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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. IX—No. 11

JULY, 1954

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AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 9

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DEADLINE...

for the August issue is July 10th!

Read and Remember

This month's editorial violates a couple of policies. We think this is a good thing to do every once in a while just to stay flexible. Ordinarily, we do not publish poetry. Ordinarily, we write our own editorials. But on this page we present a poem written by Jessie MacWilliams of New Jersey, and consider that it is fine editorial material. From now on, the author is entitled to sign herself "O. Jessie MacNash." Any of you who are interested in knowing more about Mrs. MacWilliams will find her capably busy as a staff member of both our Kentucky Dance Institute and our Stokes Forest Summer Dance Institute.

When we all first went to a square dance we thought it was supposed to be fun.

We stuck together closer than an oyster
And got much moister.

We though all you had to do was swing and stomp and run
And begin when the music began, and end when it ended,
But our ways were mended.

Some people who knew how came and danced in our square.
They pushed us here and pulled us there.

They taught us to start exactly four beats after the caller said so
And the difference between do si do (verb) and the noun do sideo.

We learned allemande thar and down the lane and turn back three,
We worked much harder than the Women Voters or the Little Symphony.
We made the Exhibition Set, and we were jolly good.

We could dance right through the latest hash and breaks from Hollywood.

Then they said "It's good politics
Not to be cliques—

You've got to mix!"

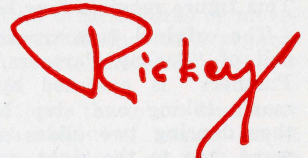
So we went to dance with some people who had just started to come.
Boy, were they dumb!

They couldn't do the triple allemande, and they didn't care!

They thought square dancing was supposed to be fun, and that's why they came there.

And now where are we?

Back in their basement with them, dancing Nelly Gray and Red River Valley.



OUR COVER As temperatures soar, square dancing slows down, understandably enough. Virginia Wallace sums up the hot weather slump in a sketch which is self-explanatory.

Grass Roots and Fancy Cuttings

NOTE: Previous articles of this series have appeared in AMERICAN SQUARES for July, August and October, 1953, and January and March, 1954.

By Lee Owens

THE SASHAYS (Western Square Dance)

The term "sashay" is an American pronunciation of the original French term "chasse," a quadrille movement danced with a series of sideward sliding steps. "Sashay" is generally used throughout the United States to denote such a movement in the informal quadrille, or square dance, while the French pronunciation is usually reserved for use in the formal type of quadrille; however many western "sashay" movements do not employ the distinctive sliding steps to the side. Instead, the Western square dancer usually uses the same step for a sashay figure as he uses in dancing any other figure, and moves forward or backward instead of sideward.

There are four different sashays used in the Western square dance, three of which are purely and peculiarly Western in character, although they are being used quite frequently today in other sections.

Sashay By Your Partners Two or Sashay Partners Halfway 'Round

Both of the above terms or "calls" have the same designation, and are identical to the older terms or calls used in other sections of the country, of "Sashay Partners" or "Chasse Partners" except for the step used in the figure. In the Western version, to the call of either "Sashay by your partners two," or of "Sashay partners halfway 'round," the active dancers exchange places with four walking steps in which the lady passes in front of her partner. This figure requires four beats of music.

The original (grassroots) figure and call of "Sashay Partners," or "Chasse Partners" is executed by the gentleman's taking one step backward and then dancing two slides and one sideward step to the right, while the lady dances two slides and a step-and-close to her left, thereby exchanging places in four counts. The reverse of either of the above figures is "Re-sashay" in the West, and either "Resashay," "Sashay back," or "Chasse back" in other sections. The gentlemen move left and the ladies right.

Re-Sashay And All the Way Around

This typical Western sashay figure is always preceded by the call and figure of "Sashay partners halfway 'round" and incorporates not only the Resashay, but also a variation of the Sashay Partners in which the gentlemen pass in front of the ladies, followed by another resashay danced in the usual manner, as follows:

With partners in exchanged positions after dancing Sashay Partners halfway 'round (gentlemen passing behind the ladies), couples resashay to original positions (gentlemen again pass behind the ladies), after which the couples dance a variation of the Sashay Partners halfway 'round figure in which the gentlemen now pass in front of the ladies, followed by a resashay in the usual manner (gentlemen passing behind the ladies) to original positions and facings. The entire figure, including the preliminary "Sashay partners halfway 'round" movement, requires sixteen beats of music, and is danced smoothly, without pause or breaks.

"See-Saw Your Pretty Little Taw"

In the vocabulary of the Western square dancer, "taw" means the gentleman's partner. Another meaning, in the Southwestern United States, is "wife." If you search through enough dictionaries you will discover that "taw" originally meant "one who vexes, torments, harasses, confuses, or makes miserable." The above is a factual report, and is given only to explain the use and origin of the term "taw," used in this distinctive Southwestern variation of the sashay as follows:

The gentleman completely encircles his partner, dancing first behind her, and then in front of her, in eight walking steps, keeping his back to his partner throughout. Meanwhile, the lady dances two steps forward, pauses for two counts, and then dances two steps backward to place as the gentleman completes his circle. This requires eight beats of music.

This figure is also called "Sashay 'round your pretty baby," or "See-saw your pretty baby." It is usually preceded by a similar figure danced between corners, although "See-saw your pretty little taw" is often danced first in such a combination, or danced without its usual companion figure of "All around your left-hand lady."

"All Around Your Left-Hand Lady"

This figure, often called "Dosee the corners of the hall," "Sashay 'round your corner (or "left-hand") lady," or "Dosee 'round your corner girl," usually precedes and is followed by "See-saw your pretty little taw," and is identical to that figure except that it is danced between corners instead of between partners. The figure is similar to the back-to-back Do-si-do, except that only the gentleman encircles the lady while she dances forward and back in this figure.

The important point to note in all forms of the sashay is that the gentleman always dances behind the lady, never in front on the initial movement of any sashay figure. This is simply a "rule of the road" to prevent the collision and confusion which will certainly result if it is violated.

In the figures of "Sashay partners halfway 'round," and "Re-sashay, go all the way around," there is no set pattern or rule as to how the dancers face or turn as they execute these figures. They may both face center, dance back-to-back, whirl as they pass each other, or indulge in any variation desired. In the figures of "All around your left-hand lady," and "See-saw your pretty little taw," the gentlemen face the outside of the set as they start the figure and keep their backs to the ladies throughout, while the ladies may turn as they move forward and back, as they desire. This is the optimum manner of dancing these figures—they dance, feel, and look better when so danced.

Circle Figures

When it comes to grassroots of the square dance, the circle is the grand daddy of all of them. The first group dances were circles which later developed into line dances and then into quadrilles. Couple dances came later—all from the community circle dance. Most of the figures of the square dance are circle figures: circle two, three, four, five, six or eight, to the right or to the left; all of the various star figures; the different basket figures; the grand right

and left and all of its many variations; the promenades and their variations; any and all figures which follow a circular pattern. Any square dancer will be familiar with all of these figures. However, the timing of them is often complex and, in some cases, paradoxical. Let us consider a few of the highlights:

A circle of eight, once around, requires sixteen beats of music, but a circle of eight halfway around requires seven beats since the eighth beat is used to either stop or reverse the circle. This timing also applies to the promenade.

A circle of four, once around, requires eight beats, and a circle of four halfway around requires four beats, **if the circle is not broken**. Here is one of the paradoxes: if you circle four halfway around and then **break that circle to dance another figure**, the half circle of four will require eight beats, the same as does a circle of four once around since it requires four beats to stop the circle, break it, and "square" the couple formation.

If three couples, from a standing start, form a ring of six in the center of the formation, and circle once around, the movement will require twelve counts; however, if a circle of four "pick up" a third couple and then circles six, the movement will require only eight counts.

When a couple, in a quadrille formation, leads out to either their right or left-hand couple and circles four once around, the timing is eight beats of music; however, if a couple leads across the set and circles four with their opposite couple once around, the required timing is twelve beats of music—the circle starts from a stand-still—it takes four beats to join hands with the opposite couple and get underway. It is well to note that this is the only figure in square dance in which the timing differs when leading out to any other couple in the set—in all other figures or movements, the timing is the same regardless of which couple the leading couple dances it with.

A circle of two, three, or four once around has the identical timing—eight beats of music. A circle of five or six requires twelve beats, except as noted above. A circle of seven or eight, once around, requires sixteen beats of music.

A four-hand star, once around, requires six beats of music—the circumference of the circle is reduced that

(Cont. on page 17)

Oh, There You Are!

The May 1954 issue of AMERICAN SQUARES carried the first half of this two-part article by Bob Merkley, our associate editor from Phoenix, Arizona. It was entitled "Where Are You?" and discussed the general idea of newspaper publicity as an aid to the square dance movement. Here, Bob tells you how to get such publicity and, more important, how to keep on getting it.

By Bob Merkley

We have to back up into the last chapter to get started. It went like this: "The Monday edition of the PHOENIX GAZETTE carries a column . . . as much as a dozen inches . . . First are listed the dances, by days, for the entire week; then the classes, including lesson number, location and the instructor's name. This same column, with each passing day's information pulled out, stays in the paper through Saturday afternoon. By this time it carries only the Saturday night dances. On the following Monday it starts all over again."

Almost Lost

This, remember, has been going on for years, so it must be good. We almost lost it once. It was out of the paper for two days. One of the clubs had cancelled a dance without advising the secretary of the Valley of the Sun Square Dance Association, and somebody drove several miles to go to that dance. They found a dark hall; and what could make you madder than a dark hall when you are all dressed up and miles from home?

So they phoned the editor and gave him a pretty good idea of what they thought was wrong with the world, the association and his paper. Out went the column. The editor informed the association he was leaving it out for a while to see whether it was worth the space. At a club dance the next night the association president told the assembled dancers what had happened. The next day he received a phone call from the editor.

"Please get that (cuss cuss) square dance dope in here so we can use our phones for business. Been trying to get a line for the last two hours so I could call you."

"Fine," the president said. "We'll fix you up as fast as we can. The copy is already written."

"Now just a minute, Bub," the editor said. "There's going to be an under-

standing this time. There will be no cancellations without plenty of notice."

And there began a working agreement that has lasted through many changes of association officers. The clubs send their information in to the secretary of the association; the secretary gets it to the editor.

Interest Is the Answer

But what about the smaller towns and the big cities? We can't see much difference. The bigger the city, the more papers there are to handle the job. Usually they are loaded with tales of crime and scandal. Each tries to beat the others to the dirt. Why? Because they know that dirt stirs up reader interest. They have to use it because they want to stay in business. They print plenty of stories about dull little house parties, too, attended by a dozen semi-socialites who have been super-saturated to keep them from realizing what a sorry time they are having. Why are those twaddle parties written up? Only because the hostess is interested enough to see that the editor hears about it.

Square dancing is not just something you run out and do. It is as much a part of our community as is the YMCA, the Rotary or the Lions. In some cities and towns the square dancers outnumber the members of any of these organizations. Yet they get all the publicity they ask for.

Do not blame the papers if they fail to tell the square dance story. They will do it, if only you square dancers will leave off promenading long enough to gather the news and get it to them.

By the way, a self-addressed, stamped envelope will bring you a clipping of our column, just in case you would like to show it to your own editor. Address Bob Merkley, 20 West Colter, Phoenix, Arizona. Note: You get no bibliography or record catalog with this, either. Mamma, where's the scissors?

A Round We Go

By John Wald

(Well-known leader, teacher, and caller from the Twin Cities Area, Minn.)

In the April 1954 issue of AMERICAN SQUARES, Virginia Anderson discusses the waltz and I agree with everything she says. Virginia has been associated with folk and square dancing a long time and has seen many changes, the greatest and one of the most controversial of which has been the round dance movement. However, I think Virginia is overlooking a point when she wants the folks to forget about the various new waltz routines and concentrate on learning to waltz.

I should also like everyone to learn basic steps and to learn to dance before trying the many routines, but I have found that very few wish to attend dancing school. Thus they learn the hard way by "plowing" through a dance routine—and I do mean plow—getting a little correction here and there as they learn the pattern. At this point some realize they should practice basics or get some basic instruction, and do so. Others are happy to continue as they are and even look pretty good, to the non-critical spectator, as they go through a routine without actually dancing. It is my belief that it is better to have a floor full of folks who are enjoying themselves in the belief they are dancing than to have just a few highly skilled dancers.

Virginia states that "not one out of twenty-five dancers waltz." This is true, but don't tell the dancer he is not waltzing. Let him be happy in his own way.

Most round dancers are square dancers first and we assume they acquire while square dancing a certain amount of rhythm and lightness of foot. The simple circle or couple mixers between sets introduce the possibility of rounds, as without any formal lessons the dancers participate in these mixers and learn to identify two step, schottische and waltz time. Brief instructions and slight coaching by the leader enables the dancers to maneuver fairly well. Such folks are happy and satisfied with this accomplishment but are not interested in attending dancing school.

There are many folks in this same category who are now becoming interested in round dancing, as attested by the attendance at the round dance clinics at the National Convention in Dallas, Texas. To a sensitive dance teacher, and to those who love to dance well, the action out on the floor is not always pleasing, but a lot of people are participating and enjoying themselves. That is all I want as a leader—to help folks enjoy themselves.

Perhaps Virginia's wish for the waltz can be realized by clever teachers using the waltz routine as tools for teaching the waltz. The repetition of step-step-close is found to bring results. But I say let each routine that is taught be a means of teaching our many friends how to dance. Let's not insist that everyone attend dancing school and thus move our friends back to the bridge tables.

Coming Events

- July 5.—**Arlington, Texas.** Jaycee Jamboree, State College, 8 p.m.
- July 10.—**Waller, Texas.** Watermelon Festival.
- July 11.—**Rochester, Minn.** SE Regional Fest.
- July 11.—**McKowanville, N. Y.** Albany Dist. Callers' Ass'n Jamb., McKowan's Grove.
- July 17.—**Sioux City, Iowa.** Centennial SD, Public Schools Stadium. Terry Golden.
- July 17.—**Hyannis, Mass.** 6th Ann. Outdoor SD Fest., H. S. Ath. Bld. 8-12.
- July 17-18.—**Sul du Hot Springs, Wash.** Picnic.
- July 19.—**Taylorville, Ill.** 4th Ann. Co. Fair SD Fest. (7-9), Exhibitions (9-11). Frank Sullivan.
- July 23.—**Buffalo, Minn.** Harvest Festival.
- July 31.—**Bend, Ore.** Jamboree, Bruin Field.
- July 31.—**Corpus Christi, Texas.** So. Texas SDA Dance, Peoples St. T-head.
- Aug. 6.—**Traer, Iowa.** 3rd Annual Festival.
- Aug. 6.—**Klamath Falls, Ore.** 2nd Ann. Jamboree.

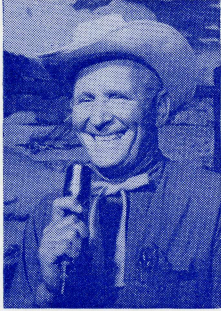
- Aug. 6.—**Seattle.** Sea Fair Dance, Civic Aud.
- Aug. 11.—**Penticton, B. C.** Peach Fest. Jamb.
- Aug. 14.—**Baytown, Texas.** Area Council Roundup.
- Aug. 14-15.—**Enumclaw, Wash.** 4th Ann. FD Fest.
- Aug. 15.—**Banks, Ore.** Ann. SD & Barbecue.

Fall Festivals

- Sept. 11.—**Beaumont, Texas.**
- Sept. 11.—**Little Rock.**
- Sept. 14.—**Baytown, Texas.**
- Oct. 16.—**Austin, Texas.**
- Oct. 23.—**Ft. Worth.**
- Oct. 23.—**Wichita, Kan.**
- Oct. 29-30.—**Laramie, Wyo.**
- Nov. 5.—**Seattle.**
- Nov. 13.—**Oklahoma City.**
- Nov. 13.—**CHICAGO.**
- Dec. 3-4.—**Charleston, S. C.**

Central City Dancers

One of the most unusual square dance shows regularly presented anywhere is that each summer in Central City, Colorado—the ghost town which has become a national tourist attraction.



RAY SMITH
The Central City Square Dancers were originally organized and directed by Dr. Lloyd Shaw of Colorado Springs. Upon his retirement from active teaching, the group was taken over by Ray Smith of Dallas and their outstanding performances during the ten-week summer season have introduced many newcomers to the joyous beauty of square dancing.

Square and Round

The Dancers appear for thirty minutes before and after each show given at the Central City Opera House, which has a schedule of nightly performances and three matinees each week. Round

dances and squares alternate in the exhibition, with each dance about three minutes long. For the most part, the rounds used are those which were current in the old Central City gold mining days, such as Black Hawk Waltz, Three-Step, Merry Widow Waltz, Varsouvienne and free-style schottisches and polkas. According to Ray, each show is slightly different, as the dancers have no set routine to follow. They simply dance to his calls, and this keeps the show spontaneous and exuberant.

State-wide Competition

The dancers are on regular salary and are chosen by state-wide competition from dancers of high school and college age. Ray does not even meet them until he arrives in Central City on June 20th. For a week he and the five couples of the exhibition group rehearse constantly: then settle down to the ten-week season and one rehearsal a week.

The dancers appear in an old livery stable just across the street from the historic old Teller House hostelry, and no admission is charged. Sometimes members of the audience participate, and the entire feeling of the show is friendly, relaxed and happy—square dancing at its best.

Musicians' Workshop

A noteworthy aspect of the recent National Convention in Dallas was the musicians' session, conducted jointly by Joe Lewis of Dallas and Pancho Baird of Santa Fe, New Mexico. This type of clinic is an innovation for large festivals and created much interest.

Joe Lewis, himself a musician as well as a caller, spoke on the caller's viewpoint and discussed various methods a caller may use to make the band understand exactly what is desired. Both Pancho Baird and Joe have perhaps an advantage over most callers in their ability to understand the problems of the musician—Pancho has his own band and plays guitar regularly in addition to his calling.

Pancho pointed out the many ways in which musicians may assist the caller. Stress was placed on the importance of both the caller and the music in the

creation of a good square dance call, and their mutual understanding and cooperation is essential for a successful dance. Subjects included phrasing of music; emphasis of beat and the preference for a subdued melody; loudness of music; loudness of caller; various types of music under the heading of "square dance music"; preference of musical instruments in the square dance band and differences in music for singing and patter calls.

An interesting discussion resulted when Pancho played his tape recording collection of fiddlers from various parts of the country, pointing out the different styles of each.

Those attending the clinic were agreed as to its value, and the necessity of developing greater understanding and cooperation—in short, harmony—between caller and musician.

Thread the Needle

Although our previous columns dealing with costuming have been written by very capable ladies, this month we turn our "Thread the Needle" feature over to a masculine roar of protest. AMERICAN SQUARES tries always to present all sides of a question, without itself necessarily taking a stand for or against the controversial subject. Following the excellent instructions previously printed on these pages for making pantalettes, as designed by Nancy DeMarco, we now bring you Collette's Regrets on Pantalettes, penned by Fred Collette of Atlanta.

The following poem by Doris Saltus which I just read in the *New England Caller* brought me to my feet with a rebel yell of approval:

"Square Dance Scuttlebut"

"Milady's wearing pantalettes
And undercover run the bets
How long this fashion will hold on
And who will next this garment don.
"The question is: Now what's the reason?
Longies are quite out of season.
All dancers (male) are wildly betting
How come this style of pantaletting?
"There are two reasons, good or bad,
Why pantalettes might be the fad,
And if these reasons are like this ()
Perhaps such coverings aren't amiss.
"But if it's so they are delightful
Why go all-out to make them frightful?
Opinion (male) is this: It's sinning
To conceal good under-pinning!
"The masculine mind has this thought cooking:
With pantalettes it's not worth looking!
So, ladies, don't give a wrong impression
For modesty may suggest confession.
"(Author's note: The above was the ultimate result of an extensive poll.)"

DORIS C. SALTUS

Why do girls wear pantalettes? I've often wondered. It isn't exactly because of modesty, since many who wear them under limp cotton dresses use no petticoats and manage by furious twirls to show the pantalettes up to the waist as much of the time as possible. It isn't for beauty, because they make even pretty legs an ugly sight in the opinion of the average man (or woman) and create a picture that violates basic principles of art with regard to line, composition, etc.

It isn't authentic of anything but "tackiness"—it seems that during the period when unfortunately they were in style they were worn (partly for warmth when heating facilities were poor—not exactly desirable for active square dancers) beneath billowing skirts and several petticoats and it was considered unlady-like to make a brazen display of them. There are many confused notions about authenticity — especially about what actually is authentic — but there is a

tendency among normal Americans to abandon certain uncomfortable and impractical customs, etc., of other generations and to enjoy the contemporary improvements and comforts—to include in our lives only the traditional features which can be used to advantage.

I've yet to find a man who likes pantalettes—and I've heard many men (and women, too) express themselves on how they hate the things on so many occasions (whenever such breeches have been paraded) that there seems to be an obligation to have their views published. Each time they have been featured in another article or advertisement our consternation has increased. These drawers, which evidently are such a burden to prepare and to wear, are not cute or coy—they are anything but glamorous.

So, girls, don't be deceived by such articles, telling how to make the things, etc.—as though you just won't be accepted if you don't wear them. Girls just entering the square dance picture should be helped rather than led astray (on costuming). This cannot be accurately called "the style" since it has never been endorsed by many dancers (and leaders) who have been costuming most attractively for many years. But even if it were, a girl should have enough integrity to refrain from being put to so much trouble to wear something so completely unbecoming. She owes it to herself and to those who see her to "look her best."

My suggestion for a much better appearance is to use plenty of nylon-ruffled petticoats with the bottom one narrow enough to hold the view on twirls to about knee-height, but still with enough freedom to allow comfortable movement. Or if circular petticoats entirely are desired then let the lady wear flattering tights of a matching tint, provided she's sure the "gams" are easy on the eyes.

To sum up, costumes should do something for those who wear them—not against them.

ONE MAN'S OPINION

By Don Armstrong

In recent travels I have participated frequently in discussions about that phase of program planning which seems to be a perennial problem—the program for the open dance where all abilities of dancing are represented. I want to make it clear right now that I do not have any magic formula for this situation. For what it is worth, here are two ideas that are being tried with some success and may prove helpful in your area.

The Home Folks

First let's look at an area which does not have a tourist trade, usually a section with not too much club activity. In the Northeast, I found an open Saturday night dance where the program was arranged as follows: From 8 to 8:30 the caller conducted an instruction session on fundamentals. From 8:30 to 9:15 he called simple dances, including two tips of three squares each with a mixer in between. From 9:15 to 11:30 the program alternated between squares (three to a tip) and rounds (three to each square intermission).

During the first hour here the caller walked through the first square, talked through the second square and chose a reasonably easy figure that all could dance for the last square in each tip. During the last hour the calling was straight, with little or no walk through, and only brief talk through. From 9:15 on, the rounds were done by stating the name of the first and third ones, with cueing at the beginning if it appeared necessary. The middle round was walked but not thoroughly taught.

I was further impressed by the fact that he always used a second crowd mixer during the last two-thirds of the program, and always arranged his mixers so that dancers squared at least once with new partners. I have heard of other applications of this type of program and all seemed to be working well.

The Tourist Trade

Now let's consider a program in a tourist area such as ours here in Florida—specifically the one I use at my "Danceland" in Largo.

Primarily I depend on a form of class development of squares and rounds aimed at local residents and long-staying tourists. This feeds the Saturday night open dance and aids in general develop-

ment of the activity locally. I then use the two-night system as follows:

The open dance on Saturday is conducted on the assumption that the dancers know the fundamentals (allemandes, grand right and left, do sa do, sashay, chain, right and left through, star, grand chain etc.). The program consists of a minimum of fifteen squares (three to a tip), twelve rounds (divided between square tips) and always at least one mixer, and usually one contra.

In each tip, the first square is walked through, the second briefly talked through and the last a favorite danceable by all. I present one round each night in teaching form, cue the others where it appears necessary, and always use those rounds which can be done by the average dancer. In general, the program stresses fun, hospitality and making new friends.

This dance is in turn supported by its partner-program — the Thursday night "newcomers" dance. This dance is on the beginners' level, stressing when possible the favorites which appear on the Saturday programs.

The Thursday program starts with thirty to forty-five minutes of fundamental instructions, progressively presented and interspersed with dancing, followed by an easy-going evening of squares with the first and second of each tip walked through, the third very briefly outlined. I always use some mixer, either circle or from squares, at least every other tip. Rounds of the simplest variety—Manitou, Oxford Minuet etc.—are used about four times during the evening and many of these are repeated from week to week.

I anticipated, intended to have, and got a fairly rapid turnover on this Thursday program, as many quickly find themselves competent to enjoy the Saturday night dances. But this additional co-program on Thursdays reached many folks who had not been in the area long enough to join classes, many who were reluctant to join a class without first "getting their feet wet" and many who had previously danced up home and wanted a little refresher before starting in a strange area. This twin-program has worked well in our section and may be of value to those living in other tourist towns.



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Square Dances called by Lloyd Shaw

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and His Royal Canadians

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With Calls by Manny

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*Calls and Music by ED GILMORE
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Selections Include: OLD FASHIONED DANCE—I Want a Girl (Just Like The Girl That Married Dear Old Dad) • Between Those Ladies

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QUADRILLES

*Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS*

Selections Include: GRAND SQUARE QUADRILLE—Bye Bye Baby • PIONEER QUADRILLE—Swanee River

DU 934 \$1.00 • 1-227 95c

CONTRA DANCES

*Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS*

Selections Include: Hay-Maker's Jig (Fisher's Hornpipe) • Canadian Breakdown (The Girl I Left Behind Me)

DU 935 \$1.00 • 1-228 95c

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RECORD REVIEWS

Old Timer records. 10-inch, plastic, 78 rpm.

Price, \$1.05

#8089. Jolly is the Miller. **With calls by Bill Castner**//Instrumental (Play Party Game) 3:26
This is a superb recording of one of the old American folk dances, which will certainly become a favorite with all teachers of children's groups. Adults will also find it great fun, as it makes a wonderful party mixer. Called by Bill Castner in his usual excellent style.

#8093. Country Gentleman 2:44//Changing Partners 2:47.

Country Gentleman is an excellent and lively recording of the country two-step, a new California round dance written by Jack Sankey of San Francisco. It is backed up by a rather mediocre recording of a currently popular juke box hit, to which there will probably be a round dance written any day.

Black Mountain records. 10-inch, plastic, 78 rpm.

Price, \$1.05

#145. I Get the Blues When It Rains (130) 3:00//Don't Let the Stars Get in Your Eyes (130) 3:02.

Two instrumentals of new singing call dances. Stars is an original dance by ever-popular Red Warrick of Kilgore, Texas; Blues side is by Andy Andrus of Houston.

#146. Y'All Come (130) 2:59//Red River Valley (132) 3:31.

Instrumental recordings which are not particularly unusual in any respect. A good journeyman's job of playing.

#147. Texarkana Star (130) 3:02//Yucaipi Roll-Away (130) 3:07. **With calls by Jim Brower.**

A very busy call of a pair of very busy dances. The calling is a little strange, as we have here a top-grade Texas caller calling California style dances in California style. This Texan uses the California "do paso," probably as a concession to the recording company. This is typical high-level calling: if you get lost at any time, go to "allemande thar" and wait awhile, for the caller will soon be with you.

Western Jubilee records. 10-inch, plastic, 78 rpm.

Price, \$1.05

#814. Deep in the Heart of Texas (132) 4:25//Zacaticas March (130) 4:00.

Instrumental recordings. Zacaticas March recommended for grand march. Deep in the Heart of Texas is a very fine record, and the call was created by Tom Mullen of Houston.

#815. By the Sea (132) 3:35//Down On the Farm (140) 3:30.

Instrumental sides of two original creations by Mike Michele. Both are adequate.

#523. By the Sea//Instrumental. **Called side by Mike Michele.**

#524. Down On the Farm//Instrumental. **Called side by Mike Michele.**

#525. By the Sea//Down on the Farm. **With calls by Mike Michele.**

#551. Old Fashioned Girl (132) 3:30//Red River Valley (132) 3:30. **With calls by Milt Paisant.**

Here is an unusual style of calling reminiscent of the revival meeting, complete with exhortations by the caller and responses from the flock. This record is very well done, though we are not entirely sure how to take it. Purists and folklorists may greatly resent the style of calling; others may consider it a terrific record. De gustibus non disputandum.

#555. Deep in the Heart of Texas//Instrumental. **Called side by Tom Mullen.**

An excellent job of calling by the originator of the dance.

Windsor records. 10-inch, plastic, 78 rpm.

Price, \$1.45

#7132. Down Home Rag (132) 3:52//Possum Up a Gum Stomp (128) 4:03.

#7133. Hoecakes (130) 3:57//Twinkle Little Star (126) 4:07.

Two welcome additions to the Windsor Professional Series.

Windsor records. 10-inch, vinylite, 33 rpm.

Price, \$1.75

#3132. Down Home Rag//Possum Up a Gum Stomp.

#3133. Hoecakes//Twinkle Little Star.

Same as 7132 and 7133 except the time of the records is almost seven minutes a side.

We're the gang that sang
"HEART OF MY HEART"



IT'S GOOD FER WHAT AILS YOU, this toe-tickling new singing square dance, 'cause it fairly bubbles over with charm, rhythm and good dancing. BILL SHYMKUS of Chicago whomped up the dance, ROBBY ROBERTSON of Seattle calls it, and THE SUNDOWNERS BAND of Los Angeles plays the music. How's that for getting around the country?

Flip this record over and get another full dose of fun by dancing to . . .

"The Belle of San Antone"

BOB HALL of Glendale cooked up a fast moving routine that ROBBY ROBERTSON calls to perfection. You'll like BOTH of these new squares and that's for sure! Full instruction for both dances included, of course.

No. 7434 in 78 r.p.m.

No. 4434 in 45 r.p.m.

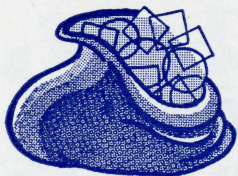
If *you callers* don't like the instrumental versions of these two dances, then there's something wrong with your appetite. "HEART OF MY HEART" features a couple of choruses with the "Goofus Horn" and you'll love it! Ask your dealer for No. 7134 and you're in business.



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SEVEN STEPS

Seven Steps appears in most of the Germanic areas as part of their folk culture. In rural America, it is very often found under the name "Cowboy Seven Steps."
—Frank and Olga

Record: Folk Dancer #1048 "Seven Steps."

Formation: Circle of couples facing counterclockwise. Start with inside hands joined, outside foot free.

Measure

- 1- 2 SEVEN RUNNING STEPS FORWARD starting with outside foot.
- 3- 4 SEVEN RUNNING STEPS BACKWARD starting with inside foot.

FIGURE I

FIGURE II

- 5 SCHOTTISCHE STEP or THREE RUNNING STEPS, starting with outside foot, moving AWAY FROM PARTNER.
- 6 SCHOTTISCHE STEP or THREE RUNNING STEPS, starting with inside foot, RETURNING TO PARTNER.
- 7- 8 FOUR STEP-HOP STEPS TURNING CLOCKWISE with partner in shoulder-waist position. If running steps are used throughout in the dance then join both hands with partner and swing once around to place with eight running steps or four skips.
- 9-12 Repeat 5-8.

—AS MIXER— FIGURE I

- 1- 4 Same as above

FIGURE II

- 5- 8 Same as above
- 9 SCHOTTISCHE STEP or THREE RUNNING STEPS, starting with outside foot and moving AWAY from partner, man advancing to woman ahead.
- 10 SCHOTTISCHE STEP or THREE RUNNING STEPS, starting with inside foot, TOWARD NEW PARTNER.
- 11-12 Same as above, WITH NEW PARTNER.

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BEGINNER'S EXCURSION

(Introduced 1954 by Len Janka, London, England)

Head couples bow and swing a few
Side two couples go right and left thru
Head two forward and back you go
Forward again and do si do

Back to back with opposite lady
Same two couples go right and left thru
Turn your lady face the town
All four couples turn back to back
Separate on the outside track
Gonna meet your honey turn right back
For a grand chain

After meeting partner with right hand
and turning halfway round everyone is
home in original position and starts to
grand right and left in the normal di-
rection.

Yes sree we're gone again
Just tap your heel save your toe
Meet her again do a do si do
Go all the way round go 1½
To the right hand lady with a left arm
round

And face the center in her position

Get 1 with lady 2 is in position 4;
others are similarly positioned. From here
the same two gents in the side positions
start again.

CHORUS JIG — contra

1-3-5, etc., active

Down the outside of the set
Down the outside then come back
Come back up the outside —

— — — —
Down the inside two by two
Down the inside then come back
Same way back come up the inside
— — — — Cast off and

Turn contra corners

— — — —
— — — —
— — — —

Active couple turn each other with right hand just over halfway around. Active gent give left hand to inactive lady below and turn once around while active lady gives left hand similarly to inactive gent above. Active couple turn each other with the right hand $\frac{3}{4}$ around. Active gent turn inactive lady above with left hand once around while active lady turns similarly with the inactive gent below.

Balance your partner left and right
Swing your partner good and tight

— — — —
— — — — Active couples . . .

SIDE BY SIDE

(Introduced 1953 by Frank Tyrrel, Castro Valley, Calif.)

One and three you bow and swing
Up to the middle and back to the ring
Cross trail thru and around just two

Heads pass thru each other, head ladies turn left and gents turn right around outside the set.

Hook on the ends and don't be late

Gent 1 is attached to gent 2, etc.

Join your hands and circle eight

*Ladies to the center and back with you
Pass thru and around just one

Ladies 2 and 3 are together; so are ladies 1 and 4. These pairs of ladies move while gents stand still like light-houses.

Down the center and have some fun

Pass thru and around just one

Ladies star right in the center of the set

Gents step in behind your mate

A right hand up and star all eight

Back with the left and don't you blunder

Gents reach back with a right arm under

Pull her thru to a wrong way thar

Back up boys in a left hand star

Throw in the clutch just don't stand

Meet your lady with a right and left grand

*Instead of the ladies going forward at this point it may be the gents.

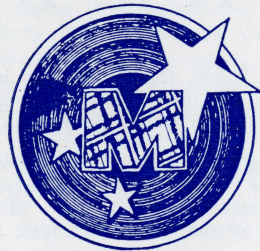
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A Magazine of Round and Square Dancing
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board
Bye Bye Blues

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A M E R I C A N A

BUNNY HOP

Today, the Bunny Hop is the teenager's choice. It has gained vast popularity and although it was commercially sponsored, originating in Hollywood, it is rapidly achieving folk dance status.

—Frank and Olga

Record: Capitol #2251 "Bunny Hop."

Formation: "Conga" lines anywhere around the room: couples with girl in front of partner, or groups with and without partners, in a single file. Start with hands on waist ahead, right foot free.

Measure

- 1 POINT RIGHT TOE out to right side (count 1), REPLACE, touching right toe next to left foot (count "and"); POINT RIGHT TOE out to right side again (count 2), REPLACE and STEP ON RIGHT foot (count "and").
- 2 Repeat 1 with left foot.
- 3 JUMP FORWARD ON BOTH FEET keeping close together (count 1 and); JUMP BACKWARD ON BOTH FEET (count 2 and).
- 4 JUMP FORWARD THREE TIMES (count 1 and 2) and PAUSE (count "and").

We Read It In . . .

BOW AND SWING (Florida). "To me the real high level dancer is one who dances rhythmically, with the music; who can follow any combination of standard figures the caller calls; and who is always willing to help the beginners. Oh yes, he or she is smiling and friendly."—Harold Emery.

SASHAY (Vermont). "I've seen what they call square dancing in the South and Southeast and think our types are much more enjoyable and better for getting groups active and interested."—Hortense Quimby.

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Lloyd Shaw

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CALIFORNIA SCHOTTISCHE

Record: Imperial 1046; Capitol CAS-4018.

Position: Varsouvianna, facing LOD. Footwork same for M and W.

Measure

- 1-2 POINT LEFT: FRONT, —, SIDE, —; STEP BEHIND, SIDE, FORWARD, —. Start with weight on R. ft.: Point L toe fwd, hold, point L toe to L side, hold; quickly step L across behind R, step to side on R, step L slightly fwd and across R, hold.
 - 3-4 POINT RIGHT: FRONT, —, SIDE, —; STEP BEHIND, SIDE, FORWARD, —. Repeat measures 1-2, reversing footwork.
 - 5-8 Repeat measures 1-4.
 - 9-10 WALK FORWARD: LEFT, —, RIGHT, —; TURN, 2, 3, HOLD. 2 slow walking steps fwd in LOD (L, R, 2 cts each); keeping hand holds, step quickly L, R, L, turning individually 1/2 R to face RLOD (W is still nearest wall), hold on ct. 4.
 - 11-12 WALK BACK: RIGHT, —, LEFT, —; TURN BACK, 2, 3, HOLD. 2 slow steps bwd (moving in LOD) L, R, 2 cts each step; keeping hand holds step quickly R, L, R, turning individually 1/2 L to face LOD again, hold on ct. 4.
 - 13-16 Repeat measures 9-12.
- Round Dance Teachers' Ass'n of So. Calif.
Dance of the Month for July 1954.

We Read It In . . .

HOOSIER SQUARE DANCER (Indiana). "No caller is better than his dancers and vice-versa. We are absolutely dependent upon each other—not only in this dancing business but in anything that we might undertake."—Carl Geels.

FOLK FEDERATION SERVICE BULLETIN (New Hampshire). "Folk dancing and folk music is a common denominator of right thinking and doing that appeals to young and old."—Gene Gowing.

GRASSROOTS—from page 5

much from a circle four formation. It requires four beats of music for four dancers to star halfway around, whether they reverse or not. This timing is valid only if the star is danced at arm's length, the timing is identical to that of a circle four. In both cases, the circumference is the same.

An eight-hand star, once around, requires twelve beats of music to execute, as does a double-extended star, such as is used in the "Texas Star" dance, in which four dancers form a star with their partners on their outside arms. Such star figures, halfway around, require eight beats of music. No additional beats are required to reverse a single eight-hand star, but at least four are required to reverse a double-extended star, according to the figure used.

The traditional manner of forming a four-hand star is the hands joined at shoulder height, with the two gentlemen, when danced by two couples, joining their hands above those of the ladies. There are several good reasons for this particular technique: (1) the easiest and most natural position for the joined hands is at shoulder height, and (2) any other hand position will not only spread the formation out too wide, but will result in a lop-sided, unwieldy, and awkward figure; (3) the gentlemen, when dancing with ladies, join their hands over those of the ladies because they lead the figure and initiate the star and therefore take the upper, or control position; (4) another reason for the gentlemen joining their hands above those of the ladies is that they, the gentlemen, are usually taller and have longer arms than the ladies; and (5) there must be some rule as to who joins hands with whom, and at which position each pair of hands shall be joined—only two hands may be joined together—to form the "hub" of the star.

It is a physical impossibility to join more than two pairs of hands—a four-hand formation—in a star figure; however, there are many eight-hand star figures in the square dance. This situation is easily handled by using the so-called "Kentucky Star" (designed for use with any number of dancers) in such figures by each dancer grasping the wrist of the person ahead of him in the formation. In the Kentucky Star, the arms are held at the same angle as in a four-hand star, and wrists are grasped at shoulder height. Any number of

dancers can form a star which has a perfect hub without crowding or "reaching" by using this wrist-hold, which is unnecessary in a four-hand star.

The Western square dance has one rule which does not apply in other sections of the country: any call for a circle or ring formation implies a "circle left" movement unless otherwise explicitly stated in the call or directions. Practically every circle movement in the Western dance is clockwise, to the left; they are often reversed to a counter-clockwise movement, but start as a clockwise movement.

All promenades are always counter-clockwise, to the right; however, the figure is sometimes reversed after being initiated in the traditional direction.

The correct hand position for the promenade is that which is used in the particular locality you are dancing in—there are several styles of the promenade, each is correct when it conforms to the local custom and practice.

Although the Grand Right and Left is often reversed from the direction in which it was initiated, it always starts with the gentlemen moving counter-clockwise while the ladies move clockwise—otherwise, it is not a Grand Right and Left, it is something else which requires a different designating term. If this rule were not strictly observed (this applies equally to the promenade), the caller would have to indicate explicitly in his call which direction the figure was to move every time it was used.

Any "laws" cited in this series of articles are natural laws, and are not man-made statutes. The "rules" cited are not arbitrary ones, but were developed and prescribed by the dancers themselves for the sole purpose of preventing complications, confusion, and ambiguity in the square dance—none of them ignore or violate the over-all concept and precept of "doing what comes naturally"—the best rule any dancer can follow and use in any figure or movement. These laws, rules, and techniques tend to simplify and clarify the square dance—that is the reason for their existence and observance.

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LETTERS

FROM

OUR READERS

Our Boys Overseas

Dear Rickey,

I am sending a check to renew subscription for AMERICAN SQUARES for my son, Cpl. John F. Fuda, who is serving with the Army in Baumholder, Germany. I am saving all the copies for him till he gets home early next year.

Jack is a member of the New Jersey Teachers and Callers Association and is happiest when he is either dancing or calling square dances. Thought you might be interested to know that he is calling at the Officers' Club every Tuesday evening in Baumholder and has called on numerous occasions for the non-commissioned officers too since he has been in Germany. And incidentally, I'm getting to be quite a fan of yours too

—Mrs. J. F. Fuda, Roselle, N.J.

Cleveland Callers

Dear Rickey:

In the December 1953 issue of AMERICAN SQUARES, your Roving Editor discussed dancing in the Cleveland area and stated that an association was needed to promote square dancing here. We wish to report that the C.A.C.A. (Cleveland Area Callers Association) has been formed, a constitution written and adopted, with the purpose in mind to promote square dancing, train callers and dancers and encourage musicians to play the music for these dances. Each caller in the association has done his share in promotional work, and some real progress has been made in the last six months.

The callers' wives are paying and voting members and they are our best and severest critics . . . There is a meeting every month and during June, July and August they are held outdoors in a pavilion in the Metropolitan Parks, starting with a pot luck supper or picnic, a short meeting and dancing with outsiders being welcome to join in the dancing. . . Already there is less tension and a great deal more understanding among callers who until a few months ago had never met. We find that the other caller is a very nice person who has also been doing a good deal of promotional work but that collectively things can be accomplished where singly it would be impossible.

—Harold Neitzel, Cleveland, Ohio.

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Vermont Festival

Dear Mr. Holden:

This is a small matter, but we note in the June issue of AMERICAN SQUARES an item about Vermont's fifth annual Vermont Country Dance Festival with 4000 in attendance and 12000 participating in the grand march. Your facts are not quite accurate—there were 7000 in attendance and at the afternoon session, 1164 children demonstrated in special dances alone, and there were a great many more at the afternoon festival, probably 3500 youngsters in all. The evening session was equally well attended.

—Mrs. A. O. Brungardt,
Montpelier, Vt.

- We apologize for our statistical inaccuracy and commend Vermont even further for its fine festival.

More on Festivals

Dear Rickey,

We attended the Ohio Folk Festival in April and thought you might be interested in one man's comments on it . . . There were three sessions on Saturday, the morning and afternoon sessions being given to workshops in nationality dances, rounds, and calling and teaching techniques. As best I could tell the afternoon session was a complete repeat of the morning session! Same dances just repeated!

We sat in awhile in the caller's workshop. As usual there were a lot of conflicting ideas batted around by the members. Then the group leader summed up the following principles as a matter of dogma: 1. "Never, never try to teach a new figure by explanation by the caller from the microphone." Always demonstrate. 2. Never teach any swing except the buzz-step done in the regular modified dance position. No other steps or holds are authentic. 3. Teach the swing,

dos a dos, ladies chain, right and left thru, allemande left, grand right and left etc. Leave the new stuff (Western) out. It's not authentic: you don't need it; why teach it? 4. Make sure when you teach something that you find it in print so you'll know it's right.

I would willingly have discussed these points much further but my wife doesn't like arguments so we left.

The Saturday evening program was well balanced and presented a number of very good callers. The P.A. system was poor, so only the clearest callers were understood. Some who probably do very well with a good system were at a disadvantage. Notable among the very young callers was Dick Lukens, with excellent clarity, timing and rhythm. In all, an enjoyable time.

—John Bates, Painesville, Ohio.

Book and Record Service

Dear Mr. Kaltman:

Thank you for your extremely quick work in sending me my order of books and records. They all arrived in excellent condition. I was very pleasantly surprised to receive the box within six days of mailing my order. May I congratulate you on your quick work!

—Richard S. Sanders,
Wytheville, Va.

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THE



RACLE

Seven Step?

What is a seven step? — Claude Joyce, Flin Flon, Man., Canada.

● The first answer which comes to mind is the "seven" part of the "sevens and threes," so common in Irish dancing. Best written description of this we know appears in Burchenal's "National Dances of Ireland," as follows:

SEVENS AND THREES

"'Seven' is danced both as a separate movement in itself and combined with two 'threes' as a part of the Side Step. In fitting it to the music two consecutive measures of music are counted, thus: 'One, Two, Three, Four, Five, Six, Seven.' The step is as follows:

"(Meas. 1-2.) Move sideward to the right with the following step: with a little jump (raising both feet off the ground) and on the toes with the right foot in front of the left so that the right heel is over the left toe (one), move the right foot a short step to the right (two), bring the left toe to the right heel (three), move the right foot a short step to the right (four), bring the left toe to the right heel (five), move the right foot a short step to the right (six), bring the left toe to the right heel, finishing with the weight on the left foot, and the right foot lifted slightly off the ground (seven). This completes one 'Seven.' It is repeated to the left in the same manner, reversing the above movements."

A second answer on the seven step is that it might refer to the dance description in this issue on page 14.

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On page 20 in "The Square Dance Caller" the call goes

All around your left hand lady
— — See saw your
Pretty little taw

which allows only 12 beats. Is this crowding the dancer a bit?

All around your left hand lady
Oh boy what a baby
See saw your pretty little taw
Prettiest girl you ever saw

allows 16 beats. Is not the latter technically correct?—Hal Biggers, Houston.

● No, the first call is not crowded: most Western dancers take 12 beats for going around corner and around partners. Try dancing it. The second set of words is Eastern timing and was created by Ed Durlacher about 1948 as a "patter" half of Woodhull's very famous singing call, "My Pretty Girl." The Eastern "do si do your corner, do si do your partner," properly takes 16-beats.

READ

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Another Log Cabin

In the March issue (p. 21) of AMERICAN SQUARES you had an inquiry about a square to "Little Old Log Cabin in the Lane." I am a proponent of Hill Country, New York, squares and this version is probably as old as the tune:

LITTLE OLD LOG CABIN IN THE LANE (New York State version)

First couple promenade around the inside and face out

And the two side couples fall in behind
Oh you sashay to the right now sashay to the left

All march around to the cabin in the lane
Couples separate and march in single file, ladies right and gents left, to foot of set where gents file around ladies' line back to head position. The lines have, then, changed places. Everyone now face partners.

Now it's all forward and back, forward again and pass right thru

To that little old log cabin in the lane
Now it's all forward again and it's swing your honey to place

All swing then promenade around you go
Oh the hinges are of leather and the windows have no pane

In that little old log cabin in the lane
Then it's allemande right and it's allemande left

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And the grand right and left around you go
And when you meet your honey why you
promenade right back

To that little old log cabin in the lane

Perhaps Mr. Warren of Oak Ridge
could use this.—Bill Chattin, Slingerlands, N. Y.

We Read It In . . .

THE ROUNDUP (Minnesota). "Believe it or not, while the Morristown, Minn., square dance club danced to 'Hot Time in the Old Town Tonight,' Lloyd Lady of Owatonna looked out the window and saw a fire next door! The dancers helped put out the fire. And of course, hurried back to finish the dance."

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SQUARE DANCE --



Announcement has been made that the 1955 Annual National Square Dance Convention will be held in **OKLAHOMA CITY**, and the 1956 gathering will be in **SAN DIEGO**. Reason for selecting a site two years in advance is that experience has proven the task of preparation to require more than a year Interstate visiting resulted in a fine time last month when the **WESTERN MASSACHUSETTS** Callers Association and the **ALBANY (N.Y.)** District Callers Association combined forces for a joint meeting, with an exchange of material and dancing for an afternoon and evening The recent **SOUTHERN ILLINOIS** SD Festival, held in Carterville, drew dancers from thirty surrounding towns Andy "Bud" Kleitsch, son of Andy Kleitsch of **CLEVES, OHIO**, is bringing Ohio-style square dancing to Air Force comrades in Biloxi, Miss. . . . The Indian River Sashayers of **MELBOURNE, FLA.** meet every Friday night and cordially invite visitors to join them. Phone Ray Cramer, or find them at the Civic Center Fred Kelley of **NEW PORT RICHEY, FLA.**, now has an hour square dance program weekly over station **WBOY**. Part of his program is devoted to announcements of local interest, and Fred would appreciate receiving news from dancers in his area.

Although Ralph Page's travels will keep him away from **KEENE, N. H.**, most of the summer, dancing will still go on in that stronghold under the direction of Duke Miller of **GLOVERSVILLE, N. Y.** Duke and his wife Gene will be staying at the Shortlidge home in Keene—call them if you pass through Members of the Sperry Country Dance Club of **GREAT NECK, N. Y.**, enjoyed a drop-in visit by Bill Castner

during his recent trip to the east. Callers present, in addition to club caller Bill Kattke, were Smitty Smith, Chip Hendrickson, Matt Larkin and Bill Winey Dates for the **FLORIDA** Folk Dance Convention have been set for Miami Beach on April 29, 30 and May 1, 1955 Other Festivals in the making, although not quite so far away, are Fall Festivals on Sept. 11 in **LITTLE ROCK** and **BEAUMONT, TEXAS**; on Oct. 23 in **FT. WORTH** and **WICHITA**; **CHICAGO's** Fifth International Festival on Nov. 13 and the Sixth Annual South Carolina Festival to be held in **CHARLESTON** on Dec. 3 and 4 Emmette Wallace, talented spouse of our cover artist, is engaged in a research project which involves classification of square dance records. This is a monumental job, and Emmette is interested in corresponding with any others who may have worked out files on this subject. He is also interested in hearing from anyone with a large collection of records.

Square dancers who get around to various clubs and dances, and who can use some additional pin money (and who can't!) may now become local representatives for a leading mail-order house. For details, write May Thomsen, Square Dance Square, Box 689-A, Santa Barbara, Calif. . . . Wheel-chair dancers will be part of the exhibition group participating in the gigantic two-day Square Dance Festival in **PENTICTON, B. C.**, on August 20 and 21. Although this is the 7th Peach Festival for Penticton, it is the first time square dancing has been included in the program, and callers from both sides of the border will participate. Les Boyer of **OKANOGAN, WASH.**, is directing.

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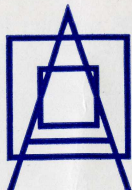
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