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AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING



Exhibition Square Dancing

VOLUME 10

OCTOBER 1954

NUMBER 2

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DEADLINE...

for the November issue is Oct. 10th!

The Twain Meet

Two and a half years ago, when AMERICAN SQUARES moved to Texas, we received many letters expressing doubt and fear caused by the possibility that the magazine might "go Western." Now that AMERICAN SQUARES has come back east, only fifty miles from its birthplace, the attitude of our readers is different. Now your letters ask us please to continue our devotion to *both* Western and Eastern news, articles and calls. Only in this way, you insist, can AMERICAN SQUARES continue to be completely national in its viewpoint; completely the magazine of American folk dancing.

Put your minds at rest. We are going to continue to enjoy and report on square dancing from Bellingham to Key West, and the other way too. We have already discovered that we love Delaware as much as Texas.

But we *are* making changes. The magazine is expanding to devote more space to the tremendous square dance activity in the Eastern Metropolitan area. This month we are starting a detailed, up-to-date list of open square and folk dance groups in this area, and we shall continue to devote special attention to Eastern events.

But don't jump to conclusions. This does not mean AMERICAN SQUARES has now "gone Eastern," any more than we "went Western" while in Texas. The Eastern news is strictly *in addition* to the complete national coverage you have come to expect.

Regarding the Dance Directory specifically: I make no claim that it is a complete listing. You, however, can help make it complete, if you will read it carefully and then notify us of groups which you feel should be listed and are not. Will you, Eastern readers, turn right now to page 25 and see, first, if your group is listed and, second, if the details are correct? And if you discover some worthwhile dancing in your neighborhood that you didn't know about before through this Directory, we'd like to hear about that too.

OUR FOOTLOOSE FRIENDS: Our visiting list at AMERICAN SQUARES this past month was boosted by Lib Williams of Atlanta, who stopped by on her way home from Jacob's Pillow, Mass.; Mr. and Mrs. Stan Tebbetts of Pawtucket, R. I., and children, and Bert and Burt Hall of Detroit. All of these folks now qualify as Pathfinders, since they made it to 2117 Meadow Lane, Arden, without an escort. If you are not the adventurous type, phone us from Wilmington and we'll guide you in. And a special brand of commendation goes to the Halls for the fried chicken dinner they fed us after their arrival!

OUR COVER: Your Editor comes from behind the microphone to cut loose with a spirited Hill County version of that old favorite, Cotton Eyed Joe. His charming partner is Edna Bradford of San Antonio. Have you a picture that would look well on our cover?

Considering the national picture, I find it interesting to note that at least three groups in the Eastern Metropolitan area are already thinking about the possibilities of making a bid for the 1957 National Square Dance Convention. Of course there are many details to consider before even deciding to make such a bid, and I know all interested Eastern groups recognize the tremendous amount of work involved. But if you are one who would like at least to discuss the pros and cons, I suggest that you write immediately to Howard Thornton, 2936 Bella Vista Dr., Midwest City, Okla., and ask to be put on the regular 1955 Convention mailing list. Howard is Chairman of the 1955 Convention and at this stage of the planning, seems to have thought of every possible problem and taken steps to insure a successful three days next April in Oklahoma City.

Dickey

Exhibition Square

Square exhibitions can be an exciting and enjoyable experience not only to the audience but to the performers as well. However, in order to exhibit forcefully, either a group or a single individual must have a goal, in addition to exhibition "just for fun." For an exhibition group is not all fun. It is definitely work at times. Long hours of practice and meticulous attention to details are the ingredients of a successful exhibition but they involve many problems and unforeseen difficulties. Without some goal to work toward, many groups would become disillusioned and fall apart. However, guided by a worth-while purpose or ideal, any group can enjoy the new and joyful experience of a square dance exhibition.

My inspiration for doing square dance exhibitions has sprung from the many misconceptions held by those who do not square dance. I have attempted to illustrate to persons from all walks of life that square dancing is a beautiful dance form, having rhythm and grace and symmetry, that it is not "corny" or "loutish." It is not done only in the hayseed, hog-caller manner that one usually associates with the movie versions.

The words exhibitions and demonstrations are often bandied about with no thought of defining them. Let me define what I shall talk about. A demonstration is an example of the type of dancing, costuming and calling that is normally done by any group. It needs no style as a complete group, no rehearsal, and no timing

other than that done at any time during a normal evening. An exhibition, on the other hand, is a formal presentation involving specialized techniques which will be discussed in the following presentation.

Demonstrations and exhibitions should be used in their appropriate places. To a group who knows no square dancing, or, let us say, not more square dancing than they have seen in a movie, a demonstration is sufficient to entice onlookers to want to participate. In such a place and before such an audience, a formal exhibition might not accomplish the same. On the other hand, a demonstration put on for dancers who dance folk and square with any degree of facility would prove uninspiring. A formal exhibition performed against the proper background with costumes, lighting, seating, etc., can not only be beautiful to watch by all comers but can entice many who have not been interested into the realm of square dancing for added pleasure.

ORGANIZATION OF THE GROUP

In order to organize a group, you must have a good leader with an adequate background in the field, good calling ability, a good line of patter and an easy way of leadership. With this as a start, you can consider the personnel of the group other than the caller.

1. Personnel

- a. All members should be of normal size, and the physical extremes should be avoided, *i.e.*, too fat, too tall, etc.
- b. Mental outlook of all should be



Dancing

calm, easy to get along with, and as unsusceptible to the "bighead" as possible.

c. All members participating should be able to make all practices and appearances without excuses other than emergencies.

d. All should be of such economic status that costumes and transportation costs will not exclude them.

e. All members need not be highly trained square dancers, but they must have grace and rhythm. Exhibition practice is no place to learn these.

2. Number Per Square

Five couples should be chosen for each square all on the same basis, to provide the necessary insurance against attacks of babysitteritis, broken legs and family squabbles.

3. Costumes

Costumes may be either elaborate or simple as long as they are of the same pattern and general type of material. Uniformity with slight differentiation within squares is permissible, but no one individual or couple should be dressed so as to be outstanding from the others. Each square should have some differentiating feature in the costume to separate it from the others: *i.e.*, plaids, polka dots, stripes; bows, belts, hair ribbons; reds, whites, blues; etc. When finishing any intricate figure the audience is always impressed by the fact that all plaids, dots and stripes are back together again before starting the next figure. This of course could prove embarrassing should a polkadotted lady end with a striped gent.

4. Training

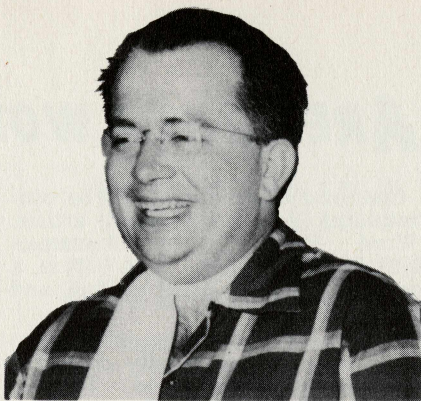
One night a week is generally sufficient at the start, but toward the end, two nights a week just before the performance is not too much if it is needed. Training should be kept to a maximum of three hours and a minimum of two.

ORGANIZATION OF EXHIBITION

The design of the square should be composed of an entrance, the body of the exhibition, a closing and an exit.

1. Entrance

The type of entrance to be used depends upon the number of squares



WILLIAM E. CASTNER

participating, the formation in which your squares will start, and also the style which you want to give a preview of by your entrance.

a. All dancers can be spread out all around the dance floor, and with a shout all can run on from different directions. This is lively and forceful but can only be used with younger people.

b. A smooth walk-on entrance can be made with a promenade by sets walking on straight and turning into a square formation when arriving in place on the floor.

c. An intricate and symmetrical entrance which is very effective is one using figures in addition to the promenades such as a right and left through, ladies chain or dip and dive patterns. This takes a certain amount of extra work on the part of the group but is just as important as the rest of the square.

2. Body of the Square

a. The sequence of figures should be composed of a variety of symmetrical figures, such as dip and dive, star, right and left throughs, ladies chains, circle grabs, and line patterns, and they should be figures which are not usually being done in the area or figures which are original.

b. A short break can be done twice but only if the trickiness warrants; other than that, no figure should be done twice, and each figure if possible should be separated from the next by some sort of a short break.

c. All figures should be quite different from both the preceding pattern and the following pattern. For instance, in single square exhibitions,

Continued on Page 24

ARE OTHER WORDS WANTED ?

Charlotte Underwood is to be congratulated for her timely article, "Word Wanted!" in *AMERICAN SQUARES* for August, 1954. It is a model of restraint, good writing, and pointedness.

Her thesis needs to be extended to other items in our rapidly changing, hodgepodge dance world. In this brief piece I shall start off such an extension. Other contributors, perhaps, will add their voices to the semantic quest.

Today we see all sorts of developments taking place that are making the square dance picture a confused miscellany. New things have come to be that may need special names.

There are different kinds of big square dance jamborees. Some are wonderfully festive affairs, a delight to watch and take part in; others look more like display circuses. What shall we call the extreme in extravaganzas in which whirling exhibition sets astound a huge audience with razzle-dazzle stunts, in which "star" callers seem to vie with one another to mystify the dancers with trick figures, and in which, according to a caustic-tongued observer, the "western" costumed dancers, confused by a hash call, appear like an agitated assembly of movie extras?

We have many forms of folk festivals today, varying one from the other in their degree of "folkishness." What shall we label the colossal attraction billed as a folk festival whose program seems to be more like a vaudeville show than a folk dance? An official of a farm organization that had withdrawn from such an affair remarked, "The festival is no longer folk; it is a flashy stage routine."

Square dance organizations differ greatly in their extent of openness or, as some uncharitable onlookers say, exclusiveness. Should there be a name for the extreme cases: the restricted dances of certain exclusive clubs at which members stay in their closed sets, dance on the same spot

on the floor, and don't do a single mixer all evening long?

Of the varieties of dance competition, is there a name for the hectic event where the CONTEST is the thing, where callers, fiddlers, square and couple dancers try to beat each other, where the prime motivation is to be champ, and where dancers wear numbers on their backs like marathon racers?

The "new dance" has ushered in its own events differing in greater or lesser degree in the effort to catch up with the latest innovation. This development prompted Pappy Shaw to urge dancers to relax and not strain to keep up with the Joneses. What word shall we apply to the "new dance" proceeding at which faddists race through the most recent hash concoctions in the square dance and the newest pattern routines in the round dance?

Finally, what are we going to call the plain get-together surviving in rural areas and being revived in urban places, where folks don't dance to exhibit their special skills, to display their stylish costumes, to win out against their fellow dancers, to do the latest figures, or to stay in their own sets and couples, but congregate to enjoy each other's company and share simple, sociable dances for an evening of good neighborly fun?

Our question, however, goes much deeper than semantics. I am sure Charlotte Underwood, with her appreciation of social values, realizes this. The square dance has gone big-time and up to date. For better and for worse, a variety of hands have laid hold of it and the results are as diverse as the hands. Where the square dance used to be folk, varying with local tradition, now it is modern, changing with current fads. There is much controversy over present trends, some persons insisting that they are indications of healthy progress in the dance, others that they are signs of impending ruin of the dance movement.

ARTHUR KATONA, PH.D.

For us who are concerned about the present topsy-turvy situation, a good guide would be the folk values. They may be summed up in one phrase, good fellowship—the good fellowship that, in the dance, comes from sharing one of the most zestfully social of human activities. The folk values are not out of date. We can live by them in this complex, modern day just as our forefathers did in a simpler, older day. Indeed, they are more than ever necessary as social stabilizers in our changing, troubled times. ■■

CLUB CORNER

Last month we described the "Club Class Teaching Plan" being put into effect this season by the Houston Square Dance Council and affiliated clubs. Many of you have asked for more precise details about the actual preparation for the plan, and through the courtesy of Emmette Wallace, we review some of the preliminary activities involved in getting the plan started.

During the summer, the plan was heavily stressed at the three outdoor free dances sponsored by the Council.

Some six or eight billboards, giving a good coverage of the city, have been rented for September and October to carry information about the plan. In addition, the entire area has been well covered with posters, eighteen by twenty-four inches, bearing the same design and information as the billboards. To spread the message further, one thousand bumper stickers with the slogan "Square Dancing is Fun" are being placed on the bumpers of square dancers' cars, at no charge.

All advertising media carry a phone number, that of a volunteer who is handling a difficult job indeed. She has a map giving the location of all clubs, and to each person who phones her she recommends a club or clubs best suited to their needs, based upon location, meeting night preferred etc. She then sends a card to the president of the club so recommended with the name and address of the potential member and it is the responsibility of the club to continue from there.

During September and October, every club in Houston is starting a class under the arrangements suggested by the Council as outlined in last month's AMERICAN SQUARES. ■■



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The Girl I Left Behind Me

By FRANK KALTMAN

The Girl I Left Behind Me, a tune universally used in square dancing, has a very interesting historical background. This tune is so popular with square dance callers that many assume it is an American folk song, and seem quite surprised to find it played for English Country, Sword and Morris dances.

Research upon this tune brings to light a most interesting history. The Girl I Left Behind Me turns out to be a rather long and nostalgic ballad.

There are several contradictions regarding the origin of the tune. The Brighton Camp, referred to in the second verse of the ballad, was an encampment of English soldiers. The date has been accurately authenticated as 1758, and this would definitely place the words of the song at that date. The tune, however, seems to have been known much earlier, and one opinion asserts that it was known in Queen Elizabeth's time.

Although it appears in collections of Irish music, research establishes with reasonable certainty that it is a tune of English origin which has been in continuous use for almost 200 years.

According to a work written by William Chappell of London in 1859, "About 1790, when the celebrated John Phillip Kemble became manager of Drury Lane Theatre (and subsequently of Covent Garden), he introduced this air as the Morris-dance for village festivities on the stage, and as the march for processions. It has since been constantly applied to the same purposes.

"It has also been played for at least 75 years, as a "Loth-to-depart" when a man-of-war weighs anchor, and when a regiment quits the town in which it has been quartered. The custom has become so universal that any omission

to perform it would now be regarded as a slight upon the ladies of the place."

With such a distinguished background it is not surprising that the tune, through its extensive use, has become an integral part of our American folk heritage. In many parts of Texas it is used for a circle mixer, in New England for a contra dance, and universally for a square dance.

GIRL I LEFT BEHIND ME—contra

1st couple only active

Take that lady down the center
 Leave her there now mind you
 Active couple down the center with lady 2
 between them and leave her at the foot
 Come back home now all alone
 You leave that girl behind you
 Active couple up center to place
 Now take that gent to the pretty little girl
 Leave him there now mind you
 Active couple down center with gent 2 be-
 tween them and leave him at the foot.
 Come back home now all alone
 You leave them both behind you.
 Active couple up center to place
 Down the center

— — — —
 Same way back and the second couple
 They come up behind you
 Right and left at the head of the set

— — — —
 — — — —
 — — — —
 — — — —
 Couples 1 and 2 right and left at the head.
 The active couple moves to the foot as couple
 2 becomes number 1, and active, and starts
 the sequence.

AS SQUARE DANCE

First old couple lead to the right
 And circle there now mind you
 Pass right through and balance two
 And swing with the girl behind you.
 Swing that girl that pretty little girl
 You swing till I remind you
 To pass right back on the same old track
 And swing with the girl behind you.
 On to the next, etc.

CIRCLE MIXER

(As called by Bob McClary at Dallas, Texas, 1942
 and recorded by John A. Lomax for the Library
 of Congress.)

All young gents swing out to the right
 And swing them by the right hand
 Swing your partner by the left
 And promenade the girl behind you.
 Hold that girl that pretty little girl
 The girl I left behind me
 With rosy cheeks and the curly hair
 The girl I left behind me.

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More Christian Recreation

VERNON W. JOHNSON

Vernon W. Johnson of North Carolina is a man who has a deep recognition of the spiritual value of wholesome recreation. His article, "Square Dancing as Christian Recreation," in the November 1953 issue of AMERICAN SQUARES, did much to help square and folk dancing assume their rightful places as aspects of Christian living.

Now, at the Baptist University of Creative Arts in Black Mountain, N. C., the organization of a graduate school in Christian Recreation is being attempted. And Vernon Johnson, of course, is there, continuing his studies in this relatively new field while he goes on bringing square and folk dancing into Christian lives.

The happy good fellowship abounding when a group of good friends get together for an evening of folk and square dancing is so manifest I did not realize there could be communities where the people did not yet know this joy. But this is what I found in Salemburg, North Carolina, and it was my good fortune to help bring these folks to the fun of folk and square dancing.

Two years ago I was a member of the staff of a church in a nearby town and was invited by the Professor of Music of Pineland College to come over and lead an evening of recreation. The party was to be held in the basement of the local church, and this was a Baptist community where dancing was taboo (at that time, at least). However, I was requested to do a Grand March with martial music, and there were no adverse repercussions.

Later, at a party in the college gym, we did the Grand March again, plus the Patty Cake Polka and the Circle

Virginia Reel. Still no complaints, so in subsequent parties we added more and more of the simpler folk and square dances.

The college president saw the value of these parties for the student body and took the matter up with the Board of Trustees, who voted a full recreational program including folk and square dancing.

This first year we had three groups in folk and square dancing—early teens, high school and college, and couples from the campus and surrounding community.

In addition to these activities, we started a class in Christian Recreation at the college. The members study the philosophy and significance of Christian Recreation and then actually play the games or do the dances in class. Thus new leaders are developing. And Christian Recreation is bringing fuller lives to the members of this little college community. ■ ■

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- 102—Bonaparte's Retreat, *Caller: Red Warrick*
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ONE MAN'S *Opinion*

DON ARMSTRONG

Last month I mentioned the requirements which must be met by dances which I add to my call book. Since this is a subject about which many leaders are asked, it seems a good one to discuss here. But it must be understood that each caller has his own situation to consider, and that requirements differ. The following are the ones which apply to me personally, in a Florida tourist area, for open dance use where all age groups are represented—for use in my own hall, Danceland, in Largo, Fla. Also, they apply only to square dances.

1. The dance must, above all, be *fun* to do. And many other factors will affect the final decision about this.

2. The timing and flow of the choreography must be logical. The call must reach the dancer at the correct instant, allowing for the correct number of steps—or musical beats—following the last call and prior to the next. The sequence of movements by the dancer must be smooth. Of course this does not completely cover the question of timing and flow, but will serve as a generalization.

3. The dance routine must have a character of its own. It must have one basic theme of motion, not just a meaningless jumble of geometric gyrations.

4. The calls should be totally di-

rective. I will not use a dance if the calls have to be interpreted in order to mean anything to the average square dancer.

5. If the dance is fitted to a singing call, it must be appropriate, with the theme of motion suited to the theme of melody.

6. The dance should not present undue opportunity for roughness, nor should it require a tempo above our normal 124 to 132.

7. In the case of a singing call, a *good* recording *must* be available. Even if I use a capable band, I know that no one caller can make a dance popular in any area, and if the dancers grow to like it, it must be possible for other callers to use it without a band.

8. Providing all the above requirements are met, I *must* be able to present it for the first time at Danceland, instruct it and walk it through in less than *three minutes*, having the large majority (and I expect over 70%) dance it happily the first time it is called.

If I feel that all the above requirements are met, I still do not make the final decision. That rests with the people all the planning is for—the dancers. If they like it, I use it again. If not, I will review it to see why, and present it a couple times more until I'm sure the majority doesn't like it, or until I realize what is wrong with it. Sometimes a minor change can make it into a favorite; sometimes, for no apparent reason, it just doesn't click.

But all of my requirements simply confirm the first one—**IT MUST BE FUN!**

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PEOPLE WORTH KNOWING

It sometimes seems that Paul became a square dance caller in spite of everything rather than because of anything; but as a matter of fact, each of the various careers he has followed has contributed some essential ingredient to his success as a caller. He started life in a tiny community of Quaker farmers to whom any kind of dancing was strictly forbidden; straight from the farm he went to a distinguished college career in music, taking his bachelorate in three years instead of four. Out of college and needing a job, he became in succession pianist with a traveling stock company, its leading male actor, a radio actor and musician, a teacher of piano, organ and accordion.

The accordion was directly responsible for his career as a caller. As accordionist he joined a small orchestra called the Rock Candy Mountaineers, businessmen who played together in their spare time for radio, church entertainments, clubs and parties. When square dancing first became so prominent on the Long Island social scene and demands for a caller began to accompany requests for Rock Candy Mountaineer music, Paul was elected. "Why hire ourselves a caller, when you've got a



PAUL HUNT
LONG ISLAND, N. Y.

voice like that?" the boys argued reasonably. Paul says, himself, "I learned four or five singing calls, and I was in business."

That was in the old days. Now, with a repertoire up in the hundreds, with a succession of fine recordings and original calls to his credit, with EIGHT YARDS OF CALICO two years old and the contract for a new book just signed with Harper, Paul can afford to admit that he "just sort of fell into it by accident." But it goes to prove what we said in the beginning: everything has contributed to making him the best kind of square dance caller. You take a gifted teacher with the patience and self-discipline of a Quaker farmer, the poise, the voice and the prodigious memory of a road-company actor and, above all, the precise knowledge of rhythms, phrasing and harmonies that comes of sound musical training—well, that's a caller!

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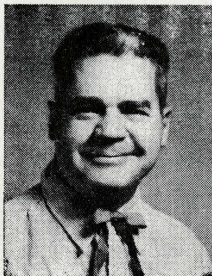
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Roving Editor's Random Thoughts

DE HARRIS



As I write my last column in my capacity of Roving Editor, after two years of reporting my travels, I feel that I have ended a period rich with experiences and friendships. And although I may never again meet many of you personally, I shall treasure your friendship always.

As I have reviewed my years of square dance roving, I have drawn some conclusions I feel may be helpful to the movement in general, regarding the people who square dance and those who do not.

To be open and friendly, and to know people well, is to like them. Only when we wall ourselves off with pride, prejudice and our own uncertainties do we lose much of the richness of life which could otherwise be ours. Square dancing has done much to break down these barriers. Still, in our overall social grouping there are classifications which square dancing will not reach, and we are wise not to spend too much effort in such directions, but rather apply our energies where they will be productive. I view them like this:

Children: square dancing is usually at least a secondary pursuit, valuable chiefly as a social adjustment between the sexes and a way to work off energy.

Young Adults: Again, secondary to the primarily important problem of Boy Meets Girl. This is one of our major social situations, and every caller should do his bit to bring young people together in a wholesome atmosphere.

Young Marrieds: Almost completely lost in the square dance picture. They are far too busy raising babies and fighting budgets to go in extensively for much recreation together.

Top Bracket Incomes: Often too busy either leading or following the Joneses. Lost to the square dance movement until they revolt against the social whirl.

Childless Married Couples: Here is an adjustment problem with which square dancing can help a lot. Encourage these.

Middle-aged Couples: When the children have developed their own lives, this is the group which forms the backbone of modern square dancing. These people are well adjusted, but still their primary interest is in social development and the dance is secondary.

Professional Men: Men whose brains cry for rest, whose muscles cry for action and whose wives cry for companionship find the complete answer to their needs in square dancing.

All-Work-No-Play People: Short on cultural resources, these people need relaxation without alcohol. They form the bulk of non-club and recreation center dancers.

I think if we analyze the basic needs of the people who come to us, and recognize that our activity may often be a secondary means to an important end, we will accomplish more good than by dancing for the dance alone. It is in our power to help many to a happier social adjustment.

It is fitting that I write this in the new offices of AMERICAN SQUARES in Arden, Delaware. Rickey and Marti are well settled amid delightful surroundings and life goes on much the same as it did in San Antonio, except for the absence of a few familiar faces which I miss as keenly as they do.

Happy Square Dancing. Adios, Amigos.

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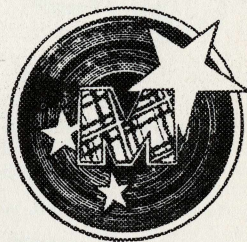
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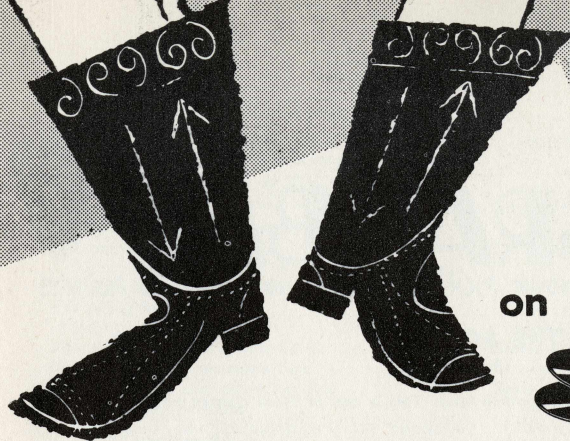
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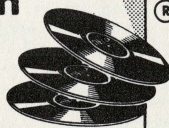
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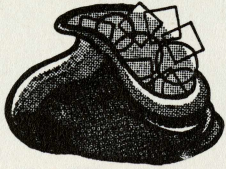
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—Frank and Olga

Record: Beltona # 2457 "Rick Ma Ree."

Formation: Couples in ballroom dance position, man's left and woman's right foot free.

FIGURE I

Measure

- 1-2 TWO SIDE-STEPS TO MAN'S LEFT: step to the side, then together and repeat.
- 3-4 FOUR WALKING STEPS making one outward turn away from partner while progressing forward. Finish facing partner in ballroom dance position.
- 5-8 REPEAT PATTERN OF MEASURES 1-4. Finish in ballroom dance position but open so both face counterclockwise.

FIGURE II

- 9-10 HEEL-TOE AND ONE TWO-STEP FORWARD, starting with outside foot.
- 11-12 HEEL-TOE AND ONE TWO-STEP FORWARD, starting with inside foot.
- 13-16 FOUR TWO-STEPS turning clockwise with partner.

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BIG BABOON

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

Record: Hoedown Hall #2012
INTRODUCTION

Allemande left you allemande left

And sashay by your own

Sashay by here means move past (halfway).

Swing the next one down the line

You swing her all alone

Swing right hand lady.

Allemande left with a how de do

Pass your own to someone new

Swing her high and swing her low

Swing that gal in calico

Each gent now swinging original opposite.

Gents star left across the town

To original partner

For a right hand round your own

Allemande left with the corner

Promenade your partner home

There's sugar in the gourd

The gourd's in the ground

If you want to get the sugar out

You roll the gourd around

FIGURE

Two head ladies lead to the right

And circle three hands round

Sides dip to the middle in time with fiddle

And chain to the head gents' ground

Side couples right and left through

Head couples right and left through

Side couples right and left back and

The head go home on the same old track

*Home you go with an allemande left and a grand right and left

All the way around you go

All the way around

Hand over hand around the track

Keep on going till you get back

Repeat figure three more times.

*On the final turn of the dance, the entire Introduction is substituted for the allemande left and grand right and left.

CHASE THE LADY—contra

1-3-5 etc. active

Second gent cross right over

Chase first lady down the outside

She chases him back to place

Active gentlemen cross over

Chase second lady down the outside

She chases him back to place

Head two couples down the center

Same way back first couple cast off

Half promenade

Half right and left to place

NOTE: In this dance, as in life, the fun lies in the chase. This one gives plenty of chance for pantomime and laughs, as always happens when are the Sailors Set on Shore (which is another title for the dance).

FAVORITE SCOTCH HORNPIPE—contra

1-4-7 etc. active

Forward six and back

Circle right one-quarter round

The six circle to the right one-quarter of the way so the gents face up the set and the ladies face down.

Down the center

Same way back and cast off

Active couple go down the center of the line as usual, except they move across the hall, to the caller's left.

Forward six and back again

Circle left around to place

Right and left with the couple above

NOTE: The timing is pretty slow on the circling as suggested above. It makes a much better dance if you circle left $\frac{3}{4}$ around at first, then circle right around back to place later.

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BIRDS OF A FEATHER

(Introduced 1954 by Dan and Madeline Allen,
Larkspur, Calif.)

First couple bow and swing
 Promenade the outside ring
 Side ladies chain across the way
 And finish it off with a half sashay
 First couple lead to the right
 And circle half
 Outside arch, the inside under
 And around just one, stand four in line
 Third couple do a half sashay
 Lead on out to the left that way
 Split that four, go around just two
 And circle up eight that's what you do
 Now form two lines like birds of a feather
 Forward eight and back together
 (Four ladies in line; four gents in other line)
 Center four pass on thru and around just one
 Into the center with a right hand star
 Go once around from where you are
 Corners all with a left allemande
 And walk right into a right and left grand
 (Original partner)



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BY THE SEA

(Introduced 1954 by Roy Willard, Wyncote, Pa.)

Record: Western Jubilee #815-A

INTRODUCTION

Join your hands, circle left, and you circle the hall
 Circle round, all the way, circle all the way home.
 Now, wave that ocean, and you wave each wave
 (All joined hands are raised high over head and waved left and right in time to the music)
 Wave each wave, then you jump!—Here comes a big one
 (All release left hands, taking partner by both hands and jumping (once) together in time)
 Circle right, to the right, circle all the way round
 Circle eight, all get straight, circle back to your home.
 Do-sa-do your corner girl, do-sa-do your own little pal
 You swing her, by the beautiful sea.

FIGURE

First ole couple, show how deep, - - - come up and you swing
 (First couple individually hold nose with left hand holding right hand high overhead fore-finger pointing upward, bend knees for the descent, showing how deep)
 Lead right out, to the right, to the right of the ring
 Circle four hands around you go, then you Pick up two, and you circle six and don't get mixed then,
 Pick up two more, and you circle with eight,
 Circle round, circle round, - - - Now don't you be late
 Dive into the waves and come up wet
 Large circle, all hands joined. All couples bending forward at waist with lowered joined hands converge toward the center of the ring bringing up joined hands in a forward and upward sweep retiring to the ring. (Release hands for swing.)
 Back to the bar, you're not through yet,
 You swing her, by the beautiful sea.
 Use intro for center break or ending.

CAGE THE BIRD AND SEVEN HANDS ROUND (Traditional)

Gent number one turn the right hand lady
 With the right hand round now partner left
 Cross the hall to the opposite right hand
 Now back home to your partner by the left
 Corner with the right hand once around
 Back to your partner with the left hand round
 Once and a half and put her in the center
 Join your hands and circle seven
 Bird fly out and the crow fly in
 Circle seven and you're gone again
 Crow's in the center looking mighty grand
 Better get him out with a left allemande
 Allemande left . . . etc.

Seljančica

(sell-YAHN-chee-tza — Village Girl)



Record: Sonart #2021 "Seljančica".

Formation: Open circle, leader at right.

Starting Position: Hands joined with arms extended straight downward, leader's free arm, with hand clenched, is held behind his back. Right foot free.

PART I

MUSIC A

Measures

- 1 - 2 **STEP SIDWARD RIGHT ON RIGHT FOOT (1 and), CROSS AND STEP ON LEFT FOOT IN BACK (or Front) OF RIGHT (2 and), STEP SIDWARD RIGHT ON RIGHT FOOT (1 and), HOP ON RIGHT FOOT (2 and).**
(A Hop may precede the first step sidward on count 1 and).
- 3 - 4 **REPEAT PATTERN OF MEASURES 1-2 TO LEFT,** starting with Left foot.
- 5 - 8 **REPEAT PATTERN OF MEASURES 1-4.**

PART II

MUSIC B

Measures

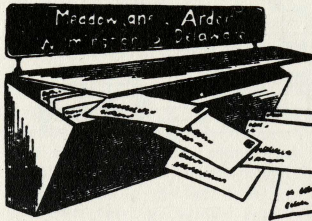
- 1 - 4 **FOUR SIDE-CLOSE "REST" STEPS,** starting with Right foot.

PART III

MUSIC C

Measures

- 1 - 3 **THREE "HEEL-TOE" ("Lame Duck") STEPS,** line progressing to right. All face right and progress forward with the following step done three times: Hop on Left foot and place Right heel forward (and 1), Bring Right foot back beside Left and Step on Ball of Right foot (and), Step forward (beyond Right) on Left foot (2).
- 4 **TWO SMALL JUMPS IN PLACE,** on both feet, **TURNING LEFT** to face in opposite direction.
- 5 - 8 **REPEAT PATTERN OF MEASURES 1-4,** progressing in opposite direction. Start "Heel-Toe" step with Hop on Right foot and place Left heel forward. Turn right on two Jumps to finish facing center of circle.
Note: Part III may be simplified as follows: All face right. Seven small Running steps forward, starting with Right foot. Pivot on last step, turning left to face in opposite direction (measures 1-4). Seven small Running steps forward, starting with Left foot, progressing in opposite direction. Pivot on last step, turning right to finish facing center of circle with Right foot free (measures 5-8).



LETTERS

FROM
OUR READERS

Summer Schools

Dear Rickey,

This is to express my satisfaction with the Kentucky Dance Institute conducted by the AMERICAN SQUARES magazine at Jackson, Ky. This was my first but I assure you that it won't be the last if I can help it.

Most square dancers that I have met have been of good character but in my estimation the group at Jackson was the "Cream of the Crop." From the first day everyone actively participated and spirits were high. My thanks to each of the faculty, who so ably presented their respective materials in a simple, clear and impressive manner. I am delighted with my newly acquired skills in folk, contra and square dancing. The Institute has aroused an interest in folk dancing I didn't have before.

I am looking forward to another square dance vacation in Kentucky next year.

—W. Hanson Hunn
Louisville, Ky.

Dear Rickey:

May we take this opportunity to tell everyone what a wonderful week we spent at the Dixie Folk and Square

Dance Institute in Atlanta, Ga., recently.

Never have a couple of "squares" been more in need of the training we received as we two—now we fully realize what we've been missing . . . Our hats are off to the staff there at Emory University: to Fred and Mary Collette, to Don Armstrong and to Ralph Page . . . To these and to all square dancers everywhere we say, "The world has been a better place to live for a lot of people because of you."

—Lynn and Millie Mixer
Shaw AFB, S. C.

• *We hope the above two letters speak for all the fine folks who attended the more than fifty square and folk dance camps and schools held throughout the United States this summer. To Lynn and Millie Mixer, we point with pride to the fact that the people from whom they learned so much are all on the editorial staff of AMERICAN SQUARES. And of course the faculty at the Kentucky Institute—Frank, Olga, Harold and Rickey—are regular contributors to these pages, and will meet many old and valued friends, as well as new ones, at the West Point Reunion on Nov. 27th. See page 7 for details.*

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The Wanted Word

Dear Rickey:

Best of luck in your new home. I'm glad to see that AMERICAN SQUARES is still coming up with consistently high-caliber writings. I thoroughly enjoy each issue and have come to expect many items of value every month. In the August issue I read, with a great deal of interest, the excellent article by Charlotte Underwood concerning "Barn Dances." I suppose that, at one time or another, every caller has been exposed to this money-making, variety-filled evening in which he was expected to serve primarily as a

master of ceremonies, comedian, and game-organizer and secondarily as a square dance caller for a bunch of clapping and hollering non-dancers rigged out in straw hats, overalls and corn-cob pipes. I've had my share of them and, although I shudder at the memory, I consider the experience as a worthwhile part of my learning-to-call education. A good caller should be capable of handling any situation—and the type of party in question certainly offers a challenge unlike any other to be found in square dancing.

I agree wholeheartedly with Mrs. Underwood that a new word should be found to describe this type of party and offer as my suggestion the term "Novelty" Dance (or Party). This expression bears no unfavorable connotation either to the participants or the caller and is certainly broad enough to describe the diversified activity to be found at such an affair. Have any better suggestions been offered?

—Ted Sannella
Cambridge, Mass.

Dear Rickey:

In answer to Charlotte Underwood's appeal for a word here are a couple of possibilities: "Country Social" (my wife's idea) or "Country Romp." Fred Leifer's book, which is useful if

you throw out all the corn-cob Mammy Yokum stuff, suggests to me calling them "Dogpatch Dance" (or Party).

It's too bad that some leaders are tending to undo what people like you and Ralph Page have been trying to build up, i.e., square dancing as respectable social activity, enjoyable for good music and the chance to move in time to its rhythms in an atmosphere of friendliness and cooperation.

—Roger Knox
Ithaca, N. Y.

Central City Dancers

Dear Rickey,

In your July issue you were discussing the Central City Dancers. The article was very good, but I'm afraid you missed mentioning the Pioneer Dudes and Dames (of which I was a dancer and caller). This group from Denver University handled the square dancing for several years at Central City. I know they were there the summers of 1949, 1950 and 1951 and possibly a few summers before then. Naturally I believe they did a terrific job as "Pappy" Shaw and his dancers did and as Ray Smith and the troupe are now doing.

—Bob Mondt
Philadelphia, Pa.

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RACLE

In traveling over different states and dancing in each one I have seen a lot of confusion about the way a figure should be danced. I have several books on square dancing and some give instructions to do a figure one way, some another.

Why don't the leaders from each state get together and iron out these things and make a standard set of rules, pass them out to each section of each state and all teach things the same way, have things standardized all over the country like Baseball and Football. It could be done, then a dancer could go anywhere and dance better and have more fun.—Narl Jones, Sarasota, Fla.

● Square dancing is not like Baseball nor Football; it is an active folk recreation for huge numbers of people. With 9 against 9 or 11 against 11 you must have judges and referees and standard rules; square dancing is not so rigid, and there's no competitive aspect to it (except among the hash dancers of today).

The best they've been able to do with standardization is settle it on an area basis and even then it's not always successful. Chicago tossed out their second way of numbering the couples which Guy Colby started them on in the early '30's, but Tulsa still, we think, has two very distinct ways to promenade. Dallas is united with itself on its "all around your left

hand lady," but the rest of Texas will never accept the Dallas version and Dallas is not about to change over now (even though we can prove the "error" in this case). Frankly we think one of the great joys in square dancing from place to place is the discovery of and participation in the very differences you mention.

Like the language used to call it out, the American square dance is a changing folk art. Attempts at standardizing the dance can have no more harm than dictionaries have on our words, and the attempts have just about the same effect toward the future as these dictionaries.

I've been experimenting on paper with visiting couple figures, using your article on the subject from the Sept. 1953 issue. However, the article doesn't deal with cumulative visiting couple figures, and my question is: how much time do you add for each couple that adds on? Birdie in the Cage would probably be a good example.—Carol Whitney, Wayne, Pa.

● There is no set number of beats for having two couples pick up another to make six people or for having three couples pick up another and make eight people. It all depends on where the people are when they start the circle before they pick up. Generally if couple 1 is standing in front of couple 2 it takes eight beats for them to circle once around and on the ninth beat they start to pick up couple 3: Then these six people should circle about eight beats more. In other words, it takes about sixteen beats to circle and pick up another couple to make six, or to make eight.

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We need assistance in rewording our constitution. Can you send us a typical constitution?—R. H. Linn, Huntington, W. Va.

● The best policy is probably to have no constitution at all, for it merely gives people something to argue about. In general you'll find that the more organization brought into square dancing, the more political wrangling and hurt feelings you'll have and consequently the less dancing. Indeed, politics is still one of the three major cancers in our modern square dance movement. The phrase "point of order" is now, unhappily, well familiar to all Americans; we should do well to avoid the possibility of such parliamentary gimmicks' fouling up our happy dancing time. When you have a constitution almost always you have a bona fide argumentator who loves to hold you to the letter of the writing. This seems pretty complicated for a recreational dance group.

If you must constitute, however, the best and most modern authorities advise against the formal old method of dividing your club rules into parts of a constitution, bylaws and rules of order, and standing rules. The clever way is to combine all the ideas under one heading (and when so combined

they should be labelled "bylaws"). In general this single unit should contain the rules of the society which cannot be changed without previous notice. How many rules and how wordy they become depends on the size and activities of the society. Usually the following articles are sufficient:

- I. Name of society
- II. Object
- III. Members (including sections on classes, qualification, election, etc.)
- IV. Officers (election, term, etc.)
- V. Meetings (regular, special, quorum)
- VI. Executive Board (if needed)
- VII. Committees
- VIII. Parliamentary authority ("The rules contained in the latest edition of shall govern the society in all cases to which they are applicable and in which they are not inconsistent with these bylaws or with special rules of this society.")
- IX. Method of amending the bylaws.

However, we repeat: don't worry too much about organization and bylaws and things. Forget the talk and get with the dance!

COMING EVENTS !

EASTERN METROPOLITAN AREA

- Oct. 6—DILLSBURG, PA. Ann. Callers' Jamb., Comm. Hall.
 Oct. 17—ARDEN, DEL. Fall Hoedown, Gild Hall, 3-10.
 Oct. 29—WASHINGTON, D. C. NCASDLA Jamb., U. of Md.
 Oct. 30—HARRISBURG, PA. Susquehanna Y's Men's SD, YMCA.
 Nov. 7—ELIZABETH, N. J. N. J. SD Callers' & Teachers' Fall Festival, Elks Club, 3-10 p.m.
 Nov. 27—WEST POINT, N. Y. 2nd Ann. West Point Fall Festival, Hotel Thayer, 3 p.m. to ?

NATIONAL EVENTS

- Oct. 6—SKOKIE, ILL. *Rickey Holden*.
 Oct. 7—DES MOINES, *Rickey Holden*.
 Oct. 8—CEDAR RAPIDS, IOWA. *Rickey Holden*
 Oct. 9—INDIANAPOLIS, 4th Indiana SD Festival.
 Oct. 9—LAWTON, OKLA. So. Cent'l District Festival.
 Oct. 11—BISON, N. DAK. *Rickey Holden*.
 Oct. 12-13—LEMMON, S. DAK. *Rickey Holden*.
 Oct. 14-17—FONTANA DAM, N. C. Fall Swap Shop.
 Oct. 15—SAN DIEGO, 4th Ann. Fiesta de la Cuadrilla.
 Oct. 15—BISMARCK, N. DAK. Ann. Fest. *Rickey Holden*
 Oct. 16—LITTLE ROCK, Arkansas State Fall Roundup.
 Oct. 16—ALBERTA LEA, MINN. S.E. Reg. Fest., Armory.
 Oct. 16—CUT BANK, MONT. *Rickey Holden*.
 Oct. 16—ARDMORE, OKLA. So. Dist., Fest, Mun. Aud., 2 & 8 p.m. *Elmer Tample*.
 Oct. 16—AUSTIN, TEXAS. Mid-Tex Fall Jamboree.
 Oct. 16—PORT ARTHUR, TEXAS. Cav(oil)cade SD.
 Oct. 17—BEREA, OHIO. Cleveland Area Callers' Ass'n Jamb., Cuyahoga Co. Fair Grds Aud., 7-11

- Oct. 18-19—FLIN FLON, MAN. *Rickey Holden*.
 Oct. 20—NEEPAWA, MAN. *Rickey Holden*.
 Oct. 21—WINNIPEG, MAN. *Rickey Holden*.
 Oct. 22-23—LOS ALAMOS, N. MEX. SD Jubilee, weekend.
 Oct. 23—WICHITA, Fall Festival.
 Oct. 23—LEXINGTON, KY. *Rickey Holden*.
 Oct. 23—FT. WORTH, Ann. Fest., Will Rogers Coliseum.
 Oct. 29-30—LARAMIE, WYO. 5th Ann. Western SD Fest.
 Oct. 30—MIDLAND, TEXAS. Permian Basin Ass'n SD.
 Nov. 3—NEW ALBANY, IND. *Don Armstrong*.
 Nov. 4—DECATUR, ILL. *Don Armstrong*.
 Nov. 5 DAYTON, *Don Armstrong*.
 Nov. 5—SEATTLE. Cnt'l Puget Sound Fest., Civic Aud.
 Nov. 6—SIOUX CITY, 6th Semi-Ann. Soo Land Fest.
 Nov. 6—AKRON, Revere Boosters Club, *Don Armstrong*.
 Nov. 6—OLMSTED FALLS, OHIO. Hi School Gym, *Doc Alumbaugh*.
 Nov. 6—POMEROY, OHIO. 3rd Ann. Mid-Ohio valley SD Fest., Jr. Hi. Aud. aft. & eve.
 Nov. 9—RICHMOND, IND. YMCA, *Don Armstrong*.
 Nov. 13—CHICAGO, 5th Int'l SD Festival.
 Nov. 13—OKLAHOMA CITY, 8th Ann. State Festival
 Nov. 13—BROWNSVILLE, TEXAS. Valley SD Ass'n Dance.
 Nov. 19—ATLANTA, Pairs & Squares Southeast Fest.
 Nov. 20—HOUSTON, SD Council Jamboree, Coliseum.
 Dec. 3—CHARLESTON, S. CAR. 6th Ann. S. Car. FD Fest.
 Apr. 21-23—OKLAHOMA CITY, 4th Ann. Nat'l convention.

EXHIBITIONS FROM 5

use a star, then a ring, then a two-couple visitor, then a forward six etc. Do not use Texas Tornado and Red Hot, and then Yucaipa Twister, as all are more or less figures of a similar nature.

d. With two or more squares in an exhibition, alternate figures that intermingle the squares with patterns in which each square works within itself.

e. Transitions from one formation to another should be smooth and cleanly accomplished.

f. A figure, if intricate, should be of longer duration than one which is simple. But a figure should never be so intricate that the audience cannot eventually figure out what is happening.

3. Closing of the Figure

The figure should be closed with all the dancers in some form of a bow that can be held while the audience applauds. In bowing, dancers should have heads up, a smile on their faces, and be facing the audience. From the audience's standpoint a smiling face is more enjoyable to contemplate than the polished surface of a bald spot, hence dancers should be facing the audience, heads up, with a smile on their faces. Thread the Needle or Wash the Clothes are two suggestions with which to close a dance.

4. The Exit

The exit is as important or more so than any other part of the dance because it is the audience's last impression. Many a fine exhibition has been ruined by a poor exit. It should be just as smooth and precise as any other part of the dance.

If a group has ended in a circle, either a promenade off by squares or possibly a tunnel and arch figure such

as in Golden Gate Sashay could be used. If they end in a line of squares a four-couple dip and dive figure might be used. Do not merely break up from the bow and walk off in a haphazard manner.

5. The Finished Project

This section deals with a variety of things to be considered in putting on the finished exhibition.

a. Will you have a good MC to introduce the group in a manner which will put the audience in a receptive state of mind, and afterwards get the group a hand or an encore?

b. Will you be able to say "NO!" when asked, if the place to exhibit is not conducive to a good performance and good viewing? A single square looks good almost any place but any group of two or more using intermingling figures loses half of the view of its intermingling patterns unless there is a balcony from which the audience can look down and see the interweaving of the patterns. I might add that exhibitions from a stage are taboo if above the hands of the audience.

c. All sections should have an inherent style throughout the dance as well as rhythm. Without them, the exhibition will become just another demonstration.

d. It is most important throughout the practice periods and culminating in the exhibition itself, that the joy and spontaneity of dancing for fun be maintained at a high pitch. This assures that the exhibition will be in essence a "dance" rather than a dull performance and even if done only fairly well, will sell the activity to the audience. The studied maneuvers of a group of "stuffed shirts" never fails to leave one cold, regardless of the precise quality of its movement.

Reprinted from Let's Dance vol. 10 no. 7 July 1953



« DANCE DIRECTORY »

Groups meet every week starting at 8 p.m. unless otherwise mentioned. Type of activity offered is indicated by listing s (SQUARE) R (ROUND) C (CONTRA) F (FOLK). Listings are *not* guaranteed for accuracy; *contact name in italics for further information.*

DELAWARE

ARDEN. *Wed.* SRF. Folk Guild, Guild Hall, 8:30. Earl Brooks, *Elvyn Scott, Holly Oak 7520.*
WILMINGTON. *Thu.* SRF. Beginner's Class, Grace Methodist Ch., 9th & West Sts. Earl Brooks. *YMCA, Prog. Ofc., 5-6301.*

NEW JERSEY—CENTRAL

PRINCETON. *Tues.* F (SOME S). Univ. Golf Course back of Grad School. *Carl Putchat, Export 2-5168.*
TRENTON. 1 & 3 *Fri.* SF. YMCA, 2 S. Clinton Ave. *Carl Putchat, Export 2-5168.*
TRENTON. *Sat.* SF. YWCA, 140 E. Hanover St. *Lucy Schultz, Export 6-8291.*

NEW JERSEY—NORTH

BLOOMFIELD. *Fri.* SF. Hilltop Barn, 1/4 mi. S of Bloomfield Ave. exit on route S-3. *Frank Kaltman, Market 2-0024.*

LITTLE SILVER. 1 & 3 *Tues.* SR. Shore Steppers, Embury Ch. Stanley McIntosh. *Mrs. Wm. Brenn, Eatontown 3-0640-J.*

METUCHEN. 1 & 3 *Wed.* F. Reformed Ch., 150 Lake Ave. *George & Eileen Swanick, Metuchen 6-1492-M.*
METUCHEN. 1 & 3 *Sat.* SRF. Metuchen SD Club, Reformed Ch., 150 Lake Ave. *Marsb Tipton, Metuchen 6-0160.*

METUCHEN. 2 & 4 *Sat.* SRF. County Promenaders, Reformed Ch., 150 Lake Ave. *George & Eileen Swanick, Mrs. Carl Pederson, Metuchen 6-3114.*

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

NEWARK. *Tues.* F. Hawthorne Ave. Sch., Hawthorne Ave. & Clinton Pl. *Bess Farber, WA 6-0531.*

NEWARK. *Sat.* SR. Alanon Club, 7th Ave. at 7th St., 8:30. *Eve & Tex Ward, KEarny 2-1044.*

UNION. *Tues.* s. Livingston School. *Frank Kaltman, Market 2-0024.*

SUMMIT. *alt. Thu.* s. Field House, Mem'l Fld. *Frank Kaltman, Harlan Kennedy, Summit 6-2932.*

SUMMIT. *alt. Fri.* CF. Summiß Group, CDS, Field House, Mem'l Fld. *Jessie MacWilliams, Mary Ann Pavelka, Elizabeth 2-3337.*

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

NEW JERSEY—SOUTH

CAMDEN. 1 & 3 *Sat.* SF. Dan Square Workshop, Beginners, 257 S. 27th St. *Al Rosenberg, SA 2-7922.*

CAMDEN. *4th Sat.* SF. Dan Square Workshop, Experienced, 257 S. 27th St. *Al Rosenberg, SA 2-7922.*

MULLICA HILL. *Mon.* s. Mack Hammond Squares, Oasis. *Mack Hammond, WEnonab 8-0213-W.*

WOODSTOWN. 2 & 4 *Sat.* SF. Haylofters, Grange Hall 9 p.m. *Charles Wilson, Woodstown 711-R2.*

PENNSYLVANIA—PHILADELPHIA

Mon. F. FD Class, 1626 Arch St. *Al Merkis, GLadstone 5-3646.*

Mon. F. FD, YWCA, Mid City Br., 2027 Chestnut St. *Marie Schmidt, Miss Ebne, RIttenhouse 6-1590.*

Mon. s. YMCA, Central Br., 1421 Arch St. *Chris Sanderson, YMCA, Prog. Ofc., RIttenhouse 6-8100.*

Mon. & *Wed.* SF. Beginners Group, YWCA, Mid City Br., 2027 Chestnut St., 7-8 p.m. *Marie Schmidt, Miss Ebne, RIttenhouse 6-1590.*

Tues. F. YM & YWHA, 401 S. Broad St. *Ralph Talmadge & Betty Cherry.*

Wed. SR. Roundup, YWCA, Mid City Br., 2027 Chestnut St. *Charles Wilson, Miss Ebne, RIttenhouse 6-1590.*

Thu. SF. YWCA, Kensington Br., 174 W. Allegheny Ave. *Ann Till, Belgrade 9-1430.*

2 & 4 *Fri.* F. Int'l Dance, YWCA, Mid City Br., 2027 Chestnut St. *Ralph Talmadge & Betty Cherry, Miss Ebne, RIttenhouse 6-1590.*

1 & 3 *Sat.* s. YMCA, North Br., 1013 Lehigh Ave. *YMCA, Prog. Ofc., BA 9-4307.*

3rd *Sat.* s. SD Institute, YWCA, Mid City Br., 2027 Chestnut St. *Miss Ebne, RIttenhouse 6-1590.*

PENNSYLVANIA—PHILADELPHIA AREA

ABINGTON. 1st *Fri.* SR. YMCA, 1073 Old York Rd. *John Fisher, YMCA, Prog. Ofc., Ogontz 7910.*

ABINGTON. 2 & 3 *Thu.* SR. Abington SD Group, N.E. YMCA, 555 Adams Ave. *Jake Geiger, Roy Willard, Ogontz 7201.*

CHESTER. 2 & 4 *Mon.* SF. YMCA, 7th & Market St. *Frances Sorden, CHester 2-8038.*

EAST NORRITON. *Sat.* SR. East Norriton Civic Ass'n, Germantown Pike. *Fred Oglesby, Gene Pulcher, Center Point 3697.*

FAIRVIEW VILLAGE. *Wed.* SC. Assembly Hall, Route 363, east of Germantown Pike. *Fred Mayers, Howard Beam, Norristown 5-9206.*

FOLCROFT. 1 & 3 *Wed.* SF. Bar XB Club, Fire House, 9-12. *Ray Beamer, WAshburn 8-3090.*

GLENSIDE. *Wed.* SF. Tyro Squares, Beginners, Academy Theatre Arts. *Ken Gray, Micheal Gradess, Ogontz 2900.*

KULPSVILLE. *Mon.* SR. Wagon Wheelers, Mac's Barn. *Mac McKenrick, Lansdale 6468.*

KULPSVILLE. *Tues.* SR. Haylofters, Mac's Barn. *Mac McKenrick, Lansdale 6468.*

KULPSVILLE. 2 & 4 *Sat.* SR. Squareanaders, Mac's Barn. *Mac McKenrick, Lansdale 6468.*

ROSE VALLEY. SF. Old Mill, Bill Hunn. *F. Ebelmeier, Media 6-3570.*

SELLERSVILLE. 3rd *Sat.* s. Perkasio SD Club, Fire Hall, Route No. 309, 8:30. *Mac McKenrick & John Fisher, Clate Pritchard, Perkasio 4610.*

SOUTH PERKASIE. 2 & 4 *Mon.* SR. Perkasio SD Group, Brotherhood Hall, Main St. *John Fisher, Clate Pritchard, Perkasio 4610.*

WEST COLLINGSWOOD. *Thu.* SF. Square Circle Club, Fire Hall. *John Lowe, Timber Creek 2-3923.*

WORCESTER. 1st *Fri.* SR. Community Hall, Valley Forge Rd. & Skippack Pike, Bill Johnston, Center Point 3086.

8 to 12 P.M.

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Canadian News Notes

Compiled by Harold Harton, Toronto

Camps and More Camps!

This is the "campingest" summer I have ever had. Seven of them altogether and frankly I am glad to get back to civilization although I enjoyed every one of them.

Let's see now: One in Kentucky, one in New Jersey, one in Quebec and four in Ontario. This, of course, is the reason I missed out on the column in the September issue of *AMERICAN SQUARES*. I promised to mention some of the people who made the Pairs 'n Squares camp such an interesting session. I wish I could mention them all but here are a few:

Basil and Simone Merchant and their two children from Smooth Rock Falls travelled a long way and certainly were most anxious to carry back to their northern community some new material for the coming season.

Audrey Miller together with the others from Parry Sound gave real impetus to the group. Nor should I overlook Pierceson Cargill who is rapidly losing his sight but is nonetheless one of the finest old time callers and students of square dancing that you would find anywhere. It was a real thrill for everyone to dance to him.

Mike Gavan and Bob Doxee from North Bay were a wonderful asset to the camp and much sought after by the ladies who needed good dancing partners. In addition to Mike and Bob the Daly's, the Thomas's and George's were there from North Bay.

Mrs. Sehl, her daughter Janet, and Mrs. White were there from Kitchener and made their contribution also.

Herb and Lou Suedmeyer came over from Buffalo for the first weekend and were their usual sociable selves.

Others came from Belleville, Trenton, Richmond Hill, St. Thomas, Guelph, Sparta, Gravenhurst, Mac-Tier and Toronto.

And we should not forget our friend Barry Stewart from Ottawa who was always the life of the party.

Quebec

About eighty miles north of Montreal a bilingual camp is held each summer under the joint auspices of McGill University, Montreal, (English) and Laval University, Quebec (French). Here we had the opportunity to take part in the wonderful French-Canadian dancing which is so colorful and exciting. Square dancing was the most popular recreational activity throughout the camp and it wasn't many days until my High School French came back to me. With the help of many of our French-Canadian friends my square dance calls were developing into bilingual sessions. I found it a lot of fun to call in two languages at the same time. Try it some time!

Kentucky and Stokes Forest

Nor would I want to omit mention of the wonderful people who attended the two *AMERICAN SQUARES* Camps at Jackson, Kentucky and Stokes Forest, New Jersey. I consider it a real privilege to meet so many fine American friends each summer and to work with such outstanding people as those on the faculty of each of these schools.

Flash!!

Hot off the presses—Two records of square dance music! by Bob Scott and The Canadian Pioneers.

We have been waiting a long time for Bob's danceable square dance music to appear on records. Alvina has turned out two just in time for the Canadian National Exhibition—and they are dandies.

#1008 My Love is But a Lassie Yet
Rural Wedding (Both at a tempo of 124)

#1009 St. Anne's Reel (at 126)
White Water Jig (at 122)

For all of you who have been looking for "St. Anne's Reel" this is an excellent recording. The "Rural Wedding" and "White Water Jig" are two of Bob's own compositions and "My Love is but a Lassie Yet" is so well done that it would be a good substitute for the Gay Gordons.

Thanks to Alvina and Bob for doing such a wonderful job.

SQUARE DANCE --



Word from Pat Norris of OREGON is that next year's Show Boat Cruise will be the last. Pat is returning to the ministry and will be pastor of the Memorial Christian Church in Ephrata, Wash. . . PENNSYLVANIA will have a delegation to the 5th Annual International SD Festival in CHICAGO on November 13. If you want to fly out from Pa. get in touch with Bill Johnston of Telford.

that they will probably repeat next year. . . The Folk Dance Leadership Council of CHICAGO is planning a Pre-Festival folk dance for November 12, tentatively set for Cafe Brauer. . . Norton and Dorothy Robinson of BIRMINGHAM will be sadly missed by the square dance movement there as they go to their new home in HOUSTON. . . Dancers in the Southwest are busy congratulating Ward Orsinger of SAN ANTONIO on his lovely bride, the former Miss Genevieve McDavitt, also of SAN ANTONIO.

The square dance program at Sunbonnet Farm, BATAVIA, ILL., mentioned in this column two months ago, has met its original pledge of \$25,000 for the Southard School and is now working toward a second similar sum. Among the CHICAGO folks donating their services to this fine cause are Doc Heimbach, Frank Buckley, Walt Mulqueen and Bill and Marie Clarke. . . Hats off to *Squares and Circles*, published by the Greater ST. LOUIS Folk & Square Dance Federation, which has instituted a Readers Service for their members. This service will furnish sample copies of leading square dance periodicals, and take care of subscriptions for them. . . Spence Wiedenheft of DAYTON has the final word on the argument re long-sleeved shirts for men at square dances. Says Spence, "It's unconstitutional to insist upon it. Man has the right to bear (bare) arms."



The Boots and Calico Club of OCONOMOWOC, WISC., makes sure that everyone can find them by means of the billboard sign above. Scotchlite makes it visible at night; talent and work of members made it possible. . . Phyllis and Dick Jackson of TULLAHOMA, TENN., report a fine time visiting a dance in NASHVILLE called by Las Woodard, and were impressed by the Woodards' habit of writing, on a blackboard, the name of each new dance taught. This device is of much help to newcomers.

The Silver Spurs of SPOKANE had such a wonderful summer trip

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- #192—Git Along Cindy//I'm Not Particular
- #193—Down Home Rag//New Five Cent Piece
- #219—Paddy on the Pike//Rickett's Hornpipe
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