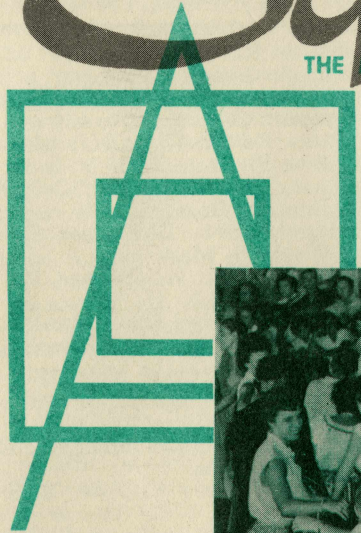


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AMERICAN

# Squares

THE MAGAZINE OF AMERICAN FOLK DANCING



VOLUME 10

SEPTEMBER 1954

NUMBER 1

# AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING

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**DEADLINE...**  
for the October issue is Sept. 10th!

# Happy Birthday To Us

Every September it is our custom to use the AMERICAN SQUARES symbol on our cover, signifying the start of another year of publication. With this issue we begin the tenth year of *your* magazine of American Folk Dancing.

Birthdays are always a good time for a brief looking-back over the past, and a bit of wonder about the future. Our past year at AMERICAN SQUARES has certainly been a busy one and, we feel, a time of growth and development. In this issue, and the ones to come, you will find a certain "new look" in the magazine, as our new printer collaborates with us in making certain technical changes which we hope will result in a more readable and attractive publication. Basically, however, we shall continue our old policy of bringing news and information of *all* facets of our favorite recreation.

Judging from the year just past, one of the most interesting facets to a surprising number of you was that touched upon by Vernon Johnson in his article "Square Dancing as Christian Recreation" (November 1953). Concluding from the number of reprints of this you wanted, most of the clergymen in the country have read it by now.

The discussion (or controversy, if you prefer) concerning square vs. round is still not settled, but signs of amiable peace on some fronts were surely indicated by the article published in May 1954, "What Place for the Round Dance?"

We are still tabulating, and still being influenced by, the replies to our post card poll, which you answered in such numbers and in such detail. We are going to print more pictures of interest to square dancers as a whole, because so many of you want them. If you have some specially good ones, send them to us. And we shall depend on our readers to help us select candidates for the "People Worth Knowing" feature which a lot of you have said you like and hope will be continued. Who do you know worth knowing? Incidentally, these people do *not* have to be callers!

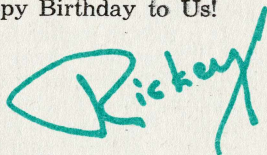
As the fall season starts and square dance activity picks up (in those areas

where it may have slowed for the summer) lots of clubs will have new and different ideas for making this the best year yet. See page 10 for the plans one group of Texas dancers are carrying out, and then let us know what you have thought of.

In the final analysis, our tenth volume will be just as good as our readers make it. And we are looking to our readers to make it the biggest and best in our lives.

Speaking of biggest and best—that's what's being worked up in Oklahoma City for the Convention next April (21, 22 and 23). AMERICAN SQUARES enjoyed a visit from Mr. and Mrs. Cecil Lanier of Oklahoma City, members of the Convention Planning Committee, and we are impressed by the thoroughness with which details are being handled. Of course, with as many years of successful festivals behind them as veterans Guy Gentry, Chal Snyder, Howard Thornton, Alan Miller and the others have, this comes as no surprise.

In brief, it looks like a fine year ahead. Happy Birthday to Us!



In addition to the symbol on our cover this month, we have added a typical picture of square dancers. These particular happy people were part of the weekly outdoor dance at Rodney Square, Wilmington, Del. Now in its second season, the dance is sponsored by the Chamber of Commerce without charge. Photo by Earl Brooks.

Another member of our artistic family is Abe Whitworth of Corpus Christi, Texas, whose cartoon appears on page 21. We hope to bring you much more of Abe's work in the future.

Our printer asks that you check your name and address on this issue for accuracy, notifying us of any error.

# THE DANCE SITUATION

Reprinted in condensed form from *Viltis*, Vol. 13, No. 1, Jan-Feb 54.

Having been away from dancing and traveling for two whole years enabled me to view more comprehensively the dance situation during my present trips. I covered during the summer of 1953 some 21,000 miles from coast to coast and border to border. In many places I was able to be present incognito (as I've become much fatter and older during the last two years) and observe without obstruction. The over-all situation is as follows:

The folk dance became more stabilized. Where it was going over-board it toned down. Fewer people may dance fanatically in some localities but more people dance it in far wider areas than it was done two years ago.

Square dancing lost out in popularity to greater extent (except, perhaps, in California's "Deep South") and the rat-race speed with which certain localities danced their squares is practically gone from the picture (except in spots of Los Angeles).

Round dancing tripled in popularity and at the expense of square dancing only. Square dancers should view that with alarm, for it is their baby which they reared and sponsored and now have to give way to, and they are being kicked to the corner, like parents with ingrate children.

## The "American" Dance

Square dancing could have continued in its popularity had it chosen a different manner of behavior. There is a great deal more to the American lore. It is rich in regionalism and local flavor. Those who chose to do only American folk dancing could have had included the New England Contra, the Kentucky Running Sets, the Ozark jig-square, Lancers, Quadrilles, Singing Circles of which there is an endless number, and the other square and longways forms of Indiana, Missouri, North Carolina and the South West and West. It would have made a rounded and well satisfying, enjoyable evening of dancing.

*But such was not the situation.*

*Instead it accepted only one phase of the American dance, ignored all others and indulged in innuendos*

*and semi-fascist-chauvinistic remarks regarding folk dancing of foreign extraction. Ignorance breeds hatred, that's a well known fact and it holds true in every phase of life and in every country. Fear does the same. Both of these factors; fear lest folk dancing will wean away square dancers, and not knowing any folk dancing themselves to teach at their sessions in order to hold the interest of the square dancers, gave rise to the birth of the present rounds.*

There is just so much one can do with square dancing, especially when one limits himself to one style of American dance. It is fun for beginners, but once one is not a beginner any more they strive for something more challenging. What is more challenging than the endless variety folk dancing offers? Thus, to the once enthusiastic square dancer, folk dancing is the next step.

## The Proud "American" Rounds

This was also realized by the leader of the square dance, but with greater comprehension. First, there was a type of "under-the-breath" remarks that folk dancing is "foreign," alien, un-American and the dancers are a bunch of "communists" and no "red-blooded" American should ever be caught doing it. Since that still didn't frighten some dancers, then they resorted to the creation of American Round Dances. Whenever that statement was made the word "American" was "underlined" in bold type or italics, even tho it was an oral statement and not a printed one, that is to make one feel the other fellow is a red-vodka lover.

So . . . they, instead, themselves set out to become master dancers, copying European forms, mostly from Alexandrovska rehashed, worn thin, and handed down even as far as a hundred times removed, plus much tango and jitter-bug, whether it fits the music or not (who cares?), and for an extra measure they add the kitchen stove, too. These master choreographers claim that European dancing is impossible for an ordinary American to do, too complicated. Of course, there

# IN THE U.S.

are exhibitionistic and complicated folk dances, but for the most part the folk dances are by far easier and more fun to do than some of their creations which leave the dancer so fudged up and distressed that it makes him feel like a nincompoop.

Now, round dance groups come into being, separated and divorced from the square dance groups, which dances some of these round dancers don't even wish to do. There is just a semblance of outer harmony during festivals and jamborees where square and round dancers meet together with as much love as two mother-in-laws who feel that the other's child robbed her from her darling baby. But, the round dancing may be popular now it is not here to stay. Fads came and went as do all the creations, for they have no depth, no feeling, no spirit and no sociability. They are cold, aimless and anti-social. But folk and square dancing was here and will be here. They will not be out of fashion neither tomorrow nor some hundred years from now. They are ageless and know no bound.

*I'm not against the round dance as such. Round dancing existed for centuries and will continue. Tho they are ever changing. What I am against is the purpose behind the present trend which is two-fold: exploitation by record companies whose sole aim is "more idiotic creations—more record sales;" and the amount and type of round dances being put out. Every week an acrobatic number of too many figures in sequence for too short of a phrase of music by too many self appointed and egoistic personages who think they know how to dance.*

Rounders may likewise claim that their type of dance is an American expression, hence folk dance likewise. According to my opinion it is not an American expression, but that of an individual, most often with un-American understanding, for American people are great mixers and round dancing does not permit mixing. Each



By VYTAUS BELIAJUS

person brings his partner and wants to dance with that person mixing. Folk dancing is informal, it is pleasurable, it means mixing and dancing with others and it means being a part of a group.

There are still many Rounders among whom the memory of evenings amidst friendliness in square dance clubs is still fresh. These, as yet may be excluded from the anti-socialites and they still dance squares among their friends with the original delight. Let us hope that these square-rounders will continue dancing with their feet on the ground and heads beneath the clouds.

## A Remedy?

What is the remedy? I really don't know if there is one. Northern California and other folk dance groups seem to have a very plausible idea which works well, and many of their groups do it without ado and brass bands. They folk dance and they square dance, all in the same evening and on the same floor, and everyone has a good time. After all, there should be no distinction made. Square dancing is folk dancing. One calls their native dance Hopak or Kujawiak, Hambo, Beseda, Suktinis, or whatever, and in the United States we refer to our type of dance as Square Dance, but regardless of the name, is all folk. And, we, being a nation of nations, should feel even more elated and more proud of the fact that more than any other country in the world, we are composed of so many different racial and nationality groups all of who brought the best and oldest forms of their own culture to enrich ours.

# » KENTUCKY SQUARE DANCE «

By PROF. M. G. KARSNER

*Dr. Karsner is Assistant Professor of Physical Education at the University of Kentucky in Lexington, where he has charge of all activity courses including the dance program. At the University he has made a very unusual contribution in managing to achieve complete coeducational integration in all the P.E. (as distinguished from the Athletic) activity courses; so far as we know this has not been achieved at any other college or university anywhere. It is interesting to note that this integration started in the dance courses. "Karse" presents here some notes on the Kentucky Square Dance as his research shows they enjoy dancing it in Kentucky.*

Early in this century Cecil Sharp of England visited four Kentucky mountain towns (Pine Mountain, Quicksand, Hyden and Hindman), and publicized the dance material which he found there. He discovered in these towns a type of square dance with a rather set and formalized pattern, except for the actual figures, which he named the "Kentucky Running Set," after the distinctive step used by the dancers.

So much confusion has resulted from this name—"running set"—that we have found it easier to call it simply the Kentucky Square Dance, which in fact it is. By such a name we do not hope to eliminate all the confusion that has cropped up over just what is a "running set" but perhaps we may clarify just what Sharp discovered. Since the "running set" was Sharp's nomenclature, by defining what he found we should arrive at the original definition of a running set.

The Kentucky Square Dance (Sharp's original "running set") is a four couple square formation type dance characterized by a slow running shuffle step, a tempo which averages 150 beats per minute, and a rather definite order of introduction and filler movements. There are no courtesy movements in the dance, no twirls or skirt work, and all swings are either two- or one-hand (no waist swings). Usually it is danced with orchestral accompaniment but is occasionally done without.

The arrangement of the dance is always this: Introduction, Grand Promenade, one of the various (visiting couple) Figures for couple 1 active, Little Promenade, a Figure for couple 2, Little Promenade, Figure for couple 3, Little Promenade, Figure for couple

4, Grand Promenade. The introduction and filler movements, with necessary number of *beats* required to dance each are as follows:

## INTRODUCTION

Circle left (16)  
 Turn corners (4)  
 Promenade partners (16)  
 \*Heads circle left (8)  
 Do si do (16)  
 Turn partner with left hand (8)  
 Promenade around home (8)  
 Sides repeat from \* (40)

## GRAND PROMENADE

Turn partners (4)  
 Turn corners (4)  
 Half promenade halfway (8)  
 Reverse and promenade home (8)  
 Turn partners (4)  
 Turn corners (4)  
 Promenade partners (16)

## LITTLE PROMENADE

Turn partners (4)  
 Turn corners (4)  
 Promenade home (16)

As you will note from the descriptions which follow, all the main Figures are the visiting couple type. Each couple executes the Figure with the other three, and just before going home does a circle four and do si do with the last couple (no matter what the preceding figure). We often do a different Figure as each couple leads out; to this extent the dance is "hash" sometimes.

It should be pointed out that the entire description of the movements given here is essentially as noted originally by Sharp\* and preserved and danced today by the Country Dance Society. This situation has given rise to comment by many people that there never was such a dance in the mountains, that Cecil Sharp misnoted what he saw or created something which did not exist. But old

\*The Country Dance Book, part V, by Cecil J. Sharp, London, Novell, 1918. We stock this at \$2.00.

timers who actually lived in the four towns and who remember Sharp's visit say that his notations are "substantially correct." While it's difficult to find the dances done exactly this way in 1954, because of the changing nature of folklore, they were danced this way in some of the Kentucky hills and valleys at one time.

Frankly, we don't care much whether they're "authentic" folklore or not. We make no claim one way or the other. We like 'em, and think they are fun to dance; for these reasons I'm presenting the general idea and a few specific figures to the readers of AMERICAN SQUARES. After all, we in the Kentucky hills and mountains dance for fun too—what else is there in square dancing?

#### THE WALTZ-SWING

First man, moving toward the centre, turns his partner with the left hand.

First man goes hands-three with the second couple.

First man turns his partner with the left hand.

First man goes hands-three with the third couple; while first woman does the same with the second couple.

The three-rings continue revolving, while the rings themselves move round each other, each ring making one complete circuit clockwise.

First man turns his partner with the left hand.

First man goes hands-three with the fourth couple; while first woman goes hands-three with the third couple.

The three-rings continue to revolve while the rings themselves move round each other, clockwise, each ring making one complete circuit.

First and fourth couples hands-four.

First and fourth couples Do-si-do-and-promenade-home.

#### HANDS-THREE

First man, moving toward the centre, turns his partner with the left hand.

First man goes hands-three with the second couple.

First man turns his partner with the left hand.

First man goes hands-three with the third couple; while first woman does the same with the second couple.

First man turns his partner with the left hand.

First man goes hands-three with the fourth couple; while first woman does the same with the third couple.

First man turns his partner with the left hand.

First and fourth couples hands-four.

First and fourth couples Do-si-do-and-promenade-home.

#### SHOOT THE OWL

First man, moving toward the centre, turns his partner with the left hand.

First man goes hands-three with the second couple half-way round and, facing centre, "pops under" the arch made by the second couple, second man and second woman resuming their proper places.

First man turns his partner with the left hand.

First man goes hands-three with the third couple and "pops under" as before; while first woman does the same with the second couple.

First man turns his partner with the left hand.

First man goes hands-three with the fourth couple, "popping under" as before; while the first woman does the same with the third couple.

First man turns his partner with the left hand.

First and fourth couple hands-four.

First and fourth couples Do-si-do-and-promenade-home.

#### TREAT 'EM ALL RIGHT

First man turns his partner once round with the left hand, and then turns second woman in like manner.

First man turns his partner with the left hand and then third woman in like manner.

First man turns his partner with the left hand and then fourth woman in like manner.

First man turns his partner with the left hand, then fourth woman with the left hand, third woman with the right hand, second woman with left hand and, finally, his partner with the right hand.

#### FIGURE EIGHT

The first couple join inside hands and move toward the second couple.

First woman, passing in front of her partner, moves counter-clockwise round second woman; while first man moves clockwise round second man.

First man turns his partner with the right hand.

Passing in front of his partner, first man moves counter-clockwise round second woman; while first woman moves clockwise round second man.

First man turns his partner with the left hand.

First and second couples hands-four.

The first couple repeats the same movements with the third couple.

The first couple repeats the same movement with the fourth couple.

First and fourth couples Do-si-do-and-promenade-home.

#### RIGHTS AND LEFTS

Circular-hey, handing, once round, partners facing.

The circular-hey is then repeated, the dancers, instead of handing alternately with right and left, arming once round alternately with right and left arms.

The latter evolution is known as The Lock Chain Swing.

# KID STUFF - By DICK ANDERSON

Having worked with children as an employee of the Town of Barnstable Recreation Comm., it was no coincidence that after taking up square dance calling as a profession I should again divert much of my interest in that same direction.

At present I conduct five classes in as many different towns which include children from eight years old up to high school seniors. Usually some recreation, church, or civic group will sponsor the class and charge a small fee to cover the expense. One Cape Cod town includes an annual article in the town warrant setting aside a definite fund each year for dancing class.

Most classes are conducted in the afternoons after school hours and many school departments cooperate by using school buses to transport the children to class. Pupils are arranged in two age groups—juniors twelve and under, seniors older. Each class receives instruction according to their age group lasting about one and a half hours.

At the opening session of each class I tell the children what is expected of them in the way of behavior—my theory being that so often children are expected to behave like adults, yet no one ever takes the time to tell them just what they must do.

My material will include many types of dances, not just squares. I have little trouble due to too few boys—sometimes just the opposite is true.

The usual class period consists of two sets of squares containing four dances, a novelty or fun dance in a circle, a folk dance of the polka or schottische variety and a waltz.

Many of my classes have completed their fourth season and more than once I have seen some little tyke save the day in a grown-up set at some festival program by interpreting a ladies grand chain to those less experienced.

To sum up the value received for such time and effort spent, imagine the look of some underprivileged little fellow who suddenly finds out he is wanted, he is part of a small democracy, a set that cannot operate without his presence.

In brief, the junior pupils are easy

to handle, very responsive, have no complexes and once you have gained their confidence, there is no limit to their capability. They are an inspiration and I think only because of this have I patience, faith and confidence to tackle teenagers.

What a battle! One needs all the tricks, guile, personality, charm and diplomacy of a god to win out. I have more than once faced a group of teenagers who just sit, period, with folded arms and dare me to make them like me or anything I have to offer. Of course in due time I find something to break the ice but the same trick never works the same way with each group.

However, this is the worst side of the picture. Eventually things smooth out. When teenagers find something they like and you provide it, there is no limit to their enthusiasm.

My worst problem with this group is not to teach them dancing but rather to overcome the boy meets girl problem. Through experience I have devised means of getting them together with a simple mixer and I find after the third session they accept the fact that the girl in this case is only a dancing partner.

After this storm subsides I find this group not so keenly interested in squares as in the more difficult dances. Couple dances like Jessie Polka and Boston Two-step are very popular and eventually interest develops in contrast, folk dances, composed waltzes and quadrilles.

It is really rewarding to see some of my pupils at a high school dance who do not do the two-step to a waltz, who have some semblance of posture and observe some of the courtesies of the dance floor. Furthermore, they have participated in plenty of wholesome fun and if only a fraction has taken root they will still be way ahead of the average adult novice who wanders into a public square dance.

I find that if I observe my own teachings and treat them like ladies and gentlemen they will respond as such. I am very seldom disappointed. These youngsters are the future square dancers of America and I am grateful to have a share of their hardships and happiness.



# Our Florida Editor

Already well-known to our readers is the man we now introduce formally as our new Associate Editor from Florida—Don Armstrong. Most of you became acquainted with Don through the pages of AMERICAN SQUARES at the same time that many of you were meeting him personally—in the summer of 1952 when, as the Square Dance Ambassador of St. Petersburg, he toured the United States making friends for square dancing and for Florida from one coast to another.



In August and September of 1952, Don wrote a report of his trip for AMERICAN SQUARES, telling where he had been, who he met, what he saw and did, and the conclusions he had drawn about the state of square dancing generally. Articles by Don appeared from time to time after that, and in October 1953 he started his regular column "One Man's Opinion" which has proven to be so popular with so many of you.

Don's background gained through extensive travels uniquely permits him to view all forms of folk dancing with an appreciative eye. There is no regionalism in the Armstrong attitude, and since his activities at home are largely concerned with tourists, this is fortunate indeed. No matter what your dancing style or preference, if you visit Don's Danceland in Largo, Fla., you will find enough familiar material to make you feel at home.

Square Dance Advisor for the Tampa Recreation Department, Don was also the first President of the Florida Callers Association. He has served as faculty member of many institutes and is on the staff of the Dixie Folk and Square Dance Institute held at Emory University every summer.

His new title of Associate Editor will not interfere with his regular column, and he will continue to bring you thought-provoking comments and suggestions as part of "One Man's Opinion."

## ONE MAN'S OPINION

During a recent weekend dance session a number of callers and leaders were participating in one of those round-table discussions which makes such gatherings so well worth while, and the question was asked, "How do callers find dances to keep presenting to their groups?" The answer, from several leaders, seemed worth repeating here.

1. The caller danced, or heard, the "new" dance at a festival, jamboree or such and, seeing the approval of the dancers there, added it to his "must learn" list.

2. The caller saw the dance in his favorite magazine—perhaps in the Grab Bag or Oracle of American

Squares—and decided it would be worth trying.

3. A guest caller presented it, the dancers like it, so he learned it.

These three seemed the standard means by which most callers acquire additional material. They indicate primarily that any caller must be constantly receptive to opportunities for enlarging his repertoire. In addition, I have found the following helpful:

I frequently ask dancers to bring to my attention any dance they have enjoyed while traveling. Since I am in a tourist area, I have perhaps more chance than the average to thus receive additional material from my dancers.

Continued Page 11

# CLUB CORNER

---

With the coming of fall and increased square dance activity, many clubs are casting about for ways to add to their membership. A "Club Class Teaching Plan" sponsored by the Houston Square Dance Council and affiliated clubs seems to your editors to be well worth serious consideration by clubs concerned with this problem.

## A Warning

The Council prefaces the plan with a warning: this should not be attempted by any club unless the officers are assured of one hundred percent cooperation from their callers and members. The plan will cause some inconvenience and loss of dancing pleasure for approximately four sessions of the club.

## The Plan

Each club is to teach a group of beginners. The class is to be held on the regular club dance night, in the same hall, and is to be taught by the club callers with the assistance of the club members. Teach for the first hour of the regular session. Do not start the class early. During the second hour, the regular club members *are to mix* with the beginners and *dance the same dances they have just been taught*. The third hour the older dancers will dance by themselves.

## In Actual Practice

This works out as follows: The first night it will not be possible to teach the beginners enough dances to be danced for the second hour. However, beginning on the second and succeeding nights, the accumulation of dances taught will permit the club to dance with the beginners for one hour or more. Beginning about the fifth night, the beginners will know enough dances so the plan can be changed to a thirty minute instruction period at the first of the evening and allow the beginners to dance with the older dancers the entire remaining club dance period.

## Suggestions for the Teachers

The classes can quickly be blended into the club by first teaching the dances which the club itself uses frequently; then branching out to formations which should be known but

which are not called as often. All callers in the club should attend each club teaching period so they may be familiar with the limitations and abilities of the new members. Thus they will know how each dance has been taught and what introductions, breaks and endings can be used. During the second hour, the regular club callers should call the dances which have been taught, thereby familiarizing the students with all of the club callers.

On the first night, the class should be told that they are immediately members of the club and should share all of the club expenses by dues or donations. However, collections should not be insisted upon until the second night.

This plan requires strict control of programs for about fifteen meetings. Each club should plan its program to make sure not to over-call new members. A list of the dances which all can do should be available to show any visiting callers, in order that they will not call figures which are not yet familiar to the class members. The officers of the club should appoint a program chairman to supervise these programs for a time.

## Reasons for the Plan

This plan resolves most of the difficulties heretofore encountered by folks graduating from a class. In the past, a class has been formed and has been taught on a particular night, by one teacher, at one place for a given number of weeks and then the students have been released to find club homes. After making all the adjustments of night, place etc., they usually discover that the dances favored by their new club are not the ones they learned in class, the tempo is different, they are expected to blend in with dancers far superior in ability and experience—and the net result has been discouragement.

Under the club teaching plan, the beginners will continue to dance on the same night, in the same hall and to the same callers. The acoustics will be the same and the dances also. They will already have made friends with the older members and will avoid the

awkward situation of having to make new friends.

Here, then, is the method by which Houston proposes to combat attrition in its square dance clubs. Tom Mullen, president of the Council, tells us that the idea grew out of an article by our Roving Editor, De Harris, in *AMERICAN SQUARES* describing a plan used by Roger Knapp in Corpus Christi. The Council will provide city wide publicity for the plan, and hopes to have it in full operation by about the first of October.

It reads well. In the areas where dancing is done largely in clubs, with one or more club callers, it may well be the answer to the question we have been asked so frequently in recent months—"What can we do to keep our club alive and growing?"

Later in the year we hope to be able to print a report on how it worked in Houston. We hope for the best.

#### OPINIONS FROM 9

I watch the recent record releases, with a close eye for the name of the person who "originated" or assembled the routine. Certain leaders have a dependable choreographical and musical background which makes almost anything they work on at least worthy of consideration. Most of their dances will "flow," be well timed and use good music; it is up to me to decide if they are suitable to our local requirements.

I statistically record all the programs I call, and frequently check back to find good dances which I have neglected to use recently. These are additional material for programming.

Unfortunately, in my opinion, many leaders place far too much importance on "new" material. We would all do well to remember a statement which was recently made in the *New England Caller*, "Something old, well done, is much more satisfactory than something new done not so well."

I personally use very few dances which can be classified as "new," and when I add a dance to my call book, there are certain basic requirements which it must meet. This is another complete topic, and one which we shall discuss in more detail very soon.



## WATCH FOR THESE NEW ONES

### SQUARE DANCE WITH CALL BY "JONESY"

- # 706 "Smoke On The Water"  
"Caribbean"
- # 708 "Rose Colored Glasses"  
"Open Up Your Heart"
- # 712 "I'm Going To Lock My Heart"  
(To Be Announced)

### SQUARE DANCE WITHOUT CALL

- # 707 "Smoke On The Water"  
"Caribbean"
- # 709 "Rose Colored Glasses"  
"Open Up Your Heart"
- # 713 "I'm Going To Lock My Heart"  
(To Be Announced)

### ROUNDS

- # 710 "I Don't Know Why"  
"Waltz Time"
- # 711 "Waltz Together"  
"Wrangler's Two-Step"



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# RECORD REVIEWS

**Columbia records, 10-inch, shellac, 78 rpm**

**Price \$1.00**

# 48005. Johnson Rag//Instrumental. **Called side by Manning Smith.**

# 48006. Southern Medley//Instrumental. **Called side by Manning Smith.**

The Columbia Company which has been noticeably backward about going along with the growth of square dancing, has finally produced. And the production is an insult to the intelligence of square dancers! Here is a pair of records by a talented caller which could effectively set things back at least five years. The calls are by no means in the style to which this deservedly popular caller was raised, and the music rates with the worst ever recorded in the Southwest. There may be some excuse for a small independent lousing up a project, but not for a million-dollar company. Johnson Rag is a poorly contrived series of glossary calls delivered to a second-rate jazz tune of 1951; Southern Medley is unimaginative. However, we must compliment the artist who did the cover design—it is real sharp.

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

**Price \$1.05**

# 8090. Comin' Round the Mountain//Instrumental (132) 2:36. **Called side by Johnny Schultz.**

An adequately called and well-played record. The figure is the same as made famous by Durlacher in his Decca album. Good beginners' material.

# 8091. Forty Years Ago 3:27//Justrite Schottische 3:34.

A badly played waltz and schottische. The Forty Years Ago side is a direct copy of the Wade Ray Capitol recording, complete with all the bad playing of the original.

# 8092. Sleep 3:28//La Golondrina 3:07.

Sleep is a poor playing of a standard fox trot to which has been added a little routing which used to be performed under the name of Lazy Two Step. Decca, Victor, and Columbia have all made excellent recordings of this tune. La Golondrina is a waltz.

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

**Price \$1.05**

# 583. Ends Turn In//Sun Country Stomp. **With Calls by Bill Yates.**

Two very well-called sides, phrased beautifully, along with a fine orchestra. The dances, however, are not for beginners. This is "high-level" dancing!

# 597. Lady of Spain//Instrumental (132) 3:35. **With calls by Pancho Baird.**

A very excellent caller with a style all his own. We hope you don't try to mimic this style immediately as it's not nearly so easy as it sounds when Pancho does it. Incidentally, Lady of Spain is not very good square dance music as it puts unnecessary obstacles in the paths of the ordinary caller.

# 816. Smoke on the Water (130) 3:30//Lady of Spain (132) 3:35. **Without Calls.**

## LATEST RELEASES ON **LONGHORN**

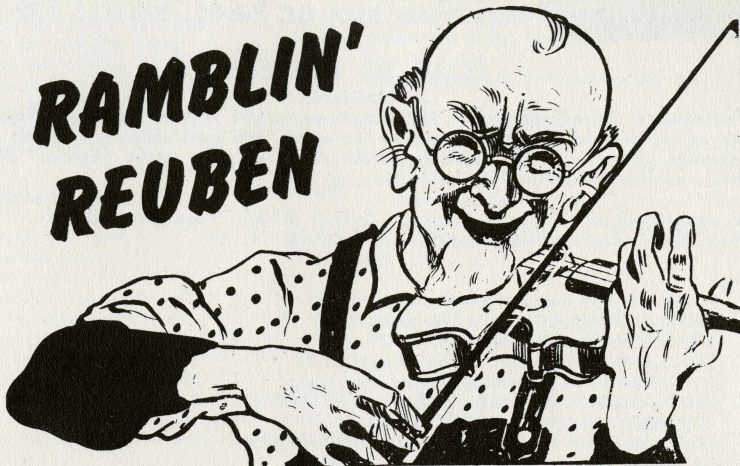
- 106—Oh Baby Mine, Caller: Red Warrick//Oh Baby Mine (Key of D)
- 107—Tennessee Gal, Caller: Norman Merribach//Tennessee Gal (Key of D)
- 108—Figure 8 (Patter) Red Warrick//Sawtooth (Patter) Red Warrick

- 102—Bonaparte's Retreat, Caller: Red Warrick
  - 104—Open Up Your Heart, Caller: Red Warrick
  - 105—Y'all Come, Caller: Ross Carney
- Music: Lester Woytek's Melody Cowhands

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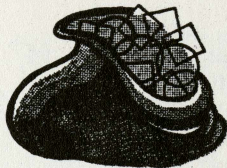
.... AND ON THE FLIP SIDE IS A LULU OF AN ALL-PURPOSE POLKA CALLED

## “HOMETOWN POLKA”

ART WENZEL, who leads the Sundowners Band and who cut his teeth on Polkas, composed this polka especially for Windsor. It is phrased to fit almost any polka routine ever whomped up, such as PATTY CAKE POLKA, JESSIE POLKA, RANGER POLKA, DOTTY POLKA, ARIZONA POLKA - and lots of others. Played slow enuff to dance comfortably, but has lots of life and ZING! Dance instructions for five polkas included.

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# GRAB BAG

TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

## ROAD TO THE ISLES

(American)

This dance is the very well known English Ballroom favorite of thirty years ago, "Palais Glide," done to an old Hebrides folk song, "Road To The Isles." This combination has become a favorite with American dancers and has been the central source of many recent "original" dance compositions, e.g., Altai, Ten Pretty Girls, Hot Pretzels, etc.

—Frank and Olga

Record: Imperial #1005 "Road to the Isles;" Folkraft #1095 "Road to the Isles."

Formation: Couples in Varsouvienne position, left foot free.

### FIGURE I

#### Measures

- 1 POINT LEFT TOE diagonally forward left (1,2)  
CROSS AND STEP ON LEFT in back of right (3)  
STEP SIDEWARD RIGHT ON RIGHT FOOT (4)
- 2 CROSS AND STEP ON LEFT in front of right (1,2)
- 3 POINT RIGHT TOE diagonally forward right (3,4)  
CROSS AND STEP ON RIGHT FOOT in back of left (1)  
STEP SIDEWARD LEFT ON LEFT FOOT (2)  
CROSS AND STEP ON RIGHT FOOT in front of left (3,4)
- 4 POINT LEFT TOE diagonally forward left (1,2)  
TOUCH LEFT TOE in back (3,4)

### FIGURE II

- 5-6 TWO SCHOTTISCHE STEPS (left, right) FORWARD: left, right, left, hop left; right, left, right, hop right swinging left leg around in front as both make a one-half turn to the right, without releasing hands. Finish facing in opposite directions, man's left hip adjacent to woman's right hip.
- 7 ONE SCHOTTISCHE STEP FORWARD; left, right, left, hop left swinging right leg around in front as both make a one-half turn to the left, without releasing hands. Finish facing in original direction and formation.
- 8 THREE STEPS IN PLACE (right, left, right) and pause.

### Y'ALL COME

(Introduced 1954 by J. A. Livingston,  
Indianapolis, Ind.)

Record: Windsor #7131.

#### INTRODUCTION & CHORUS

Y'all swing that corner girl  
Come back home and swing and whirl  
Four gents star right across the town  
Turn the opposite lady with a left hand round  
Go twice around but don't fall down  
Star right back and give your own a swing  
Y'all come—y'all come  
Then promenade and around the ring you go  
We'll promenade to grandpaw's farm  
We'll open up the old red barn  
And all swing and square dance when you come

#### FIGURE

One and three you bow and swing  
Lead right out to the right of the ring  
Circle four go twice around y'all  
Head gents break and form a line  
Forward eight and back in line  
Chain those ladies across and down the line  
Y'all come—y'all come  
Chain 'em back across and chain 'em home  
You take your own right by the arm  
And promenade to grandpaw's farm  
And we'll all have a square dance when you  
come

### DARKTOWN STRUTTERS BALL

(Introduced 1954 by "Bud" Cherry,  
Cedar Rapids, Iowa)

Record: Windsor #7111.

#### FIGURE

Allemande left and a right to your girl  
For a wagon wheel and you make it whirl  
Just walk right around and give her a whirl  
And you roll that wagon around the world  
The hub flies out and the rim flies in  
A right and left and gone again  
Right to original partner, left to next.  
With the next girl box the gnat  
Original opposite.  
Girls star left, gents stand pat  
Pick up your pard and you star promenade along  
Original partner.  
Gals roll away with a half sashay  
Gentlemen star in the same old way  
Gents back out with a full turn around  
You circle to the left when you come down  
Swing on the corner don't be afraid  
Gonna promenade this brand new maid  
Promenade by twos  
While they play those jelly-roll blues  
Promenade to the darktown strutters ball  
Repeat FIGURE, then use break as on Windsor  
record; repeat FIGURE twice more, then use  
original ending.

—Round the Square

## LET HIM GO LET HIM TARRY

(Introduced 1954 by Paul Hunt, Hempstead, N. Y.)

Record: Hoedown Hall #2012  
INTRODUCTION

Allemande left with the corner  
And a right hand round your own  
Allemande left with the corner  
Promenade your partner home  
Promenade your partner  
Now you're homeward bound  
Better go do not tarry  
Promenade around the town

### FIGURE

Head couples up center with a right hand star  
And turn it once about  
Pass through and part you'll meet a new girl  
On the outside route

After moving once around in right hand star,  
head couples pass through each other and  
separate, lady right, gent left. Each head  
gent meet opposite lady behind a side couple.  
Side couples arch while the heads duck in  
Pass through and the ladies chain

Sides arch, each head gent (with opposite  
lady) duck under arch and pass through in  
the center to ladies chain with the side couple  
now in front.

Heads promenade the inside  
Promenade her home again.

Each head gent promenade new lady around  
inside and back to place. Each gent now  
has original right hand lady as new partner

Ladies into the center

Come back to the gents' left side  
You circle left then break and swing  
Your corner high and wide

This "corner" is present partner (original  
right hand lady).

Promenade that corner girl  
And now you're homeward bound  
Better go do not tarry  
Promenade around the town

REPEAT figure once more with heads leading  
then twice with sides leading; then repeat  
introduction.

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Down outside and (foot) up the center

Same way back

Down the center and (foot) up the outside

Same way back, first couples cast off

While active couples are moving down and  
back in the above, the couple at the foot  
of the line moves up and back. When an  
active couple reaches the bottom of the set  
they become the "foot" couple once, then  
exchange places and become inactive.

Ladies chain with the couple below

Right and left with the same

NOTE: The original version has only the first  
couple active and crossing over to start. How-  
ever, it's silly to have the others standing just  
waiting, so unless the set is only four or five  
couples long we recommend dancing it as a  
double cross-over.

## NEW RELEASES

from

## OLD TIMER

8094—Open Up Your Heart  
Twelfth Street Rag

Instrumental

8095—Open Up Your Heart  
Twelfth Street Rag

With Calls by Johnny Schultz

Music for both records by

Jerry Jacka Trio

The above records are also available in 45 rpm.  
Instruction sheets included with each record.

## OLD TIMER

## RECORD COMPANY

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## THE DIAMOND SQUARE

(Introduced 1954 by Jerry Helt, Cincinnati)

Head two gents with the corner Janes

Forward up and back again

Turn the right hand lady with right hand rd.

This is the lady the other guy went forward and back with.

Partners all with the left hand round

Same people star by the right in the middle

Each head gent with his corner.

Go once around and pass your partner

Arky allemande with your left hand

Gent 1 turn gent 4 with left hand; also lady 4 turn lady 3, gent 3 turn gent 2, lady 2 turn lady 1 similarly.

Everybody partner go right and left grand

Head couples progressing in normal direction, sides in reverse direction.

Right and left go round the track

Two and four you turn right back

Right way round in a right and left grand

Now everyone is going in normal direction.

Meet your partner take her by the hand Promenade home to the rhythm of the band.

NOTE: When side gents start the figure, one and three turn back.

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## HEART OF MY HEART

(Intro. 1954 by Bill Shymkus, Chicago)

Record: Windsor #7134

INTRODUCTION, BREAK & ENDING

Do si do your corners your partners half sashay  
Do si do here equals dos a dos or sashay;  
half sashay means swap places so each gent has his partner on his left.

Join up hand and circle left around the ring that way

Allemande left your corner & allemande right your own

Corner is now original partner.

Go back and swing that corner girl why she's the one you call your own

Allemande left your corner around the ring you go

Grand right and left you know

Meet the one you idolize just promenade and harmonize

We're the gang that sang heart of my heart

Everyone promenade home with original partner.

### FIGURE

Four little ladies star by the right around that ring you go

Left hand turn your partner twice and to your corners go

Gents star right three-quarters round to your right hand girl a left hand swing

Do si do your corners & listen while I sing

Do si do here equals dos a dos or sashay.

Present corner is original partner.

Bow to your girl — and swing

Now you promenade her and you serenade her

We're the gang that sang heart of my heart

New partner is original right-hand lady.

Note: Record allows for 7 times thru the music; suggested arrangement is intro, figure twice, break, figure twice more, ending.



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# COMING EVENTS !

- Sept. 4.—EASTHAM, MASS. Ann. Lower Cape Cod Festival.  
 Sept. 4—GALVESTON, TEXAS. Labor Day Dance, Menard Park.  
 Sept. 11.—LITTLE ROCK, ARK. Fall Jamboree.  
 Sept. 11.—BEAUMONT, TEXAS. Fall Jamboree.  
 Sept. 14.—BAYTOWN, TEXAS. Council Round-Up. Humble Community House.  
 Sept. 18.—CHARLES CITY, IOWA. Minn. SE Regional Festival.  
 Sept. 18.—MERCEDAS, TEXAS. Valley SDA Dance.  
 Sept. 25.—FREEHOLD, N. J. SD Jamb spon. by Circle Prom. SD Club. Jewish Comm. Ctr. Bob Pilcher, emcee. 9 p.m.  
 Oct. 9.—INDIANAPOLIS, IND. 4th Ind. SD Fest. Mfg. Bldg. State Fair Gds. afternoon & eve.  
 Oct. 9.—LAWTON, OKLA. S Cent'l Okla Dist Fest.  
 Oct. 14-17.—FONTANA DAM, N. C. Fall Swap Shop.  
 Oct. 16.—LITTLE ROCK, ARK. Fall Roundup.  
 Oct. 16.—ARDMORE, OKLA. SoDist. Fall Fest. Mun. Aud., 2 pm; 8 pm.  
 Oct. 16.—AUSTIN, TEXAS. Mid-Tex Fall Jamboree.  
 Oct. 17.—BEREA, OHIO. Cleveland Area Callers Assn. Jamb., Cuyahogo Co. Fair Gnds, 7-11 pm.  
 Oct. 23.—WICHITA, KANSAS. Fall Festival.  
 Oct. 23.—FT. WORTH, TEXAS. Ann. Festival, Will Rogers Coliseum.  
 Oct. 29.—WASHINGTON, D. C. NCASDLA Jamboree. U. of Md. Armory.  
 Oct. 29-30.—LARAMIE, WYO. 5th Ann. Western Fest.  
 Oct. 30.—HARRISBURG, PA. Susquehanna Y's Men SD, YMCA.

## DANCE DIRECTORY

Groups meet every week unless specifically labelled alt. (alternate). Type of activity offered is indicated by listing S (SQUARE) R (ROUND) C (CONTRA) F (FOLK). Starting time is 8 p.m. unless otherwise mentioned. *Name in italics* is the leader or caller. Listing are *not* guaranteed for accuracy: contact by telephone to be sure!

### DELAWARE

ARDEN. *Wed.* SCRF. Folk Guild, Gild Hall, 8:30. *Earl Brooks*. Info: Elvyn Scott, Holly Oak 7520.

### NEW JERSEY

NEWARK. *Tues.* SR. Alanon Club, 7th Ave. at 7th St. *Eve & Tex Ward*, KEarny 2-1044.

NEWARK. *Sat.* SR. Alanon Club 8:30.

PRINCETON. *Tues.* F (SOME SQUARE). Univ. Golf Course back of Grad. Sch. Info: Carl Putschat. EXport 2-5168.

SUMMIT. *alt. Thu.* SR. Tennis Cts., Mem'l Fld., 8:30. *N. J. Callers*. Info: Harlan Kennedy, SUMmit 6-2932.

SUMMIT. *alt. Fri.* CF (ENGLISH) Summit Group, CDS. Field House, Mem'l Fld. *Jessie Mac-*

*Williams*. Info: Mary Ann Pavelka, Elizabeth 2-3337.

WEST CALDWELL. *Thu.* SR. Washington School, Central Ave. *Bud Page*. Info: Recreation Comm., CALdwell 6-3621.

YARDVILLE. 1 & 3 *Fri.* SRF. Trenton YMCA S&FD Club, Switlick Pk., 8:30 *Lucky Boan & Hobart Leslie*. Info: YMCA, EXport 2-5168.

### NEW YORK

ALTAMONT. *Sat.* Pat's Ranch. *William Chattin*.  
 EAST GREENBUSH. *alt. Sat.* Schodack Valley Rod and Gun Clubhouse. *Richard Thayer*.

### PENNSYLVANIA

PHILADELPHIA. *Tues.* RCF. Phila. FD Workshop, Fairmount Pk., 42nd & Parkside. *Al Merkis*, Gladstone 5-3646.

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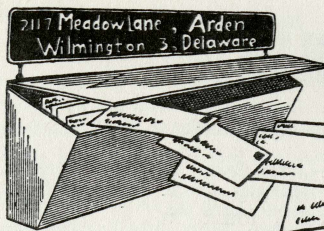
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# LETTERS

FROM  
**OUR READERS**

## Read and Remember

Dear Rickey:

Your Read and Remember editorial of the July issue seems to have hit the nail on the head. Wonder just how long it will be before lots of folks realize that there is also some fun in dancing the old timers that were the backbone of the square dance when we started the rebirth of the movement in our various neighborhoods? . . .

We do not say that everything is wrong with the square dance today. That is not the case, but I believe that everyone, regardless of whether they can do wagon wheels, cartwheels or clockwheels to perfection, should stop now and then to lend a friendly and helping hand to the great potential of the dance—the newcomer. Each couple, bringing in a new couple during the new dance season, could double our square dancing population.

—John J. Gardner  
Green Bay, Wisc.

## The Real Reason

Dear Rickey:—

I'm wondering if you are aware of the great service that Roland Guenther did for all callers and teachers with his article "What's Wrong With Folk Dancing?" (Jan. 1954). It was beautifully done, and so provocative that we still hear about it. Sometimes it is good for us to get "paddled." Probably a word to the wise is sufficient.

Then in the July issue came John Wald's "A Round We Go." Another fine article extolling the joy of experiencing a dance—not something that looks well done from the side lines, but a real joy to the participants. Read it again—it's worth it.

My own feeling about folk dancing and square dancing is that there is only one reason for it to exist and that is the fellowship we enjoy in doing something with others. Even sing-

ing a song together, playing musical chairs or just marching around together—as simple as that—that's "Folk." The day may come when we do the Beseda or Haleys Comical Clutch, but if it doesn't and we still enjoy our fellowship together doing Nellie Gray (and making mistakes) or a simple kolo (and stumbling now and then) then we haven't lost anything but we have progressed to the point where the intention of the dance has been realized: we have achieved the goal—Fellowship! I am not alone in this feeling—all that needs to be done is look at the July editorial. (Jessie gets an orchid.) There are a good many other indications if we care to open our eyes. The sign of the times seems to plainly say "Fellowship together."

I would like to say thanks to Roland and John. They both have done us all a great service.

—Ralph Smith,  
Norwood, Rhode Island

## Cooler Now?

Dear Rickey:

The cover on AMERICAN SQUARES for July brings back vivid memories of the Square Dance Festival held at Buffalo, North Dakota, on Saturday July 10. Mr. and Mrs. Burnell Beilke of Buffalo were in charge of the Festival and eight callers from North Dakota, Minnesota and Kansas called the squares. The temperature pushed the thermometer almost to the top but this did not dampen the enthusiasm of the dancers. The Fargo, N. D., group came prepared with hand towels as your July cover depicted and they were envied by nearly all of the others. Virginia Wallace must have been in the crowd that night.

—L. H. Bruhn,  
Valley City, N. D.

### Try North Dakota

Dear Rickey,

For two years I've been waiting to get out West for some real square dancin'. When I finally got to Oklahoma I find that these people all retreat into their air conditioned houses for the summer and don't come out until fall. I'll have to admit it is kind of hot out here, but that sure isn't an excuse for not square dancing.

Enclosed is my renewal. Don't change my address—my mom isn't a square dancer but she reads the magazine anyway before sending it on. Best of luck to you in your new home.

—Paul Albrecht,  
Floral Park, N. Y.

### As Others See Us

Dear Sir,

Recently I had a chance to visit a Square Dance Club in Harrisburg and I even could participate in the simpler dances. I liked it very much and I am very interested in everything concerning square dancing, now.

I am a German Exchange Student

and have the opportunity to stay for one year in the United States. I want to get some more information so that I can give the people in Germany a fairly good picture what American national customs are like.

It was very interesting for me to compare our German "Volkstans" with your American one. In Germany about every little district has its own kind of dance. I found many similarities but quite a lot of important differences, too. The main one, perhaps, is that we don't have a caller but everyone knows what to do to a certain tune. Then we dance mostly in groups in a circle, not so much in a square. We use many different kinds of steps and don't emphasize so much the figures the square makes as a whole, but the figures every single couple makes.

I like very much that everyone can join in the simpler forms of your square dance, while only people that know how to do it can participate in our "Volkstans."

—Sigrid Schuring  
Harrisburg, Pa.



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All weeks are filling rapidly but Oct. 10 has been filled for months by the same folks who were here for last years FIRST (one week) LES GOTCHER INSTITUTE. This, we believe is our best recommendation for anyone. August 29th is also completely filled but the weeks of SEPTEMBER 5-12—19-26 and OCTOBER 3 still have a FEW GOOD RESERVATIONS OPEN. . . IF YOU HURRY!

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# THE



# RACLE

*What does the call "Hey" mean?—  
Ruth Stillion, Coos Bay, Oregon*

• The call "Hey" means a Figure 8, or swivel movement, sort of a Grand Right and Left with no hands. It may be done with three people (as in *Dashing White Sergeant*, AMERICAN SQUARES, April 1954 p14) or four people (AMERICAN SQUARES, December 1953 p3). What we know today as Grand Right and Left was originally called "Hey" and was bent into a circle, then they started taking hands. Grand Right and Left, then, is a Hey with hands—Hey being the original term. The Scots called this Reels of Three.

*What is the correct way to do the Boston Two-Step? I learned it one way at home, then they danced it another way at a Festival I went to, and this summer while on vacation in Los Angeles I was told that I did not know how to dance it at all—that there were two additional variations—a Northern California version and a Southern California version. Is there any correct way to do this folk dance?—Julius Redmond, Owego, N. Y.*

• First, may we point out that this is not a folk dance. This is one of the series of English ballroom dances which have become popular in this country during the last ten years. Insofar as they are accurately-written dances by very competent dancing masters, there certainly is a right way and a wrong way to do them.

The dance was written by Tom Walton in the early part of this century; the music "Boston Two-Step" was written by Everett and the copyright assigned to Francis, Day and Hunter. The recording which made the dance popular was on Columbia DX. Several companies subsequently recorded it in this country, and the best record made, we feel, is the Folk Dancer #3001, available through our Book and Record Shop. You may read a lengthy description of the steps in Thompson's "The Theory and Practice of Old Time Dancing;" the same instructions in a more readable form appeared in AMERICAN SQUARES, June 1954 p14.

• The following may be some help to Tober King, who inquires in the Aug. issue about fiddle tunes: *KINGS HEAD* is another name for *Soldiers' Joy* (see

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The Fiddler's Tune Book by Douglas Kennedy). COLLEGE HORNPIPE and SAILOR'S HORNPIPE are of course the same tune. It is listed in the Copley Irish list #9-172. It was also in the old Signature album of Riley Shepard's. There may still be a few of these gathering dust on the shelves of record shops; anyhow I found one just last fall. BLACKBERRY BLOSSOM is in Decca's Irish list, #12258. JACKSON'S HORNPIPE is on the Dot label, played by Tommy Jackson. Tommy Jackson does some really fine fiddling on these Dot records—you ought to get acquainted with them.

—John Bellamy,  
Cleveland, Ohio

*I would appreciate any help you might be able to give on where to find material dealing with square dance history and philosophy. I have been calling eleven years and now I am branching out into the teaching field, mostly with children of grammar school and high school age. I am wide open for any suggestions on books dealing with this age group.*—Earl F. Johnston, Rockville, Conn.

• There is an excellent little booklet authored by S. Foster Damon of Brown University, Providence, R. I.,

“The History of Square-Dancing” available in reprint form from our Book and Record Shop. Best bet for teaching children, in my opinion, is Dick Kraus' book, “Square Dances of Today and How to Teach Them.” This is available from Book and Record at \$3.00.

• In the August Oracle, mention was made of The Old Mill Wheel square dance. We dance it as a fun dance at our Balance and Swing Club which meets every Thursday night. I call it to Pop Goes the Weasel—Folk Dancer MH #1501 or Little Brown Jug—**COLD MILL WHEEL**

First Couple bow and swing  
Lead out to the right of the ring  
And circle four in the middle of the floor

Figure

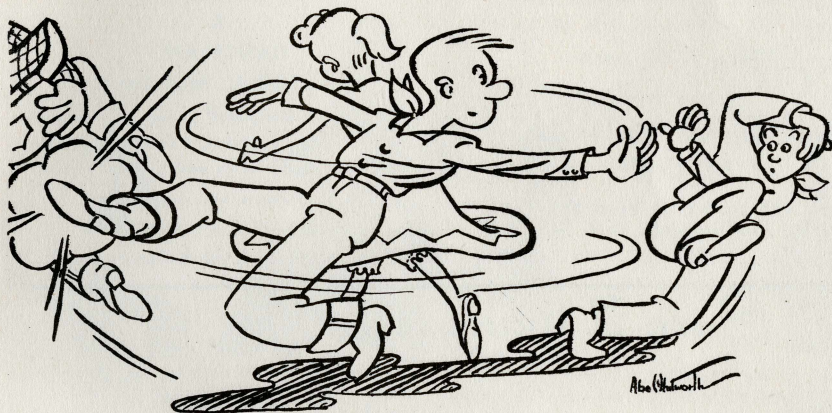
Right hands up for the old mill wheel  
Back with the left and you grind the meal  
Take that hand upon your shoulder  
Duck right under and still you hold her  
Active couple it's up to you  
Raise your arms and you pull 'em thru  
Ladies chain but don't chain back  
Circle four and pass right thru  
Circle four with the couple you meet

Repeat figure 3 times

Finish with any filler or ending.

lumbia #C47-7:

—Frank Black,  
Cleveland, Ohio



## HELICOPTER

# SQUARE DANCE --



Although *Time Magazine*, in a recent issue, referred to some of the activities at the famed Jacob's Pillow Dance Festival in MASSACHUSETTS, it failed to mention that Elizabeth Williams of ATLANTA (author of "Rehab Dancing," AMERICAN SQUARES Aug. 1954) gave some impromptu and well-received square dance instruction while a member of the group there. . . James Skelton of INGLEWOOD, CALIF., invites visiting square dancers to phone him at Oregon 8-3705 for data on dances in that area. . . The Boots and Calico SD Club of OCONOMOWOC, WIS., has an open dance the last Tuesday of each month and invites non-members to dance with them at that time.

Gal Golden, the Kid from Arkansas, writes that he is already busy square dancing and calling in ENGLAND. You may address him as S/Sgt. Calvin Golden, 3917th Motor Veh Sqn, APO 198, c/o Postmaster, New York. . . Recently elected officers of the SCHENECTADY Folk Dancers are

Chet Buchanan, pres.; Dan Bloom, v-pres.; Tillie Zemany, sec. and Elizabeth Bess, treas. . . Motto of the TAYLORVILLE, ILL., T-Square Dance Club is worth noting: "There are no mistakes. We dance for fun."

If cowboy boots hurt your feet, you might be interested in an ad we just read from ENGLAND, for "the only square dance shoe specially made for dancing." They are described as being "entirely hand-stitched or machine sewn. Will roll or fold for carrying in handbag or pocket. Not a nail used in their construction. All leather soles for health, flexibility and lightness (non-slip). Beautifully colored kid, goat and calf uppers; contrasting motifs, interchangeable, coloured laces (special lace-up models for men)."

Hotel reservations for the Fourth National SD Convention next April in OKLAHOMA CITY should be sent to Paul GraVette, 2612 W. Park. Paul has the tremendous job of seeing that all housing problems are taken care of.

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