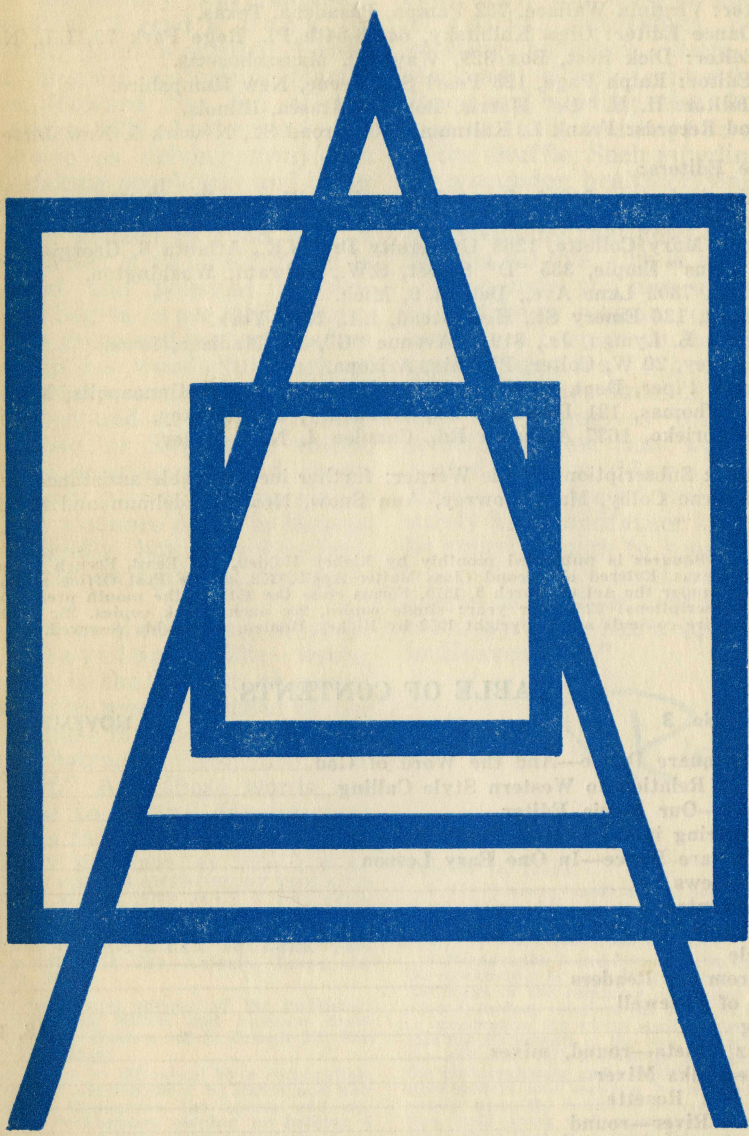


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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 3 NOVEMBER 1952 TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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Square Dance — And the Word of God

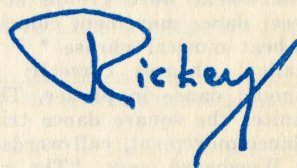
I was delighted to receive recently some fascinating but little-known facts via Bob Tippett, square dancer and caller from Houston.

“While trying to satisfy my curiosity on history and religion,” Bob writes, “I read a book by Roland H. Bainton entitled ‘Here I Stand,’ the life history of Martin Luther. Toward the end of the book (page 343), Luther is extolling music as driving away the Devil, making people gay and being second only to the Word of God. This was written in 1538 A.D. I quote: ‘When natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing round about, marvelously gracing the simple part, like a square dance in Heaven with friendly bows, embracings, and hearty swinging of the partners.’”

More than three hundred years later, Havelock Ellis wrote, “Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself.” And these words are applicable to square dancing just as well as to any other type.

There’s nothing new about friendliness and shared laughter. The simple virtues of cooperation and harmonious living have enriched mankind since its history began. Our grandparents and their grandparents knew the wisdom and value of social gatherings, neighbor greeting neighbor, where youngsters and elders joined in the dance, and budding misunderstandings or feuds were apt to get lost in the shuffle. Such mingling made for a sounder, healthier community life, and played a tremendous part in developing that good old Democracy as we live with it today.

I can show you men in my town, as you know men in yours, whose lives have been made fuller, whose personalities have grown richer through square dancing. Just don’t let’s kid ourselves that this is something new that we have invented—let us discover what Martin Luther knew and what surely his grandfather knew—let’s be smart enough to keep it on the friendly, folksy level where it belongs—and let us continue in the old way, “. . . like a square dance in Heaven . . .”



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Sworn to and subscribed before me this 16th day of October, 1952.

Lona M. Shade (SEAL)

Notary Public, Bexar County, Texas

(My commission expires May 31, 1953.)

Phrasing in Relation to Western Style Calling

by
TOM MULLEN

Last month we promised another article on the mechanics of proper phrasing. However, before we went to press the following article arrived from Tom Mullen of Houston, Texas. Tom's letter said, in part, "I have considered writing the attached for some time and now have done so. Since the objections are personal to your own ideas, you should be the first to object thereto, and I would be more than pleased to find out if you consider my complaints as being unfounded. However, I want you to know that I have made an honest attempt to follow ideas pertaining to phrasing, and have been unable to do so. By the time I sat down and wrote out the number of beats necessary to execute the various maneuvers and combined them and started totaling, I had a terrible time ending up on 32, 64, or 128. As a consequence I found that it created a confusion rather than a relaxed condition for the caller."

Tom Mullen is an oil company attorney who has square danced for six years, called for four and attended many square dance schools. In addition to Texas style dancing, he has danced extensively in Colorado, New Mexico, Oklahoma and California. He has been twice a director of the Houston Square Dance Council, three years president of the Sally Goodin Club, reports of his age that he is old in the morning and young at night, and gives as his square dance creed "Strive to emulate and preserve the square dance traditions of the old West." Your editor personally considers him one of the finest amateur callers Texas has produced, and considers his arguments against phrasing well worth further discussion.

Phrasing, as that term is discussed in **The Square Dance Caller**, by Rickey Holden and in "Phrasing", by Lynn Woodward (**Sets in Order**, May-June 1952) does not and cannot apply to the Western or Texas type patter calling.

When a caller, who has been calling western style for some years, is introduced to the subject he is immediately impressed with the apparent logic of the techniques suggested but as he attempts to put them into practice he finds that they will not work. Holden says, "Proper phrasing involves calling the 4-beat word groups so that the 4-beat dance movement coincides with the 4-beat musical phrase * * * if he [the caller] phrases correctly the dancers should dance in phrase. Thus phrasing unites the square dance trinity,—music, dance-movement, call-words."

Woodward says, "The caller's voice actually should become a part of the rhythm section of the orchestra. In theory the dancers are dancing to the music, and the caller should always remember that the music is the most important part of the dance. * * * Timing is arranging the patterns of the dance to fit the music."

Insofar as these two statements refer to Western Style Patter calling they are utterly impracticable because they would attempt to unite at a single instant (the impact of the down beat) the music, the caller's command and the dancers' movement. (As an aside: The music is by no means the most im-

portant part of the dance, nor do the dancers dance to the music. If they danced to the music they would dance "in phrase" even to a caller who is off beat. Dancers dance to the rhythm created by the caller's voice inflections and the music should never be considered as more than an accompaniment. The music is the means by which rhythm is maintained for the benefit of the caller, and the dancers dance to the caller.)

The exponents of phrasing should go no further than timing and rhythm. They state that rhythm, i. e., calling to the down beat, the one-and-three beat, the boom-boom of the music, is essential, to which all will agree. But they want to carry the caller beyond that point and into a labyrinth of mechanics and mathematics with the suggestion that the call, the music and the dance should all match and be executed simultaneously. Rhythm callers are born, not made, and no amount of "Phrasing" technique can instill rhythm in a bony bosom.

The singing call is the perfectly phrased call. Music, caller and dancer are off and away on the first beat of the music, but in singing calls the dancer knows what's coming. He has danced the dance before and knows exactly what to expect. Not so with the Western Style Patter call which always contains the element of surprise. Even tho the name of the dance is announced in ad-

(Continued on page 5)

Introducing - Our Music Editor

Those who have square danced in and around Northern New England are already well acquainted with our Music Editor, Dick Best of Wayland, Mass.



Dick first became interested in square dancing through his college (Cornell) Outing Club. He has played guitar for 15 years, called for 11, and has played and called at the same time from the beginning. Also it is quite common to find him calling and playing the bass viol simultaneously, and occasionally he will call contras and fiddle (and if you think this is easy, just try it!). Dick is also quite versatile on most wind instruments, but has not yet learned to call while playing these.

"In 1943," writes Dick, "I came to Boston, and married Beth in 1945. At that time I was playing once a week with Cy Kano, until he got drafted. I bought his 12-bass accordian, brought it home and

gave it to Beth and said, 'Learn how to play this—we've got a job next week.' She had studied piano, which helped, and she did play it the next week!—and ever since. For the past three summers I have been on the staff of the Country Dance Society's summer camp at Long Pond, Buzzard's Bay, Mass., calling New England style squares and contras, and playing for all sorts of things with Beth. This past summer I was in charge of the orchestra—Country Dance Society always uses live music, even at classes."

Dick and Beth are parents of a son and daughter, and daytimes, when there is no square dancing, Dick is an electrical engineer at M.I.T. He is editor of the "IOCA Song Fest," a collection of about 250 old-time songs with tunes, compiled originally for the Intercollegiate Outing Club Ass'n. Some of our reader have already had interesting correspondence with Dick on questions of music, and future issues will carry articles on this subject as it applies to square and folk dancing. American Squares considers itself fortunate indeed to have Dick's name on the masthead.

Phrasing . . . from p. 4

vance, the dancer has no way of knowing what introduction, fillers or ending will be used. The caller may even vary the dance itself at will. Ignored in the teaching of phrasing, to its ultimate perfection, is the time lag between the caller's mouth and the dancers' feet. The caller issues a command on the down beat, the P. A. System throws it out over an area of hundreds of square yards, the dancer's ear catches it, reflexes go to work and the dancer moves. Where is that down beat by then? Away back there somewhere, depending on the ability of the dancer to respond. It is impossible for the dancers to step off on the down beat. If a perfectly phrased call is used, the dancers will still be dancing the last of the dance

after both the caller and the music have stopped.

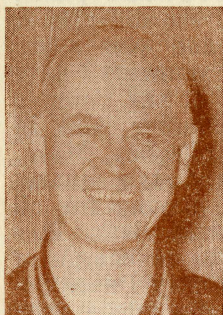
Without question the caller issues his commands in advance of the time that the dancers move, the length of time in advance depending upon the ability of his dancers. The caller and the music are together but the dancers are behind.

So we see that because of the "unknown" element in the Western Call and the resulting time lag between command and movement, it is not possible to synchronize the three components of the dance at a given instant. Only two of the three can coincide. Either the caller must be ahead of the music and dancers or the dancers must be behind the caller and music. The latter is usually the case. Western Style calling requires only rhythm and timing.

Square Dancing in the Detroit Public Schools

by

ARTHUR C. ERWIN



Art Erwin, school teacher, athletic director, coach and counselor, has been in the forefront of a variety of activities at Eastern High School in Detroit for over 30 years. Now Director of Health Education and principal of Eastern's summer school, he holds a Master's Degree in educational administration, and has been directly responsible for the success of the Coed class at Eastern.

After school in the winter Art is kept busy calling or teaching square or round dancing somewhere in the Detroit area almost every night. Just elected president of the Michigan Square Dance Leaders Ass'n and long an important contributor to this fine organization, Art is respected and admired by all ages. His infectious grin, so clearly shown in the picture at left, indicates far better than any words why he continues to be truly one of the best-loved callers wherever he goes.

The dance is highlighted in the Detroit Public Schools! It has taken its place beside the reading, writing, and arithmetic.

From the little tots in the first grade to the mature high school boys and girls, Detroit youngsters receive instructions in some phase of dancing. In the early grades the boys and girls have experience with rhythmic and movement fundamentals and also dance composition. This continues in the upper elementary grades, but folk dances and simple mixers are added. Square dancing as such and ballroom dancing start in the seventh grade.

To use the term "learn" seems somewhat scholarly for a phase of school activity that the youngsters enjoy with such enthusiasm. Perhaps, to say they "enter into" the dances would be a more apt expression.

Most health and physical education teachers in the city have a broad background in all types of dancing. However, to keep pace with modern theory and practice and to co-ordinate the program the Detroit schools conduct clinics for all health and physical education teachers to which specialists in folk and square dancing are invited.

In the eighteen intermediate schools, which include grades seven, eight, and nine, the dance program assumes a more advanced character. Here the boys and girls enjoy ballroom, square, and round dances. In many of the intermediate schools the students are well on their ways to becoming skillful dancers.

Last semester three afternoon clinics were held for health education instructors on the intermediate level. Special-

ists in ballroom, square, and round dances demonstrated and explained the fundamentals to these teachers.

In the eighteen high schools of the city square dancing has assumed a position of importance. Equipped with a broad dance background acquired in the early grades and schooled in the fundamentals of dancing in the intermediate years, the boys and girls are ready to go on to the more intricate steps on an adult basis.

In a number of the high schools a new class has emerged in response to the interest of the students in dancing. This new class is known as Co-educational and is just what its name implies.

High school programs of some years ago, and in many cases even today, were confined to boys at one time, and girls at another. Since dancing has become an important part of the health education program, the need for mixed classes has arisen.

A typical co-educational gym class might have a schedule as follows:

Monday—Co-educational swimming

Tuesday—Square and old-fashioned round dances

Wednesday—Ballroom dances

Thursday—Square and old-fashioned dances

Friday—Co-educational games, ping pong, shuffle board, badminton, volleyball, duckpin bowling.

Not at all the schools include swimming, and some include other games; but the programs are similar in general.

Some may scoff and query as to the place dancing has in the school curriculum. The answer lies in the fact that schools have changed along with the rest

of the world. Modern educational theory centers about the development of the child as a whole. It is not only concerned with the development of the basic skills of reading, writing, and arithmetic. It does not believe that the sole purpose of the school is to cram the child's head with facts. Such important considerations as personality development, learning to live and work together in community life and learning to understand one's self now occupy the modern educator's approach.

The advance in these modern theories has progressed at such a pace that the ideas are now generally accepted by all educators. Perhaps dancing in the schools would have been frowned upon as revolutionary a generation ago. Today the values in relation to the modern goals of education are recognized and accepted.

How does square dancing fit into this modern scheme of education? It aids personality growth by enabling the child to become part of the group. He shares its fun and companionship. In the square dance he has the experience of being part of a community group working together with others. He develops a taste for wholesome recreation which will serve as an entering wedge to social functions in later life.

Reactions of students to square dancing published in school papers bear out the statements in support of it.

Said one, "There is no wallflower at a square dance."

Another exclaimed, "Gosh, even my mistakes are fun."

"I was always afraid to ask a girl to dance; and then if I did, I was always self-conscious and thought everyone was looking at me alone. It's not that way with square dancing," a boy wrote, "because you're too busy trying to keep up with the caller to worry about anything else, and I don't think you have to be a Fred Astaire to be a good square dancer."

As to the physical values of square dancing, one wrote, "Football has nothing on Co-educational dance for being strenuous."

"The only thing wrong with Co-ed class," said one boy, "is that I sit in a pool of sweat during my next class."

The Co-educational class is by no means a sissy class. It does not attract the boy who wishes to avoid the more strenuous classes which include basketball, track, and physical fitness. The school leaders and outstanding boy and

girl athletes enroll in the class repeatedly.

Such a class is in its third year at Detroit's Eastern High School. Because of this program a great general interest has been created for both ballroom and old fashioned school dance parties, and the number of wallflowers has decreased substantially. One of the highlights of the school schedule is the Student Council party. Swimming, dancing, and games make up the program. The larger gym is used for square dancing, and the cafeteria for ballroom dancing. The whole school turns out for the party, and there is little idle space in any of the three party areas.

Co-ed class has further shown its effect upon outside activities. Members of the class have been instrumental in establishing dance groups at their Club Y's and other recreation centers. Here, too, the groups tend to follow the co-ed line into games as well as dances.



Dance groups from the Detroit schools have appeared on television programs and at state, midwest, and national conventions of physical education instructors. At the National Education Association convention held in Detroit last summer, dancers from the schools appeared in a pageant. Through this aspect of the program, the schools have become better known to the public.

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To square dance you need two kinds of noise, one called music and the other called calling. The difference between singing with music and calling is that you don't know what the caller means even when you can make out what he says.

Now to square dance you need the noise—and you need eight people, preferably of assorted sexes. These are put in a circle so that no two alike are together.

Next the first noise starts. Some people use phonograph noise because the caller can say, "I can't call very well to that record—it isn't in my key."

Most people that make music for square dancers don't seem to

know music. They just play it "like Grandpappy did." Usually Grandpappy didn't know the tune you want—or didn't play it in that key, if any. Once there was a caller who had a strange band. When he started to call there didn't seem to be any place in the music to begin. He like never to have convinced the musicians (?) that you do not square dance to fox trots.

Usually the guy telling you what to do starts his yammering with "Honor your partner and the lady by your side." Now, as I forgot to say, your partner is the gal on your right when you are facing the other people in the circle—unless you are the gal in which case it is vice versa. So you face each other and the gent bows. If he bumps the lady behind (who would be on his left if she wasn't behind) where he would naturally bump her under the circumstances, the ring is too small. At the same time the lady does a curtsy. If you have wondered why women wear long dresses to square dance in—this is it. When you can't see her legs—you don't know what she is doing and can't tell whether she knows how to curtsy or not. I've often wondered what goes on under those dresses during a curtsy.

After apologizing to the gal for bumping into her where you did everybody joins hands. That's why it's more fun to have assorted sexes and mixed up. Most men don't think it's any fun to hold a man's hand. About the time you get tired of walking cw (that's square-dance for CW) the prompter says go back the other way, or reverse, or back track. They all mean the same thing—go ccw which is one of the nice things about square

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dancing. The callers all try to figure out a new way to tell you to do something you would know how to do, if they told you to do what you know how to do by another name.

When everybody gets back where they started from then they swing. Now each section does this in their own way but basically the idea is for the man to grab the lady and the lady grab the man and they go around an imaginary point in between as fast as they can without losing equilibrium—which sometimes they do anyway. In New England this keeps up until the caller says do something else and then two more times. Other places they do the two more first and then quit.

After the introduction (that's what you've just done) comes the figure. There are hundreds of these so let's take one simple one know as DIVE FOR THE OYSTER.

Most old timers will tell you that all you need to do to square dance is to listen to the caller. Here's the call for the figure—you listen and do just what it says:

First couple out to the couple on the right
 And circle four with all your mite
 Now dive for the oyster, Dig for the clam,
 You dive for the sardines, Take a full can.

Simple— isn't it? When couple 1 has finished—OH! Couple 1? They are the couple who can't see the caller without turning around—when they've finished with couple 2, then they do the same thing with 3 & 4. Couple 2 who is the 1st couple that couple 1 (who couldn't see the caller without turning around until they moved) danced with first dances the same thing with 3, 4 & 1 (couple 3 is the ones that couple 1 visited after they finished with couple 2 when THEY were the ones who didn't stay at home). Next 3 and then 4 one after the other but not at the same time does the same thing that 1 & 2 did one after the other but not at the same time. When 1, 2, 3, & 4 couples have dived for the oyster with couples 2, 3, 4; 3, 4, 1; 4, 1, 2; and 1, 2, 3 then the prompter says, "Promenade—u no where and I don't keere," and the noise stops and everybody walks over and sits down 'til the next one.

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Sets in Order Record #2027-2028. 10-inch, plastic, 78 rpm.

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See Saw Breakdown (130)//Old Missouri (134)

When you hear the first side you may recognize the tune under some other title; you may say, "I have the name of it on the tip of my tongue." Frankly we'd appreciate any help in tracking down this tune. The first four bars of the strain are "When the Work's All Done This Fall," but what, oh what, are the last four bars? The musicians seem to have taken four bars here, four bars there, and see sawed between them.

Students of music will be interested to hear Old Missouri, a version of an old Scotch tune which has come down through the centuries under the title, "My Love is but a Lassie Yet." This tune is the accepted one for the English country dance known as Cumberland Square Eight. The same tune appears with its correct title on page 2 of Arkansas Arkie's book.

We do think recording companies should look up something of the background of the tunes they record. In spite of the misnaming, this is a well-played record. AMERICAN SQUARES Book and Record Shop stocks this.

Black Mountain records. 10-inch, vynol, 33 rpm.

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#120. Flop-Eared Mule (130)//Ranger's Hoedown (134)

#121. Devil's Dream (132)//Sugar Foot Rag (132)

We greet a new company! Black Mountain is an association of three well-known square dance personalities, gathered together to make some money out of square dance recordings. We wish them every success, and hope that they can keep up the wonderful standard they have set in some of their new records. The two listed above should be in every patten caller's file. They are wonderfully played, and very inspiring to call to. For the long-winded callers, who don't know when to stop, these records are an absolute essential: each side lasts over 7½ minutes. They are recorded in excellent quality, and the styling is in good musical taste. There is not the slightest trace of jazz, jive, or other objectional crude embellishments which are beginning to show up on some square dance records.

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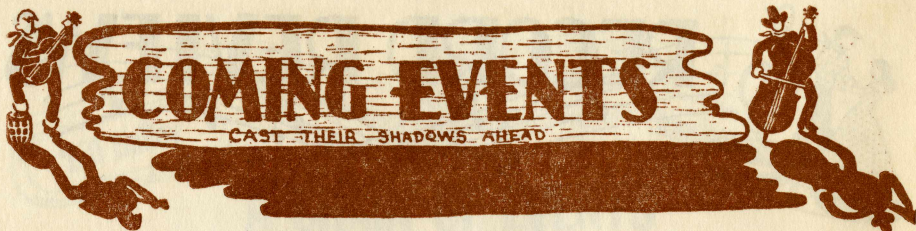
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COMING EVENTS

CAST THEIR SHADOWS AHEAD

- Nov. 4. National Election. VOTE!
- Nov. 7. Chicago, Illinois. Several pre-Festival dances.
- Nov. 7. Beaumont, Texas. Wagon Wheel SD Club anniversary dance, Harvest Club.
- Nov. 7. Seattle, Washington. Central Puget Sound Fall Festival, Civic Auditorium.
- Nov. 7-8. Amarillo, Texas. Nat'l SD and Callers' Contest, sponsored by Amarillo Globe-News as memorial to H. Grady Wilson. Herring Hotel, 2-4; Fair Grounds, Sports Arena, 7-?
- Nov. 8. Chicago, Illinois. 3rd Int'l SD Festival, co-sponsored by Prairie Farmer-WLS, Chicago Park District, Chicago Area Callers' Ass'n. Int'l Amphitheater, 42nd & S. Halstead Sts., all day. Al Brundage, Herb Greggerson, Ed Gilmore, callers.
- Nov. 8. Salem, Oregon. YMCA World Fellowship S & FD, Armory, 8:30-12.
- Nov. 8. Longview, Texas. 5th Annual SD Festival, Do-si-do Club, Kilgore Hwy.
- Nov. 8-9. Corvallis, Oregon. Clinic & Jamboree, sponsored by O.S.C. Promenaders & Women's Phys. Educ. Dept.
- Nov. 9. Red Wing, Minnesota. S. E. Festival.
- Nov. 9 Mountain View, New Jersey. 7th Annual Callers' Jamboree, spon. by Garden State Country Dancers, Fire Dept. Rec. Hall, noon to midnight.
- Nov. 11. Asheville, North Carolina. Folk Dance Festival sponsored by Folk Dance Fed. of N. C., City Aud.
- Nov. 12. Salem, Oregon. Callers' Ass'n. Mtg. and Workshop, West Salem City Hall, 8:30.
- Nov. 14. Davenport, Iowa. Danceland ballroom, 4th and Scott, 8-12. Ed Gilmore, caller.
- Nov. 14. Quebec, Canada. Workshop and Festival directed by Dick Kraus, McGill University.
- Nov. 14-16. Albuquerque, New Mexico. Southwest Folk Festival, Ice Arena.
- Nov. 15. Kansas City, Missouri. 3rd Annual Festival, spon. by Callers' Ass'n of Greater Kansas City, Auditorium.
- Nov. 15. Alva, Oklahoma. Northwest District Festival, Amer. Leg. Hall.
- Nov. 15. Houston, Texas. Houston SD Council Jamboree.
- Nov. 19-22. Toronto, Ontario. Contest for U.S. & Canadian sets, spon. by Royal Agricultural Winter Fair, Coliseum, Exhibition Pk. \$1,100 in prizes!
- Nov. 21-22. Globe, Arizona. Copper Cities 4th Ann. SD Festival, H.S. gym.
- Nov. 22. Arkansas City, Kansas. North Central Oklahoma District Festival, City Auditorium, aft. & eve. Herb Greggerson, caller.
- Nov. 22. Brownsville, Texas. Valley SD Ass'n Dance, Air Base.
- Nov. 22. Port Arthur, Texas. Pt. Arthur SD Council Fall Festival, Million Dollar Pier, 2-5, 8-?
- Nov. 23. San Francisco, California. SD Callers' Ass'n meeting.
- Nov. 23. Mountain View, New Jersey. N. J. SD Callers' & Teachers Ass'n Fall Festival, Rec. Hall, Parish Dr. off Route 23, 2:30-10.
- Nov. 29. Winslow, Arizona. Thanksgiving SD Festival, aft. & eve.
- Nov. 29. Corpus Christi, Texas. South Texas SD Ass'n Festival.
- Nov. 29. Ft. Stockton, Texas. Permian Basin SD Ass'n Dance, airport.
- Nov. 29. Omak, Washington. Northern area council Jamboree.
- Nov. 29. Port Angeles, Washington. N. Olympic area Jamboree, H.S. gym.
- Nov. 29. Spokane, Washington. 4th Annual Reunion of SD Show Boat, Wagon Wheel.
- Nov. 30. Sheboygan, Wisconsin. S.D.A.W. Meeting & Jamboree, spon. by Sheboygan Co. SD Council.
- Dec. 5-6. Dallas, Texas. 3rd Annual Southwestern SD Festival, co-spon. by Dallas Morning News & Fed. Women's Clubs of Dallas, Agriculture Bldg., Texas State Fair Grounds. Bob Osgood, guest.
- Dec. 6. Cheyenne, Oklahoma. Southwest Okla. Dist. Festival, Amer. Leg. Hall, 8 p.m.
- Dec. 13. El Dorado, Arkansas. Youth Center, Red Warrick, caller.

The Roving Editor Visits Chicago Callers

By De Harris

The Chicago Area Callers Association meets at Gage Park Recreation Center on the first and third Sunday of each month. Membership is now well over one hundred callers, and these, plus their partners, add up to quite a few squares at meetings.

September 21st was a typical meeting. Dances taught were Tavern, Run-out-of-Names, Waltz Delight, Silver Bell, Contra Hash, Sicilianella, Split the Ring and Join the Sides, Hello, and Grand Square. I was fascinated with Grand Square, which is done without calls. It deserves to be one of the hit dances of the season among top level groups.

Dances taught at these sessions are detailed or referenced in a program printed by the Chicago Park District Division of Recreation and are prized additions to every caller's notebook. The dance instruction period is from 2 to 5 p.m. and is followed by the refreshment, social and business meeting. Principal order of business at this particular meeting was, of course, the International Square Dance Festival on Nov. 8th at the International Amphitheatre in Chicago. This year it is co-sponsored by the Chicago Area Callers' Association, Chicago Park District and Prairie Farmer—WLS in Chicago. As this affair practically coincides with our release date for the November issue, I will pass over it now and give the details in a later issue. Hope to meet and greet many of you there.

The success square dancing enjoys in the Chicago area is in no small measure due to the excellent cooperation of the Chicago Park District, Division of Recreation, the Callers' Association and the many excellent square dance callers within the Ass'n. who have given so generously of their time in organizational duties, training sessions and promotion work. I'm proud to be a member of this organization.



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THE



RACLE

Where can I get the calls for Red Wing and Wreck of the '97?—Clyde Rock, Dragerton, Utah.

The most common call to the tune of Red Wing is the old favorite Dip and Dive. Ed Durlacher recorded it this way in 1940, and Ed says both he and Al MacLeod (and probably skaten other people) were calling it that way in 1937. It was printed in this form in American Squares v6n2 (Oct. 1950). In late 1945 or early 1946, Bill Swain of Scottsville, N. Y., used the figure Lady Go Half Way Round Again to the tune of Red Wing, and this arrangement was printed in American Squares v6n7 (Mar. 1951).

As to the latter, Paul Pierce says he wanted to write a call to Wabash Cannonball and had it pretty well finished when Jonesy told him about a simple old call he (Jonesy) had been using to the Cannonball tune for some time. Feeling that there was enough confusion in the square dancing world, Paul switched to another railroad tune, and '97 was the result.

Both of these calls may be found in "Singing Calls" by Jonesy, stocked by AMERICAN SQUARES Book and Record Shop at \$1.00. Here is the latter:

WRECK OF OLD '97

(Introduced 1950 by Paul Pierce, Tarzana, Calif.)

Oh the head ladies chain to the right, you turn the gals around

First and 2nd ladies chain, also 3rd and 4th—gents turn girls half around.

You chain 'em on, they're half 'round the ring

Instead of chaining girls home, chain them on to their opposite gent.

The four ladies chain across the set, you turn the gals around

And you chain 'em back and everybody swing

As girls return to their opposite gent, they swing instead of finishing chain.

Oh the side ladies chain to the right, you turn the gals around

And you chain 'em on, they're half around the ring.

This reverses first figure.

The four ladies chain across the set, you turn the gals around

And you chain 'em back and give your own a swing

Now you choo choo 'round the circle and you shovel on the coal

Single-file CCW with both hands on shoulders ahead.

It's Old '97 comin' down the line.

The gents turn back on the outside track, and you pass the gal you know

And you swing the next boys, you're doin' fine.

Allemande left with your hand on the throttle

Ring the bell and roll along the track (Ding, ding)

Meet your honey on the other side, and promenade her home

And you whistle for the crossin' comin' back (Whoo, Whoo).

LATEST NEWS from the Colorado patients: In Colorado Springs, "Dr. Shaw continues to improve . . . He is up and downstairs from noon on, and has been going out-of-doors for several days." And in Denver, Vyts is "doing fine & gaining weight . . . now all of 125½ lbs."

Recently we have had complaints from our membership about newspaper advertising in terminology of Barn Dances and Square Dances. We have gone to "Barn Dances" as advertised and found them to be nothing more than a social round dance in a barn atmosphere. This is most disturbing to a square dancer . . . We are asking your help in this matter.—Mrs. A. S. Boan, Trenton, N. J.

Among the generic terms for the activity we all enjoy are: barn dance, country dance, frolic, grange dance, hoedown and square dance. None of these quite expresses completely the "program of various American (and sometimes other) Folk Dances" which really takes place, but this phrase is too bulky for ordinary usage. Suggestions for finding square dances in strange territory were printed in our issue of June 1952, and beyond these I can suggest only two ideas: (a) relatively few square dances such as we enjoy will advertise in display sections of the ordinary newspaper, as the expense is rarely justified; (b) beware, as you have discovered, of things advertised as "barn dances". There's very little we can do toward guiding or standardizing the wordage of newspaper advertising copy-writers, so unless you know the man-

aging editor I'm afraid you're just out of luck.

Do you happen to know any record with calls in which the figure "Thread the Needle" is called? I would like very much to find such a record.—Joseph Bray, Falls Church, Va.

None of us recalls any such. Do our readers know of a record which uses this figure?

(a) What southwestern university offers a Ph.D. in folk and square dancing?

(b) Why not print tempo and playing time on your record reviews?—Wilma Kuns, Chicago, Ill.

(a) None, so far as I know, anywhere in the U.S. or Canada. The closest thing to it is a degree in folklore, given by several schools, notably Cornell and Indiana. Several people have written theses about square dancing but the degrees were granted under the Dept. of Education, usually in Physical Education.

(b) Good suggestion. We are now doing this.

Is there a recording of Shear the Lamb without calls?—Irby Craig, Corpus Christi, Texas.

Not that we know of.

You asked for It
MAC GREGOR'S
new WALTZ album



We asked our many friends in the square dance field which they thought were the most popular waltzes in our catalogue. From their selections, we re-backed eight and put them in our new

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The Merry Widow Waltz

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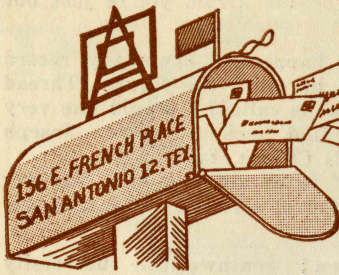
Tennessee Waltz

SINGLE WITHOUT CALL

No. 668—Turkey in the Straw

Yes Sir, That's My Baby

MACGREGOR RECORDS—729 South Western Avenue, Los Angeles, California



LETTERS FROM OUR READERS

Dear Rickey:—

In reference to Don Armstrong's mention of the great lack of circulation among the dancers at most of the groups he visited, I believe I have one reason—at least judging from the groups around here where we have the same problem. Most of the dancers here stay in the same sets all evening for their own protection! There are a lot of people who have no qualms about coming to an open dance and expecting to be TAUGHT to square dance! I don't mean new figures, I mean bare fundamentals. It just isn't right or fair from anyone's viewpoint, caller or dancers. It is a great injustice to make nine-tenths of your people wait while you walk new ones through things everyone should know before coming to an open dance. It is a terrific strain on the caller whose sympathies are naturally pulled in both directions—and last, the brand new people are doing themselves the greatest harm. They will be pushed and pulled through the evening but never know what they've done and chances are turn against square dancing because of such a bad introduction. It's like jumping into ten feet of water in order to learn to swim. And heaven help the poor couples stuck with them all evening! I'm not talking about one-night stands where you expect practically no one to know how to dance, but open public dances where people who have learned to dance come to dance! Seems to me it's a matter of educating the public.

What a pretty healthy looking baby you all have! She is quite a gal for six months—and not knowing your wife, we think she resembles her daddy.

Mrs. Floyd K. Bohart
Louisville, Ky.

There are always two sides to any question, and Magdalen has presented her side very well indeed. Any other comments?—Editor.

Dear Rickey:

You and your magazine reveal a solid, earthy scholarship rare in folk and square dance circles, particularly square dance circles. I'm a sociology prof by profession and I appreciate good earth-bound scholarship, not of course the stuffy academic kind.

One note in your August issue struck a decidedly sour response in me: the emphasis on contests in "Feeling Competitive?" and in the last part of "Canada—from East to West". All I can say now is how could you?

Arthur Katona
Golden, Colorado

Although I may personally agree with Art's reaction to contests, the policy of American Squares is to print the news in square dancing, whether or not the editors like it. We follow this rule in our "Grab Bag" section: it is also true of our news items.—Editor.

Dear Rickey:

Your articles on Square Dance in Our Schools are magnificently written, with the result that I am twice as inspired to really "go into" square dancing at the elementary school (private) where I teach first grade . . . Also please send me a June issue if that is available now. Want to have the clever cover to possibly use it for a "come on" poster or such!

How about a caller exchange—East-West??!

Mrs. G. B. Grinnell
Newington, Conn.

How about Alice's suggestion, callers?—Editor.

Dear Rickey:

So glad to see in the September issue that Olga is now associated with your editorial staff. I think Olga is quite an asset to any magazine.

Paul G. Gieseler
Fort Wayne, Indiana

So do I.—Editor.

Dear Sir:

Just received the August "American Squares". Very nicely done but I was reminded of that famous advice given by Horace Greely many years ago "Young Man Go West". I am afraid that American Squares has "Gone West" and that being the case I am not too much interested in renewing my subscription.

There is one subject you have apparently overlooked and that is Records with Calls. The previous editor devoted one page to a Review of Records with Calls and it was very helpful to the prospective purchasers of such records especially when ordered via mail.

I should think it would be to your interest to continue American Squares with at least some Eastern accent.

A. F. Oberlin
Harrisburg, Pa.

Hope Reader Oberlin has found the September and October issues containing more Eastern information. Remember that the ratio of records published with calls to those without is less than 1 to 3, which is about the proportion in which our reviews have appeared.—Editor.

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And a Letter of Farewell

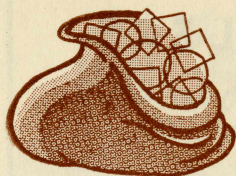
In this issue we introduce a new member of the editorial staff (see page 5) and say good-bye to an old one. J. B. Hurst of Enid, Oklahoma, whose name first appeared on the masthead of American Squares in the issue of May 1949, writes:

"At last I have brought myself to write the letter that I have felt for many months that I should write. I want you to please drop me as an Associate Editor because I simply do not have the time to give the job the attention that it justifies. I have been glad for any part I have played in bringing square dancing to Northwest Oklahoma and to a part of Southern Kansas, but I have another job to do that must be done and I feel that square dancing is well enough established that it will survive. We shall continue to work with the many groups in Oklahoma and I am happy to have been chosen as the official caller for both the State Junior Farm Bureau and Senior Farm Bureau also.

"Square dancing is fun and is going to continue to be fun if we can just keep callers and teachers in line. You, as Editor of one of the best square dancing magazines, are in a position to keep some of this rough stuff off of the square dance floor and I hope you will.

"Again, please know that it has been a pleasure to be associated with American Squares."

The people of his community know how much J. B. Hurst has done for them, and they are particularly aware of his fine and patient work with teen-agers and younger children. We on American Squares shall miss him as an Associate, but we feel sure that he will continue to send us news items from time to time, and look forward to hearing from him in the future.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

WALTZ VALETA

A universally popular dance is Valeta Waltz done as a round or as a mixer. Valeta was composed at the turn of the last century by Arthur Morris, one of the best known dancing masters in England, and music for it was written by Luke Everett. The dance gained great popularity in this country by its inclusion in Henry Ford's "Good Morning". It is interesting, however, that the music as given in Ford's book is the old standard and familiar mid-European waltz tune "Over the Waves".

We suggest that you try Valeta Waltz not only to the recommended records but also to your favorite waltz tune. This, like all correctly constructed pattern waltzes, will dance beautifully to any symmetrical waltz tune—one that has a regularly repeated series of 8 or 16 bar phrases. Good examples are Standard #M595 "Wedding Waltz" or any record in Decca Album No. 665 "Strauss Waltzes." While it is true that folk dances should always be danced to their traditional music, it does not follow that ballroom routines or novelty dances need hold to traditionalism. No such sacred union of music and dance exists in these recreational dance forms.

With a flexibility in choice of records, leaders can select tempi suitable to the ability and preference of their group. Many old and time tested favorites can be revitalized with new music.

—Frank and Olga

WALTZ VALETA

(English Ballroom Waltz)

Formation: Circle of couples, facing counterclockwise.

Starting Position: Inside hands joined, outside foot free.

FIGURE I

Measures

- 1- 2 Two waltz steps forward starting with outside foot.
Change hands, Man takes Woman's right hand in left.
- 3- 4 Two Step-draw steps progressing counterclockwise,
Step sideward with outside foot (cts. 1, 2), draw inside foot up to
outside foot and step on inside foot (ct. 3)
Step sideward with outside foot (ct. 1), draw inside foot up to outside
foot and pause, inside foot free (cts. 2, 3)
- 5- 8 Repeat Measures 1-4 progressing clockwise.
Finish in ballroom dance position.

FIGURE II

- 9-10 **A.** Two waltz steps making one turn, rotating clockwise with partner.
Finish with Man's back to center of circle.
- 11-12 Two Step-draw steps progressing counterclockwise.
- 13-16 **B.** Four waltz steps making two turns, rotating clockwise with partner,
progressing counterclockwise.

—AS MIXER—

FIGURE I

Measures

- 1- 8 Same as above.
- ### FIGURE II
- 9-12 **A.** Same as above.
 - 13-14 **B.** Two waltz steps making one turn, rotating clockwise with partner.
Finish with Man's back to center of circle.
 - 15-16 Two waltz steps, Woman progressing to Man ahead. Woman advances to new partner ahead with two waltz steps, making one right turn under her right and Man's left arm. Man waltzes in place, then joins inside hands with new partner to repeat entire dance.

JESSIE POLKA MIXER

(Introduced 1952 by Charley Polstra, Rockford, Ill.)

All join hands and spread out wide swing that lady by your side
Allemande left and back you come grand right and left your partner's one
Pass by two and three and four promenade with number five hold on
Tight and when you're there you do the dance like in the square
With a heel and a toe you will start the room a-jumping
As the ladies turn back you can hear the bustles bumping
You will dance thru the night as if it were a minute
Your hearts are really in it the Jessie polka dance
Watch that girl ahead and when she comes around
You take her in your arms and swing her round and round
Promenade around you keep her for your partner
Promenade that ring till I start the call again

—Lloyd Frazee, Bassett, Iowa

SIDE BET ROSETTE

(Introduced 1951 by Gale Preitauer, Ventura, Calif.)

First and third balance and swing
Up to the center back to the ring
Forward again pass on through
Split the ring go round just two
And four in line you stand
Forward eight and back you go
Gents step forward with a do-sa-do
Ladies star right in the center of the set
Gents hook left in a little side bet
Pick up your honey as she comes around
And four in line you travel
Stretch right out and make it wide
Ladies duck under to the other side
Turn right around and face the set
Take a ride on the Harlem Rosette
Gents step back and the ladies chain
Home to your man and circle again
Do-ci-do and gents you know
Turn them around on heel and toe
One more change and home you go

(Gale says this is merely a combination of the Side Bet and the Harlem Rosette, and suggests this variation: Ladies do-sa-do, gents star and the ladies hook lefts in side bet, girls pick up men for four-in-line and the men duck under to Rosette. The chain is then eliminated as girls are already on proper side of own partner.)

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.

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SWANEE RIVER

(Introduced 1951 by Bill Muench and Ven Brengle, St. Louis (Mo.) area.)

These two callers worked out the following couple dance while calling at the Evangelical Children's Home in St. Louis County, where they have donated their time and efforts for the past couple of years to teaching square and round dancing to teen-age boys and girls. The dance and information concerning it was sent to us by John Sabin of St. Louis.

Recommended Record: Rainbow #30099 "Swanee River"

Formation: Couples stand in semi-ballroom position, three-quarters open, facing counterclockwise, with man's right side near lady's left side.

Measure

- 1 Starting on outside feet, walk four steps forward
- 2 Back up four steps, still going counterclockwise. (For step #2, couple changes position so man's left side is near lady's right side, the couple not releasing hands while changing.)
- 3 Reverse direction, but not position, still holding hands, walk four steps forward (clockwise).
- 4 Reverse position to the starting position and back up four steps clockwise.
- 5 Partners face each other. Starting on man's left foot (lady's right), man goes forward out from the circle three steps. On fourth count he hops on left and kicks right foot forward. (Lady moves backward and kicks backward.)
- 6 Starting on left foot, man goes back into circle three steps, hops on left while kicking right foot back. (Lady goes forward and kicks right foot forward.)
- 7 With right hips adjacent and holding hands out wide, couple walks around in a tight circle for four counts.
- 8 Lady twirls during four counts. (Man may advance in counterclockwise direction with two-steps.)
- 9-16 Repeat 1-8. Record covers sequence five times.

SIDES DIVIDE

(A Texas figure, probably first introduced in Ft. Worth)

- (1- 4) Head two couples forward and back
- (5- 8) Forward again and swing your opposite
- (9-12) Swing at the sides — swing your
- (13-16) Own in the center and sides divide
- (17-20) Circle four in the middle of the floor
- (21-24) Sides divide and swing a little more
- (25-28) DO SI DO when your back gets home
- (29-32) Sides divide and keep on going
- (33-36) Up the river and around the bend
- (37-40) Sides divide and you're gone again
- (41-44) — — — —
- (45-48) Partner left in the middle and everybody
- (49+) Promenade corner . . . etc.

HELPFUL HINTS

This is a delightful little contrapuntal figure wherein the heads are doing one thing in the center and the sides something else around the outside. There is practically no relation between these except that calls for both pairs are sandwiched into a single run of words and that everyone promenades his corner at the last (49+). Since this is a Texas dance the swings are not long,—no more than once around and enough more so the gent may put the lady on his right and face the center (a two-hand swing works very nicely throughout). Each center couple must have back to the gent's home position before they begin the (Texas type) DO SI DO; otherwise people will be scrambling all over the set trying to find his corner at the last. The DO SI DO is partner left, opposite right, partner left, opposite right and partner left, then go get corner.

—Rickey

SQUARE DANCE -- U. S. A. !

NEW MEXICO MAY BE sparsely populated, but they have plenty of good square dancing and enough fun to satisfy anyone . . . At the District Jamboree last summer held in CARLSBAD, the afternoon session was followed by a fried chicken supper, and after the night dance another meal was served—all for \$1.25 per family! . . . ROSWELL has two very active clubs—Country Cousins and Circle Square. Bill Ramer, a past president of the New Mexico Square Dance Association, keeps a group of five couples learning to dance in his home, with the understanding that when they have finished their lessons they will join one or both clubs . . . All the dancers who have held the office of secretary in the Country Cousins have become parents of sons. Last such couple was the C. O. Holloways . . . At a square dance celebrating the opening of a grocery store in TATUM last summer, a state trooper dropped in, called "Catch All Eight" and departed. Could be symbolic? . . . Evelyn and Red Huggins had to leave Roswell and move to Lovington because of business, but they still get all around the state and seem never to miss a dance anywhere.

In SIOUX FALLS, SOUTH DAKOTA, the Sioux Squares have started to issue a club bulletin. They plan to have a sack lunch at each dance this year, plus coffee served by the three couples acting as hosts for the night. Hosts are selected in alphabetical order . . . Jimmy and Mabel Lindsay of CHAPMAN CAMP, B. C., have moved temporarily. Friends may reach them at 10961 127th St., Edmonton, Alberta . . . The Third Annual Festival in DALLAS, TEXAS, will add a third day to its previous schedule of events, with couple dancing featured on Sunday, Dec. 7 . . . In LAKE LAND, FLORIDA, a highly successful Youth Workshop was held on the campus of Florida Southern College. An excellent contribution on Folk Games and Dances was made by Don Armstrong, who also conducted a fun night and a square dance. Don's notes for the Workshop cover the three important points: (1) Why Square Dancing is Fun, (2) Why Some Young People Don't Like It and (3) How to Get Square Dances Started in Your Area.

First step in the formation of an Indiana Callers Association was taken

last month at a meeting in INDIANAPOLIS when 25 callers from various parts of the state got together, at the invitation of the SOUTH BEND Callers Club, to discuss the matter. A committee composed of Charlie Sanford of Indianapolis, Ray Bauer of Evansville, Walt Dickey of Connersville, Bob Short of Hammond and Bob Taylor of Fort Wayne was chosen to draft a constitution for presentation at the next meeting of the group . . . Our September editorial brought forth the information that in HOUSTON, TEXAS, Bill Lamons, Don Wise, Jerry Wella and Everett Green have done a lot of volunteer work at Ellington Field . . . Patty Corbett, 18-year-old square dance caller of FORT WAYNE, INDIANA, has just recorded a novelty number written by Joe Taylor, leader of the "Indiana Redbirds" band. Tune is called "My Gal's a Square Dance Caller" and is on the London label . . . Country Dance Society of America announces their 1952-1953 season, with dances held every Wednesday and Saturday night at the Metropolitan-Duane Church Hall in NEW YORK CITY.

The Square Dance Association of Montgomery County has set up a comprehensive square dance program in suburban WASHINGTON, D.C., with a dance every Saturday night. Visitors in the area are invited to phone Association secretary Helen Baker at Wisconsin 5274 (after Dec. 1st, call OLiver 2-5274) . . . In NEW YORK, the Westchester (County) SD Ass'n set aside a fund of \$250. to pay callers going out into communities where no regular square dancing existed. Notice was sent to all recreation departments in the county offering this service, and responses were received from YORKTOWN HEIGHTS, NORTH WHITE PLAINS, HASTINGS, WHITE PLAINS and PELHAM. Among the callers handling the program so far have been John Callahan, George Kerr, Slim Sterling and Jim Yoe . . . The South East Regional Festival in AUSTIN, MINNESOTA, last summer was attended by an estimated 900 people. Scheduled and non-scheduled callers called one square each and the regular program was over in time to include 45 minutes of requests—a fine evidence of the courtesy of the callers of southeastern Minnesota.

Book Reviews

With this issue, we resume the popular Book Review feature for which so many readers have been asking. It is our policy to review all books submitted for review, as well as all those upon which critical review is requested. It will be specifically noted in each case where we carry the book in stock. For your convenience, however, we'll be glad to help you get any book you want. Just write to our Book and Record Shop whenever you have a problem.

Day, Mel and Helen, *The Blue Book of Rounds*. Boise, Idaho, The Authors, ©1952. 79p.

This is the finest collection of current Western round dances that we have ever seen. It has almost every dance you are liable to run into—good, bad, and indifferent.

We particularly like the way the collectors offer these dances purely as recreational forms, knowing fully well that they have no folk connotation. There are, by actual count, five American dances which might be termed folk dances because of use over a period of more than one generation. There are twenty of the old-time English ball room series taken from the Sylvester book entitled *Old-Time Dancing*. The balance are recent compositions.

If you want a collection of the dances they are doing currently in the Northern Rocky Mountain area, this is it! The descriptions are cleverly simplified, and with an understanding of the basic terms, one should be able to reconstruct any dance readily. If you want to learn how to do La Petete, Katy's Four-Step, Gayway, Chinese Toddle, and many others which we have never seen in print before, this is the book for you.

Contains descriptions of 70 dances, glossary (p. 4-8). AMERICAN SQUARES Book and Record Shop stocks this at . . . \$2.00 ea., *postpaid*.

Knapp, Roger S., *A Collection of Couple Dances; supplement No. 6* (Oct. 1952). Corpus Christi, Texas, the Author, 1952. 9 numb. 1. Mimeographed.

Another of the regular quarterly supplements which keep this collection always the most complete.

Waudby, George and Marion, *Square Your Sets*. Tucson, Ariz. The Authors, ©1952.

A nice collection of advance square dance material. About one hundred different dances, including such rare ones as Chain Lightning No. 2, Hitched in a Line, Harlem Rosette, Sashay Past Your Corner Pair, and others that are definitely not beginner's material. Quite a lot for the money. AMERICAN SQUARES Book and Record Shop stocks this at . . . \$1.10 ea., *postpaid*.

Leifer, Fred, *The Folk Dance Memorizer*. Brooklyn, N. Y. The Author, ©1951. xiv, 49p., illus.

A handy, little, pocket-size book, containing outline directions for 75 of the popular dances now currently being done in the New York Metropolitan area.

There is no effort to classify them by nationality, the classification being only by difficulty and type of dance; for instance, "Changing Partners Dances," "Simple Dances," "No Partners Required."

These instructions are not written with the idea that anyone can learn a dance from them. The author specifically says that this would be an impossibility, but if you ever knew the dance, the outline sequence should bring it back to your mind.

Outline directions for 75 dances. AMERICAN SQUARES Book and Record Shop stocks this at . . . \$1.10 ea., *postpaid*.

Preitauer, Robert Gale, *Honor the Beginner*. Ventura, Calif., the Author, ©1951. Cover-title, i, 29 numb. 1. Mimeographed.

"Guide for learning and teaching square dancing" as the author does it.

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Product Reviews



This month we salute the Rek-O-Kut RHYTHMASTER.

Your reviewer has been carrying one of these units in the back of his car for a year and a half, using it continuously at least four times a week. It has travelled over 30,000 miles in this time and has been subject to all sorts of banging and rough treatment, yet still looks like new and sounds as good as the day it

was purchased. We feel that we should replace the tubes, but as yet there is no sign that they need replacing.

This is the only machine on the market with a planetary cone arrangement, so that you can get accurate speed adjustment at any speed from 25 to 100 rpm without losing torque. That means there will be no speed variation at any setting. The result is finer tone and happier performance. Also there is much less wear on the motor since it turns always at the same speed.

While the Rhythm Master is a little more expensive than competitive outfits, we must point out that it looks and sounds like it. AMERICAN SQUARES Book and Record Shop has shipped them to Alaska and other far away places, and has never had a complaint. No higher testimonial can be given to any product.

AMERICAN SQUARES Book and Record Shop stocks these units and will be glad to send you further details by mail.

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ABOUT THIS TIME OF THE YEAR we begin to wonder what would be a proper Christmas present for the caller in our family. Records, microphone, tape recorder, a new sound system—just what shall we get him? Well, **AMERICAN SQUARES Book and Record Shop** can solve all your difficulties. We now stock a complete line of microphones and the best in record players and other accessories which the caller cannot do without. There are many small items which make excellent gifts.

FOR THE CALLER who has a tape recorder, we can supply tape. Large spools of plastic tape, \$3.30 for 1200 feet; 600-foot spools, \$1.75 . . . Perhaps you would like to have a neck halter to hold the "mike," freeing his hands for leading the band, or something. Price, \$3.75 . . . Or perhaps a **Lloyd Shaw Round Dance Book**, \$5.00.

We have lots of new records. We carry the entire line of every square dance recording company in the field, as well as folk dances. Do you want one of those hard-to-get records of the **Teddy Bear's Picnic on London Record**? We have it. Or would you like an album of square dance fiddling tunes by **Clayton Mc-Mitchen**? We carry everything that has ever been recorded by any company, coast to coast. Also, we have every important book on square dancing or square dance music. Want a book of fiddle tunes? We have it.

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ALL THE ABOVE MATERIAL should be ordered from **AMERICAN SQUARES Book and Record Shop** at 1159 Broad Street, Newark, 5, New Jersey . . . **AND DON'T FORGET** that a fine gift to tuck in the toe of a stocking is a subscription to **American Squares**. Send your news items and subscriptions to 136 East French Place, San Antonio 12, Texas.