Besides the dances, this booklet contains "helpful hints in building a folk dance repertoire".

1. When learning a new dance, study the general pattern of the steps.
2. While dancing, learn to think of each succeeding figure in advance. Thus, think of Figure 2 as you are doing Figure 1, think of Figure 3 while you are doing Figure 2, etc. This will assure smooth transitions from figure to figure with a minimum of tension and fear of making mistakes.
3. Ladies should learn to do both the lady's and man's steps. Remember some ladies make better leaders than men. It is better to dance with another lady than not to dance at all when a shortage of men exists.
4. Familiarize yourself with the alphabet and language of folk dancing.
5. Enjoy your dancing. Don't expect to do each dance perfectly the first time. Do try to cut down on the number of mistakes each time you do the dance."

And your reviewer will admit that this booklet will help you. Incidentally, we have some of these at \$1.00 each.

Charley Thomas.

THE SQUARE DANCE

Revised Edition, Chicago Park District Square Dance Manual
288 Pages of Square Dances,
Folk Dances and Mixers
with diagrams and instructions

\$2.95 plus 20c postage

Order From

The Best-Ford Co.

5707 W. Lake St., Chicago 44, Ill.

Does Your Phonograph
Run Too Fast? Too Slow?

Send Postcard For

Free Stroboscope

Dept. A
(Record Speed Indicator)

And Catalog of Latest Releases

**Western Jubilee
Record Co.**

708 E. Garfield St.
Phoenix, Arizona

See You at Chicago

We have received the program listing events to be held at the Second International Square Dance Festival in the International Amphitheater, Chicago on October 26-27. For folks wondering what to expect, we are here printing the entire program.



Thursday, October 25, 1951 — evening

Three square dances at convenient Chicago Park District locations, with Chicago square dancers welcoming visitors from out of the city, either in state groups or just as sets or individuals. Purely social and "get-acquainted" in nature.

Friday, October 26, 1951 — morning

Sight-seeing trips — shopping and similar diversions available, with suggested places.

Friday — afternoon

- 1:15— 2:15 PM — General Lecture, Dr. Lloyd Shaw
 2:15— 4:00 PM — "Get-acquainted" dancing for all, Hall B, with Ed Gilmore, Rickey Holden and Al Brundage.
 2:15— 4:00 PM — Rehearsal of entrances, exits, etc., by state groups in Hall A (the main arena). Each group to be called for its rehearsal, so that it could be dancing in Hall B except for actual rehearsal period in Hall A.
 4:00— 6:00 PM — For callers only: "Technical and Mechanical Responsibilities of the Caller," by Rickey Holden. (Hall B)
 4:00— 6:00 PM — Waltz and Round Dance instruction — Lloyd Shaw, Al Brundage.

Friday — night

- 6:00— 7:00 PM — Exhibits of square dance materials open for visitors.
 7:00— 8:00 PM — Time for dinner.
 8:00—11:00 PM — Main Arena (Hall A) series of exhibitions by state delegations assigned to Friday night, with some mixers and social dances thrown in as time permits.
 8:30—11:30 PM — Hall B, "Dancin' for Fun," Ed Gilmore.
 8:30—10:00 PM — Hall C, "Eastern style dancing," Al Brundage
 10:00—11:30 PM — Hall C, "Texas style dancing," Rickey Holden

Saturday, October 27, 1951 — morning

- 9:30—10:30 AM — Callers only — "Callers Swap Session," with Ed Gilmore and Rickey Holden
 10:30—12 Noon — "Get acquainted dance" Dr. Lloyd Shaw, with Al Brundage, Rickey Holden and Ed Gilmore.
 12:00— 1:00 PM — for Lunch.

Saturday — afternoon

- 1:00— 2:00 PM — Lecture, Dr. Lloyd Shaw
 2:00— 4:00 PM — Rehearsals by state groups, Hall A.
 2:00— 4:00 PM — Round dances, Lloyd Shaw, Al Brundage (Hall B)
 2:00— 4:00 PM — Square dancing Texas and Western style, Rickey Holden and Ed Gilmore (Hall C)
 4:00— 5:00 PM — Callers only session — Dr. Lloyd Shaw, Hall B.
 4:00— 6:00 PM — Teaching and calling session in charge of Dr. Ralph A. Piper of Minnesota, planned in conjunction with the other members of the 7-State Advisory Committee.

Saturday — night

- 6:00— 7:00 PM — Exhibits open for all visitors.
 7:00— 8:00 PM — Time for dinner.
 8:00—11:00 PM — Main Arena (Hall A) series of exhibitions by state delegations assigned to Saturday night, with some mixers and social dances thrown in as time permits.
 8:30—11:30 PM — Square dances with visiting callers from the state groups present (Hall B).
 8:30—11:30 PM — Square dances with Ed Gilmore, Rickey Holden and Al Brundage alternating (Hall C).

Sunday, October 28, 1951 — afternoon

- 2:00— 5:00 PM — A "Goodbye Chicago" informal get-together at one of the larger indoor Chicago Park District locations.

LETTERS

Dear Charley:

I recently noticed an idea on using an earphone with the amplifier to get the beat of the music better. I have been using this for some time now and find it very helpful.

I tapped into the voice coil 200 ohm tap and ran this thru a volume control on the amplifier to a phone jack. I then procured half an earphone set at 200 ohms. By matching the ohms on the earphones as well as the voice coil it works swell. The louder the floor or crowd noise the more volume I turn on the earphone to offset it. By using only one earphone you can keep the rhythm of the crowd and your music together very well.

Yours for better square dancin',

Al Couch, Ontario, Calif.

Dear Charley:

You should remind singing callers that they must learn what key suits their voice the best for a certain piece of music and have the orchestra play it in that key. For instance, when I call **Red River Valley**, I use the key of F. My daughter, Barbara uses the key of C. John Conroy uses the key of G which just goes to show you voices vary.

While a caller may be able to call in some other key than the one that is best for him, he can do a much better job and his voice will last a lot longer if all of the notes, high or low, are in each reaching distance.

Happy dancing,

Bob Wray, Altoona, Pa.

Gentlemen:

In my writing and teaching about various styles, including the half-dozen or more distinctive Kentucky forms, I have found my first preference to be the traditional mountain style, my second choice the Western Kentucky style as danced in private homes. prior to 25 years ago, but not the public-dance West Kentucky style, nor the present-day rather sloppy variation. I have never yet happened to see either of my chosen styles at any exhibition or on TV. So far it has been my bad luck to always see so-called **Mountain Style** performed in an imported English folk dance style, bearing no resemblance whatever to the mountain style, or to see the Western Kentucky style done always in the present-day sloppy manner, that is, when done at public exhibitions. Of course, there are large numbers of good dancers in each style, but so far I have never seen them dance at any festival or on TV.

An interesting point to me has been the degree of likeness between some modern singing calls and the traditional play-party games that were used when dancing to instrumental music was frowned upon. I must admit that many of these modern singing calls sound extremely juvenile and rather forced and tiresome—also rather an affront to poetic versification. Some, however, will compare favorable with the best of play-party games in every respect; among them San Antonio Rose which I am delighted to use from time to time for dancers of any style.

Sincerely yours,

Howard W. Hardaway, Louisville, Ky.



The Oklahoma State Federation of Square Dance Clubs issues a booklet listing the names and addresses of district officers, called the Officers Handbook. Very interesting are the hints to district and club officers suggesting how to have more fun at club square dances. For organizations who may care to consider them, we hereby quote them: Plan every event carefully. Give every member a job at least a couple of times a year. Use a different committee each dance to do such things as; Plan decorations, decide on mixers, serve as host couples, call members before the dance, plan the folk and square dances, provide the M.C. for the dance. Have good, well planned mixer dances. Go on a weekend camping trip in season. Make a chartered bus trip to visit a neighboring festival or nearby club. Keep close check on your members, let them know you missed them when their absent. Have picnics, swims, other types of fun with dancing. Send Birthday and Anniversary Cards to members. Always boost square dancing.

CLASSIFIED ADS

25c per line. Here is the place to advertise your dance.

Western Jubilee Records

For the Caller—For the dancer

Available at your local dealer—
price 89c

Catalog sent on request

Western Jubilee Record Co.

708 E. Garfield
Phoenix, Arizona

FOLK DANCE GUIDE

1952 Edition in preparation. Groups and classes may obtain a free listing in directory. Write to: Folk Dance Guide, Dept. A, Box 342, Cooper Station, New York 3, New York. Please state day, hour and admission fee.

Dance Circle Studio, 144 W. 54, N.Y.C.
David Hahn OL 2-2740

Squares: every Fri.-Sat., 9-11:30 p. m.

Folk: every Sun., 5-7:30 p. m.

Squares: every Sun., 8:30-11 p. m.

The Roundup

OF FOLK DANCE INFORMATION

Published by
The Folk Dance Federation
of Minnesota
News of Minnesota and
Surrounding Territory

\$1.00 per year

703 Henn. Ave.

Minneapolis 14, Minn.

WESTERN style short ready-tied ties with handpainted square dance design. Four-in-hand style \$1.50. Semi-bow style \$2.00. White ties painted in any color or colors you want. V. Wallace, 702 Pampa St., Pasadena, Texas.

FOLK Dance Descriptions

EASY TO FOLLOW—10c each plus post. Square Dance Napkins—Pkg. 20-25c. Square Dance Notepaper and Greeting Cards—Felt Emblems for Clubs.

ROSEMONT FOLK SHOP

176 Duboce Ave. Hemlock 1-0817
San Francisco

READ NORTHERN JUNKET. The only magazine of its kind in the country. Each month you get music and directions for squares, contras and folk dances. Folk songs, folk tales and legends of the Northeast. Real recipes of New England cooking. News and gossip of interest to all square and folk dancers wherever you live. \$2.00 for 12 issues. Ralph Page, editor. Address subscription to Ralph G. Page, 182 Pearl St., Keane, N. H.

Sets in Order

Your National Monthly Square Dance Magazine

Each issue chock full of current square dance news from all over the country with lots of pictures, dances and pertinent helps on music, clothes, equipment, food, etc.

Available at only \$2.50 per year's subscription.

KEEP YOUR SQUARE DANCE NEWS IN ORDER WITH
SETS IN ORDER

462 N. Robertson Blvd.

Los Angeles 48, Calif.

CRestview 5-5588

NOTICE: We can no longer supply the plastic replay track advertised in our catalog. The manufacturer has discontinued production and the item is no longer available.



ry



hese

ENID SASHAY

Head two couples balance and swing
Sashay down the center of the ring

(Partners of the head couples face each other, then join hands, sashay to the man's left down the center, ladies dividing the opposite couple as a right and left thru, drop hands.)

Now swing at the head and swing at the feet,

(#1 and #2 couples have now traded places and all couples swing)

The side couples swing when the head couples meet.

Now sashay past that corner pair.

(With inside hands joining, the active couples 1 and 3 sashay to the left, the lady following the man behind the side couple. At the same time, the side couples sashay to the right in front of the active couples, thus trading places. #3 couple is now in #4 place, #4 couple is in #1 place, #1 couple is in #2 place and #2 couple in #3 place).

Swing that lady standing there;

(Swing corner and take that girl for a new partner at the man's present position. Thus, the #3 gent swings the #2 lady and so on).

Now sashay round your corner lady

Sashay round your own sweet baby.

Now sashay past that corner pair,

(#1 and #3 still active, gents sashay to the left with a new partner so that the #3 gent will sashay back to the #3 place and the #2 gent will sashay to the #4 place while #1 gent has passed behind #4 to his home position and #4 has moved to the right in #2 place)

And swing that lady standing there.

(Each gent swings his corner, which turns out to be his original partner)

Sashay round your corner girl,

Back to your own with a swing and a whirl

Side couples do a right and left thru

(The side couples, the #2 and #4 are in opposite positions so they do a right and left on to their home positions).

You're heading home like you always do.

(Repeat with side couples active — active couples always sashaying to left. That's where you wake them up).

Original by J. B. Hurst, Enid, Okla.



"Queenie of The Burlesque Show"

Music—"The Strip Polka"—Key Bb for most voices

First couple to the right and circle 4 hands round

Open up and catch 2 more as you go round and round

Open up and circle 8 — Now go on with the show

Put Queenie in the center of the burlesque show

Now little Queenie she goes out and her boy friend goes in

Circle 7 hands round. You circle once again

Now her gentleman goes out and everybody swing

Tra la la Tra la la la la la.

Do si do on the corner — do si do with your own

Elbow hook on the corner — elbow hook with your own

Allemande left on the corner with a grand right and left you go.

All around the hay loft — Hi lee Hi lo

Go all way round then Promenade 2nd-3rd and last couples. Then do likewise.

Original by Bob Uray, Altoona, Pa.



Mary Lou—U.S.A.

"Mary Lou" was originated by Walter and Vera Meier of Des Plaines, Illinois.

Record: (recommended) Tower 1254

Meas. 1 Walk, step close, step (face), point

Meas. 2 Turn, 2, 3, 4

Meas. 3 Walk, step close, step (face), point

- Meas. 4 Step, step, step, step (lady turns twice)
 Meas. 5 — 6 Two-step, two-step, — two-step, step dip
 Meas. 7 — 8 Two-step, two-step — pivot, 2, 3, 4
 Meas. 9 — 16 Repeat meas. 1 — 8

Partners side by side in a circle facing counter clockwise. Lady is on gent's right with inside hands joined (his right is holding her left). The gent is on the inside of the circle and the lady is on the outside of the circle. Meas. 1 gent starting with his left foot and lady with her right foot. Count 1 gent steps forward with left foot and the lady steps forward with right foot. Count 2 gent steps forward on right foot and closes his left foot to the right foot putting weight on left foot. The lady steps forward on left foot and she closes her right foot to her left foot putting weight on her right foot. Count 3 the gent steps forward on right foot and at the same time he pivots to the right on right foot to face partner. The lady steps forward on her left foot and at the same time she pivots to her left on the left foot to face partner. Count 4 gent swings his left foot in front and across right foot and touches with toe to floor (do not bend knee). Immediately he swings left foot back to place and pivots on right foot to his left to face counter clockwise again, but do not put weight on left foot. The lady swings her right foot in front and across her left foot and touches with toe to floor. (Do not bend knee). Immediately she swings right foot back to place and pivots on left foot to her right to face counter clockwise again, but do not put weight on right foot. Meas. 2 partners release joined hands (his right and her left), and the gent starting with his left foot turns to his left in a little circle once around with four steps. The lady starting with her right foot make a right face turn in a little circle with four walking steps. At the end of the meas. partners join inside hands again (his right and her left). Meas. 3 repeat meas. 1. Meas. 4 the gent starting with his left foot takes four walking steps directly forward. The lady starting with her right foot takes one step forward to count 1. On count 2 she steps forward with left foot and at the same time she pivots to her right once around under gent's right arm. On count 3 she steps forward on right foot and to count 4 she steps forward on left foot and at the same time she pivots a half a turn to her right under the gent's right arm. Partners now face each other in a single circle the gent facing counter clockwise and the lady facing clockwise. Immediately both take closed dance position. Meas. 5 gent starting with left foot takes two two-steps directly forward, and the lady starting with her right foot takes two two-steps directly backward. Meas. 6 gent starting with his left foot takes one two-step directly forward and the lady takes one two-step directly backward starting with her right foot to count 1-2. Count 3 the gent steps backward on his right foot and the lady steps forward on her left foot. Count 4 the gent takes a slight dip backward on his right foot, and the lady takes a slight dip forward on her left foot. Meas. 7 the gent starting with his left foot and the lady with her right foot, partners take two two-steps moving counter clockwise, but turning clockwise. Meas. 8 partners in closed dance position pivot once around with four steps, the gent starting with the left foot and the lady with the right foot. After the pivot partners face counter clockwise side by side with inside hands joined (lady is on gent's right and his right is holding her left hand) Meas. 9-16 repeat meas. 1-8.

NOTE: When using the above mentioned record (Tower 1254), there are three extra meas. at the end of the dance. To finish the record it should be done as follows: Instead of doing two two-steps and the pivot, take four two-steps. Now come the extra three meas. Meas. 1 pivot once around with four steps. Meas. 2 the lady turns to her right under the gent's left arm with four steps. Meas. 3 the gent bows and the lady curtsies.



SPLIT YOUR SIDES

Patter Call: Any fiddle tune.

First and third forward and back

Forward again in the same old track.

Pass right through and cast off four

Pass thru down center; then gent goes left, lady right

Meet that gal, then go no more

Meet opposite behind side couples

Swing 'em boys, all eight in a line

Four couples swing in line

Hurry up now, there ain't much time

Split your sides, you outside two

All face center; travelers go through side couples

Into the center, then pass right thru

Inside arch and outside under

Traveling couples arch

Pass right through and don't you blunder

Original sides pass through in center, don't turn back

Inside arch and outside under

Pass right through and go around those two

Pass through; go around side couples to meet in back

Dos-a-dos with pretty Sue

All dos-a-dos

Just once round but don't be blue

Swing 'em boys, all eight in a line

That's it now, you're doin' fine

Split your sides like you used to do

Into the center and pass right through

Swing that gal across the hall

Swing 'em boys and promenade all.

(Call twice for head couples; twice for sides.)

Original by Henry Wasielewski, Phoenix, Ariz.



Lady To the Right With The Right Hand Around

Music: NELLIE WAS A LADY Guyden 2002

INTRODUCTION (A)

Do Si Do your corners all — Do Si Do your partners all

Allemande left your corners all — and you promenade the hall

Promenade one and all, promenade around the hall

When you're home you swing your own, you swing your partners one and all.

FIGURE (B)

First lady to the right with the right hand around

To your partner with the left, with the left hand around

To your opposite with the right, with the right hand around

To your partner with the left, with the left hand around

Left hand gent with the right, with the right hand around

To your partner with the left, with the left hand around

Do Si Do your corners all, Do Si Do your partners all

Allemande left your corners all, and swing your partners one and all

REPEAT Figure (B) for second lady

REPEAT Introduction (A) for chorus break

REPEAT Figure (B) for third lady

REPEAT Figure (B) for fourth lady

ENDING (C)

Do Si Do your corners all, Do Si Do your partners all

Allemande left your corners all, and you promenade the hall

Promenade one and all, promenade around the hall

When you're home you swing your own, you swing your partners one and all.

Swing those ladies high and low, swing those gals in calico

Hear my call, come on, let's go, put your arm around that girl

Look out and don't you fall, Promenade around the world

Stand those girls against the wall, Thank your partner, cause that's all

ROTATION—A—B—B—A—B—B—C

Contributed by John T. Kenyon, Hoxie, R. I.



Naval Three Steps

Time 6/8. Tempo 56.

Hold and position: Both facing line of dance as in Maxina. Gent's steps given. lady's identical to bar 10, then contra.

Bars

1-2 Forward three steps, left, right, right, left, pivoting on last step with back to line of dance.

3-4 Rearward three steps, right, left, right

5-6 Repeat bars 1-2 against line of dance, pivoting on third step to face line of dance

Timing

QQ.S

QQ.S

QQ.S

- 7-8 Repeat bars 3-4 against line of dance.
- 9-10 Repeat bars 1-2, but on third step lady only pivots QQ.S
- 11-12 Rearward lady forward against line of dance three steps, hight left, right.
- 13-16 Adopt waltz hold, schottische rotary natural turn.
- NOTE. In some districts this dance is called Maple Three Step. Suitable records, Danceland 262 "Park Parade" or "Paddy Malone." \$1.75 from American Squares



Florentine Waltz

Time 3/4. Tempo 48.

Position: Lady's right hand in gent's left, her left hand in his right; both face down L. O. D.

Gent's steps given, lady contra.

Bars

- 1-4 Three slow steps forward, left, right, left then turn inward and point point right foot in opposite direction.
- 5-8 Repeat bars 1-4 on opposite feet against L. O. D.
- 9-10 Release hands, solo waltz outward (gent reverse, lady natural turn) then rejoin hands.
- 11-12 Step to side on left foot swing right foot across in front; step to side on right foot swinging left foot across in front;
- 13-16 Repeat bars 9-12, then join right hands.
- 17-20 Change places with partner, taking three slow steps in a circular direction; close feet on fourth step and acknowledge partner with a slight bow.
- 21-24 Repeat bars 17-20 to regain own places.
- 25-26 Step to side on left foot, adopting waltz hold; cross right foot over left and point left foot to side.
- 27-28 Cross left foot over right foot and point right foot to side; cross right foot over left and close left foot without weight.
- 29-32 Waltz natural turn.
- Suitable record, Danceland 255 "Happy Days" or "Fleurette" \$1.75 from American Squares



CONTINENTAL Charley Thomas calling accompanied by the Arkansas Travelers. Here is your chance to hear what the editor of American Squares sounds like.

*C-12001 Marching Through Georgia, Golden Slippers

*C-12002 Dixie Reel, Lucy Long

*C-12003 Right and Left with a Doseydoe, Double Under and the Wagon Wheel

*C-12004 Basket, Multiple Step Right Back each 89c

CORAL 64035 The Pinetoppers. Buffalo Gals TR 94, The First Two Gents Cross Over TR 96. One of the finest records made and the recommended Life on the Ocean Wave. \$.89

*CRYSTAL 108 Calico Polka. Highly recommended for the Jessie Polka 89c.

CRYSTAL, The Fronteersmen, without calls, 10". A fine job of playing good square dance music in a western style. My recommendation to anyone who wants hoedown music for patter calling.

* 144 Chicken Reel, Done Gone

* 145 Mississippi Woodchopper, Arkansas Traveler

* 146 Devil's Dream, Turkey in the Straw each 89c

* CRYSTAL 10" flexible. Andy Hokum and his Pals of the West.

* 219 Paddy on the Turnpike, Rickets Hornpipe (Best recording of this tune).

* 220 Sally Goodin, Soldier's Joy. 89c each.

Danceland. Exquisitely recorded by a full concert-type orchestra upon extra-heavy unbreakable material, all of these rate TR90 or over. No other line has such uniform high quality.

H. H. DUNKLE
95 ARDSLEY RD.
SCARSDALE N. Y.

AMERICAN SQUARES

121 Delaware St.

Woodbury, N. J.

If undeliverable for any reason, return postage guaranteed.

GUYDEN RECORDS

Presents

Square Dance Records recorded under the supervision of

AMERICAN SQUARES

Chuck's Corngrinders (without calls)

2001 Bully of the Town

The chorus only; recorded for the singing call.

Put On Your Old Grey Bonnet

The chorus straight thru—no arrangement. It will fit any dance done to that tune.

2002 Bell Bottom Trousers

No arrangement; fits any dance to that tune.

Nellie Was a Lady

This is the most versatile tune ever recorded. It sounds like Solomon Levi without the chorus and besides the recommended dance, it can be used for Lady Around the Lady, Birdie in the Cage with Seven Hands Round or almost any other singing call. "I find this record has a lift to it," says John T. Kenyon of Hoxie, R. I.

Chuck's Corngrinders, Charley Thomas calling

2201 Bully of the Town, Put on Your Old Grey Bonnet

2202 Bell Bottom Trousers, Nellie Was a Lady

These records are especially recorded with a heavy bass so that you can use the treble tone to help your voice cut thru the floor noise and still have a heavy beat.

Each record contains an instruction sheet.

DISTRIBUTORS

Philadelphia, Pa. Lesco Distributors, 12 So. 21st St.

Minneapolis, Minn. Jather Distributing, 33 E. Hennepin Ave.

Inquiries from distributors are invited. Write American Squares, 121 Delaware Street, Woodbury, N. J., or Guyden Records, 4172 Viola St., Philadelphia, Pa.



JUST TRY TO MATCH THESE PRICES

Canadian Victor were 89c

216569	My Darling Nellie Gray (calls), Rock Valley (calls)	50c
216570	The Mason's Apron (calls), Firemen's Reel (no calls)	50c
216571	Devil's Dream (no calls), Soldiers Joy (no calls)	50c
216572	Opera Reel (no calls), Arkansas Traveller (no calls)	50c
216575	Cowboy's Reel (calls), Uncle Jim (calls)	50c
216576	Five Mile Chase (calls), Medley of Reels (no calls)	50c
216578	Waltz Quadrille (calls), Acrobat Reel (no calls)	50c
216579	Lord Saltouns Reel (calls), Hast to the Wedding (calls)	50c
216580	Cullen House (calls), Old Time Reel Medley (no calls)	50c
216584	Buffalo Girl (calls), McDonald's Reel (no calls)	50c

Bell and United Artists, were 89c

FS 8 Sherrum; Flop Eared Mule

50c