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AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING



Season's Greetings

VOLUME 10

DECEMBER 1954

NUMBER 4

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 10

DECEMBER 1954

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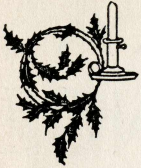
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DEADLINE...

For the January issue is Dec. 10th!



Season's Greetings

As the holiday season approaches, there will be folk dancing in celebration all over the world. And a year ago at this time, we received an invitation for holiday dancing which we've waited patiently to share with you. Sent to us by Kaye Merrill and worked out by the Dayton (Ohio) Folk Dance Group, we pass it on with our very best wishes, not only for the season's happiness, but for all the dancing joy suggested in the following list.

Merry Christmas: Veleta—
Black Hawk Waltz

Felicita Natale: Tarantella—La Danza

Boas Festas: Fado Blanquita—
Viru Waltz

Nadolic Llawn: Welsh Square

Glaedlig Jul: Norwegian Polka—
To Ting

Priesigus Ziemas Svetkus: Sudmalinas

Rozhdestva Khristom: Sheena—
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Froeliche Weinachten: Landler—
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'Eed Mbarak: Dodi Li—Iti Milvanon

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Feliz Navidad: Spanish Waltz—
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Vesele Vanoce: Beseda—Tancuj

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Raatikko

Joyeux Noel: Jibi Di, Jibi Da—
La Soyotte

Weselych Swiat: Krakowiak—
Zasiale Gorale

Mele Kalikimaka: Heeia

Nolag Vah Guith: Irish Lilt—
Reel for Four

Felices Pascuas: Jarabe Tapatio—
La Raspa

Chestita Koleda: Tropanka

Velesekh Vyat: Hopak—Kanafaska

Hristos Se Rudi: Serbian Girl—
Rumunsko

Zalag Kerstfeeste: Dutch Foursome—
Bellandans

Linksmu Sventu Kaledu: Kalvelis—
Sustas

Maligayang Pasko: Baruray—
Chamarrita

Boldog Karacsonyi: Czardas—
Jo Estet Kivanok

Kala Christougena: Hora—Ari Ara—
Syrto

Glad Jul: Hambo—Bleking—Tantoli

OUR COVERThe dancing figurines surrounding our Christmas tree were designed and cast by Jean Knapp of Corpus Christi, Texas, the many-talented wife of Dr. Roger Knapp. Photography is by Earl "Pappy" Brooks, of Arden. May we also call your attention to the special Christmas spirit displayed by our cartoonist, Abe Whitworth, on page 22. Abe also comes from Corpus Christi, and squares dances as well as he draws.

THE TECHNICAL OF SQUARE DANCE

By Rickey Holden

First I should like to give my definition of a caller: The square dance caller or leader is the person who directs the square dance activity so that those participating in it enjoy their participation and would like to do it again sometime, fairly regularly. So much and no more. Notice the definition does not require that the caller be in rhythm nor even that he do any calling himself.

Responsibilities of The Caller

The square dance caller's job divides itself into four general areas of responsibility.

1. *Technical*: These are pretty much black and white. You are either in rhythm or you are not; either you can be understood or you can not be. Either you know what is an allemande left or you don't.

2. *Professional*: These are important whether or not the caller ever gets paid one penny for his services. So far as money is concerned, I guess most callers fall into the category of semi-professional: they have a regular job and they call square dances in the evenings. Then there are lots of callers who are in the amateur bracket, financially. But every caller—amateur, semi-pro or full-time professional—must be aware of professional responsibilities. These are things like (a) encouraging dancers to dance to other callers besides himself, (b) keep trying to learn—about dancing in general and his own calling in particular, (c) acquire good teaching methods, (d) don't worry about mistakes, (e) be on time to dances, etc.

3. *Moral*: Like a doctor, teacher or lawyer or any other member of the professional community, a square dance caller and leader has certain moral responsibilities to his people and to his community as a whole. These, as well as professional responsibilities, are more often discussed by ministers than by square dance callers, but you ought to be vaguely aware of them.

They include such items as (a) don't drink on the job, (b) keep square dancing "wholesome," (c) watch out for contests as they foment trouble, etc.

4. *Social or recreation*: The more I call the more I feel sure that this idea is the most important of all. Sixty—seventy—maybe eighty percent of the caller's job is to make the evening a nice social affair. Briefly, over-simply, the idea is: "It's gotta be fun."

Technical — professional — moral — social or recreation: these then are the general areas of responsibility of the square dance caller. Now let's examine one of these with particular care. Let's examine the first, the technical responsibilities. There are three important technical aspects about which most callers do think, or should think, a lot. These are (a) phrasing, (b) music, (c) words.

Phrasing

From the beginning of time there has been rhythm. When there is rhythm it becomes natural for people to move to it. When the movement to rhythm develops sequences and patterns, what does it become? *Dance*. What is dance?—nothing but *movement to rhythm*. The rhythm starts and so does the dance movement. This is natural and aesthetically right. Since the pattern of dance is usually performed to rhythm with tone—music, that is—let's talk about music instead of rhythm from now on.

Consider: there are two halves to the phrase "square dance"—"square" and "dance"—and each half is vitally important. In its finest sense the square dance is—or can be—a great *dance* form of pleasant movement *to the music* in addition to an interesting *square* or tumble of geometric configurations one upon the other.

Very simply phrasing in square dancing means, start the dance movement when the music starts, pause when the music pauses, and halt it when the music halts. To achieve this you try to unite the caller's technical

ASPECTS CALLING

trinity: (1) *In the music* you will find each part has 16 beats (8 measures). usually each tune has two parts and if you listen awhile to these beats they seem to divide themselves in little groups of fours. 1-2-3-4. (2) *In the dance movement* there are also little groups of four. Ladies chain, for example, usually takes 4 beats over, 4 beats to pivot, 4 beats back, 4 beats to pivot at home. Again, 1-2-3-4. (3) *In the call words* also you will find little groups of four. Allemande left on your left hand; circle four and around you go; 1-2-3-4. Unite this square dance trinity, these three things—music, dance movement, call words—properly and you have the idea of phrasing. In accomplishing this there is a five step process which outlines itself as follows:

1. Listen and hear the 1-2-3-4 in the music. Be sure you can pick up the count of "1" anywhere.

2. Call exactly with the 1-2-3-4. Your words then are perfectly united with the music. The music starts out and you call regularly with it. This is not the end product but you're getting along toward it. As recently as 1950 less than 10% of our Western callers even went this far. Just listen to any of the records with calls issued during that period. They'd start on count 3, or 2, or just anywhere. Now practically everyone can call their words 1-2-3-4 with the music. Let me repeat: this is only step 2 in the process.

3. Call your words just ahead of the 1-2-3-4 so the dancers can start on count "1." This is approaching the end result, more satisfactorily. This is sometimes known as "prompt" calling. It is the way some people would like to have you believe is the only way to call, or the only way to call contras or such a thing as Grand Square, etc. It is one way to call, of course, but certainly not the only way.

4. Combine steps 2 and 3. This is what's hard. You should, as in step two, call with and emphasize the 1-2-3-4 so that the dancer will know when



it comes (often he can not or will not hear 4). Also, as in step three, you should lead in the command ahead of count "1."

5. Keep quiet entirely and let the dancers dance to the music. This is certainly the hardest of all for callers!

Remember in all of this that the essential problem is to unite the dancers with the music, for this is the natural and aesthetically correct situation. It is also more "fun" this way. The words are utilized any possible way they can assist in solving essential problems.

Music

There are two musical ideas commonly held among square dance people which are technically incorrect. These two ideas are that singing callers sing and that each caller must call only in his "own" key.

1. Singing callers do not sing, they merely improvise around the melody. Listen to those really great successful singing callers who have been utilizing their art for five or fifteen years. Many of them have poor voices, not operatic at all. For example the most successful caller (by my original definition above) in the United States is a fellow who has been doing nothing but calling square dances for 28 years; and he has a raucous, unpleasant voice if you consider it from a singing point of view. Yet he has kept more people happy square dancing longer than any

Continued on Page 22

Christmas Wrappings for Old

By Mary and Fred Collette

A new group we have been teaching is planning a party and also an exhibition for the Christmas season. They were surprised and delighted to learn that on both occasions they may dance to Christmas music as they continue to practice fundamentals and basic dances.

Our experienced groups are also pleased when we inject good seasonal music simultaneously with the introduction and review of the all-time favorites of different types which we constantly add to their repertoires.

There is no necessity for dancers to waste time and effort learning special routines, only to lock them up in seasonal music the rest of the year. There are simple, intermediate and advanced routines already well known which can be separated temporarily from their accepted tunes and arranged with some of the beautiful Christmas music (marches, fox trots and waltzes in full orchestration sometimes enriched with refreshing vocals).

Here are some of the records we have been using, some we have accumulated over a period of years, though of course it is not necessary to have this many.

1. **MGM.11098**—The Santa Claus Parade
2. **V.45-5289**—Parad of the Wooden Soldiers
3. **Lon.302, Dec.28408**—Jingle Bells
4. **V.25-1176**—The Merry Christmas Polka
5. **Lon.302, Cap.57-90033**—
Mistletoe Kiss Polka
6. **Dec.28410, Col.38981**—
Rudolph the Red Nosed Reindeer
7. **Dec.28410**—Frosty the Snow Man
8. **Col.38981**—Here Comes Santa Claus
9. **Dec.28408**—
Santa Claus is Coming to Town
10. **V.20-357**—
The Jolly Old Man in the Bright Red Suit
11. **Dec.23722**—Winter Wonderland
12. **V.25-1176**—The Little Toy Village
13. **Dec.28409**—The Merry Christmas Waltz
14. **Dec.27783**—
We Wish You a Merry Christmas

On programs for those who are in the earliest stages of dancing—at one-night stand parties, etc.—we include such dances as those listed below (with numbers referring to records in

list above)—never using the same record more than once or twice on any one program:

Grand March—Nos 1 and 2

Virginia Reel—Nos. 1, 2 and 3

Mixers: Circassian Circle, Dos-a-Dos Mixer (the routine we arranged to "Down South" by Spike Jones—published in American Squares, July, 1952), Herr Schmidt Circle Mixer, Four-Four Mixer, Patty-cake Polka, Paul Jones, Oklahoma Mixer—Nos 1 through 11.

Non-partner: Herr Schmidt Single Circle—No. 3. Peachtree Prance, Chester Schottische (same footwork as for the couple dance—three or more in line with elbows in and hands joined shoulder-high)—Nos. 1 through 11.

Couples Dances—simple ones: Heel and Toe Polka, Josephine, Chester Schottische, Canadian Four Step—Nos 1 through 11.

Those who are in the intermediate and advanced stages—clubs and/or classes who meet regularly and often—find that the simple dances above continue to be enjoyable with good music and, in addition, we include on their programs some of the longer, more elaborate routines below:

Jingle Bells Square—Rondo R. 140 (and other music)

Mixers: Canadian Barn Dance Mixer, Polka Ballonet Mixer, Swiss Schot.—Nos. 1-11. Waltz Ballonet Mixer—Nos. 12, 13 and 14.

Contras: Green Mountain Volunteers, We Won't Go Home Till Morning—No. 3, Sackett's Harbor (and others)—Nos. 1,2 and 3.

Couple: Herr Schmidt—No. 3, Carlyle, Boston Two Step, Gainsborough Glide, Polkolette, Ostend, Danish Schottische, Eva Three Step—Nos. 1 through 11.

Waltzes: Norwegian, Croatian, Doris, Veleta, Imperial, Spinning—Nos. 12, 13 and 14.

Two-Couple: Four Horse Schottische—Nos. 1 through 11. Herr Schmidt for Two Couples—No. 3. Waltz Contra, Spanish Circle—Nos. 12, 13 and 14.

Favorites



*JINGLE BELLS SQUARE

(As arranged by Mary and Fred Collette)

Music: Rondo R.140 "Jingle Bells"

(This routine is pleasant with other music in other seasons also.)

INTRODUCTION

Honor partner, honor corner

With your partner swing

You swing your own around around

Then promenade and si-ing:

Jingle bells, jingle bells

Jingle all the way

Oh what fun it is to ride

In a one-horse open sleigh!

FIGURE 1

HEAD two couples up and back

Other couples swing

Head two couples dos-a-dos

And back into the ring

SIDE two couples (as above)

CHORUS

Circle left, circle left

On around the ring

Keep on going 'round and 'round

Then promenade and si-ing:

Jingle bells, jingle bells

Jingle all the way

Oh what fun it is to ride

In a one-horse open sleigh!

BREAK 16 cts: Grand Square (single) without calls (heads advance, sides retire)

FIGURE 2

HEAD two couples right hand star

Other couples swing

Head two couples left hand star

And back into the ring

SIDE two couples . . (same as above)

CHORUS

BREAK

8 cts: Chasse out, then back (all still facing center, ptrs separate as M chasse 4 to L, then back—W cpt)

FIGURE 3

FOUR little SISTERS step inside

Single file around

When you meet your partner stop

And turn the one you found

FOUR big BROTHERS step outside

. . (same as above)

CHORUS

BREAK

8 cts: Chasse out, then back and honor partner

ALTERNATE FIGURE

HEAD two couples split to side

(ptrs separate—M to L. W to R—4 in line)

(up 1, arch; back 1, arch)

Up and back with grace

Up again and partners turn

You turn them back to place (2-H)

SIDE two couples split to head

. . (etc. same as above)

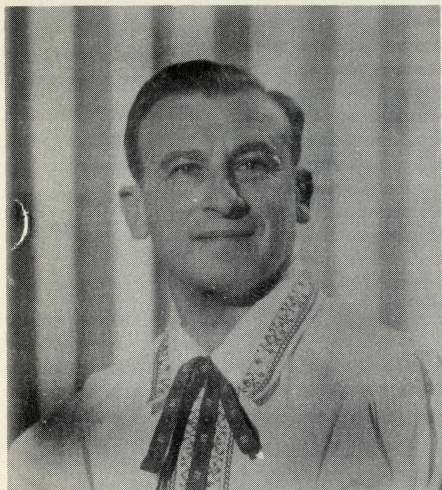
CHORUS

All hands joined, in to the center and back—honor partner.

*from "Advancing in Dancing" by the Collettes.

PEOPLE WORTH KNOWING

By Sallie Hunt



As I read over the columns of the folk and square dance magazines, the biographies of our folk and square dance leaders and teachers are of great interest to me. I enjoy the sketches of their personality, their background and extra-curricular activities.

I should like to present Murray Sherman, leader of an international folk dance group of New York City, a guy from whom I have learned not only folk dancing, but folk customs as well. Teachers and leaders throughout the country have praised him as one of our best teachers.

His knowledge and leadership did not grow out of thin air but rather from a firm and solid background. At Columbia University he studied speech, composition and dramatics. He has associated himself with the different nationality groups, learning about their style of dancing, their backgrounds. This interest led him further into studies of folklore, mythology, history and geography, and an understanding of the people of various countries. Prior to having his own classes, he was often invited as guest teacher for folk dance groups in New York. He has often mentioned to me his early beginnings as a leader, his appreciation and remembrances of the contacts with Lola De Grille and Mary and Michael Herman. Twenty years of folk dancing may seem big to the eyes of many. He still claims to be a beginner, eager to learn and

understand the dances better.

He is quite a busy person teaching folk dancing at the New York City College, for the Adult Education program at De Witt Clinton High School, and at his most favorite class of all—every Saturday night at Washington Irving High School. For several years, he was a guest teacher at Columbia University and consultant on the folk dance in the Physical Education Department.


A few of his outstanding achievements include directing an annual folk dance festival sponsored by the Board of Education; judging the polka at the Harvest Moon Ball held at Madison Square Garden for the past four years; teaching for five war years for the U.S.O., Stage Door Canteen, and the American Red Cross—for which Antoinette Perry cited him highly; consultant to Kismet Record company on folk dance records. Recently the City of Rahway, N. J., invited him to help run their folk and square dance festival.

His folk dance library is second to none and contains all the data which Murray Sherman feels is so vital to thoroughly understanding a folk dance: dances, music, costumes, customs, folklore, mythology, history, and geography. Teachers and dancers alike write to him almost daily for information. He told me he has never left a letter or inquiry unanswered.

As much as he loves his folk dancing, the people associated with it are his first consideration. He feels that true folk dancing is community dancing, understanding your fellow man and associating with him. "Dance with at least one new person each evening." On the floor, he is concise and brief in his instructions; precision marks his leading.

Murray Sherman: these are his views—this is what he stands for.

And by-the-by, if you ever visit New York City, be sure to visit Washington Irving High School on Saturday night. Introduce yourself to Murray Sherman. A warm welcome awaits you to his International Folk Dance group. □ □

Two New
Singing Squares ☆ 

" PADDLIN' MADELIN' HOME "



and " DOWN ON THE FARM "



Them's the titles of a coupla new dillies that **ROBBY ROBERTSON** of Seattle whomped up real sudden-like. Robby calls 'em, too, in that way of his that makes you hate to stop dancing. Both dances are kinda easy, but scads of fun. **W-o-n-d-e-r-f-u-l** music by the **SUNDOWNERS BAND**.

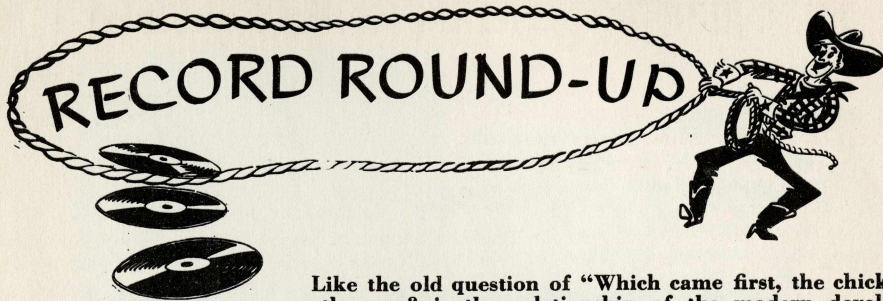
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Like the old question of "Which came first, the chicken or the egg?" is the relationship of the modern development of square and folk dancing, and the increasing availability of records in this field. At the present time, probably 99 per cent of all folk dancing, and at least 50 per cent of all square dancing are done to recorded music.

One of the most important factors in this phase of the movement is the local record dealer. He is a man who knows and understands the particular requirements of square and folk dancers, and keeps a stock of material which will meet the needs of his own area.

We list on this page some local dealers whom we *know* to be reliable and cooperative. Find the dealer nearest you and get acquainted with him—you will find it the solution to many of your square and folk dance problems.

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EAST BRIDGEWATER

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PHILADELPHIA

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BENYUNES MUSIC CO.
111 SO. UNION STREET
DANVILLE



THREAD THE NEEDLE

By Virginia Anderson

Since square dancing became Big Business in California, many first-rate dress designers have entered the field. But the dresses which look fresh and attractive through a long evening of dancing are always basically simple, with beautifully fitted bodices and flaring circular skirts.

Materials must be selected with care, being easy to iron and reasonably creaseproof. Design should be watched to avoid skirts that just beg to be wrinkled. Light, clear materials or definite prints are better than a small print which diffuses into an ugly color at a distance.

Although a one-piece square dance dress may be harder to iron, in the long run it is a better looking garment because the blouse will always stay in place. Be sure the sleeves fit loosely enough under the arms so they do not pull out.

Laundry Problems

Of course the every-present chore is washing and ironing, and with a yards-around skirt, what a chore it is! I know some girls who use Windex spray bottles to spray water on the dresses as they iron, thus the material does not dry out too quickly. This can also be used to put a fine spray of starch on a thin material. When the dresses are long and very full with ruffles, constant care and cleaning with a good fluid after each wearing will ease the laundry situation for a few wearings.

Square Dancing Feet

While ballet shoes are worn and are certainly advertised a great deal, a simple Mary Jane type of slipper will be better for the average woman's foot, as sometimes the ballet slipper tends to make the dancer walk flat footed with awkwardness. Capezio's "Off Stage" slippers have been very popular in California. I have one pair I've had for five years, and have even had them half-soled.

Jewelry

With the increasing popularity of "make-your-own" jewelry, with earring and pin backs available, the clever square dancer can now make her own jewelry. Those who like to crochet may make flowers to be put on earring backs and pin backs, or to be pinned around the neck on a ribbon. □ □



American Squares is happy to announce a Christmas surprise for the girls. In our April 1954 issue, Nancy DeMarco described how to make a nylon petticoat that had all of our feminine readers yearning, but comparatively few of us could afford the fabric involved. So many of you wrote to Nancy about it that she has made an arrangement with a sympathetic manufacturer, and you may now order a "Do It Yourself" nylon petticoat kit, direct from Nancy. It contains approximately 45 yards of 3-inch wide nylon embroidered edging, which will make an average length petticoat twelve to fourteen yards wide at the bottom. Instruction sheet is included, and the entire kit costs only \$7.98 post-paid. Address: Nancy DeMarco, 13613 Ashburton Rd., Cleveland 10, Ohio, and have your petticoat finished before the holiday dancing gets underway. Oh yes, please send check or money order with your order. □ □

ONE MAN'S *Opinion*

DON ARMSTRONG

It may seem odd for me to be teaching contras, in view of the fact that I'm not from traditional contra country. However, I like to dance contras, I like to call them and I have found that other folks like to dance them. This meant that I had to find a way to teach them effectively, and here is the method I developed:

In addition to the primary necessity of presenting them so they would always be fun, I had to work from a familiar form of dancing into one that was different. Therefore I based my teaching references as much as possible on squares, using the mental comparisons to create confidence.

Followed through, this line of reasoning would indicate I should use the basic visiting-type contra first, and for further clarity use the "alternate-duple-minor" formation, where every other couple (1, 3, 5 etc.) is active and crosses over. In order to avoid too much unfamiliar ground at first, I used dances which do *not* require a cast-off.

From previous observation and experience, I felt that one of the greatest problems to the new contra dancer is "When am I active?". Starting from this point and working forward, I have the sets form, in promenade position, facing the caller, one couple behind the other in lines of six couples. I direct them to face their partners, step back a couple of steps, dress their lines and here they are in home starting positions, just as they form for squares.

Then I explain that they are going

THE SQUARE DANCE

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to hear a lot of comparison to squares at the beginning, and later on I will progress to other basic contra formations, but offer them a way to tell when they are active without too much trouble. I emphasize that they are now in their home lines, and remind them that when they are at home in squares they are *not* active; only when they *leave* home are they a lead or active couple. With this comparison to their home (not "active") lines, I designate couples 1, 3 and 5 as active and have them cross over. Again I emphasize that those who stayed home are *not* active; those who *left* home are active.

The next stage is to explain the progression of dancing by continuing to follow the comparison of the lead couple in a square, who works clockwise around the square to each couple in turn. It becomes obvious that the active couples will work with each inactive couple in turn, progressing from the head of the set (caller's end) to the foot. *At this time* I say nothing about the change from active to inactive or vice versa.

Next, we dance—probably Haymakers' Jig. I walk through the figure briefly, breaking each call into strict 8-count figures: "Actives balance the one below," "Actives swing the one below," so far, so good. I will probably stop here and explain that as in squares, the actives dance to the call and the others join in only when necessary to execute the figure. "Actives balance in the center," "Actives swing in the center," "Down in fours with the one you swung," again pausing to remind the actives that the comparison to squares still goes—put the lady on your right, then go.

"Turn around come back to place" and as they get back I remind the active men that they return to the line on that side, passing behind the ladies in courtesy. "Chain the ladies across the line," "Chain them back, put 'em on your right, face across and stop right there." I call their attention to the fact that each person has either moved up or down the set and, as in squares, all are ready to dance with someone new. Here I return them to

place and repeat the dance to music.

For the next step, I direct the actives to face the *new* one below, and stop again to point out the temporarily "dead" couples at both ends, making the comparison that in squares, when No. 1 is working with No. 2, No. 3 and No. 4 are left temporarily "dead." I repeat the dance sequence and stop to explain why they cross over at the head, leaving "home" line (to become active, as does the next couple leading out in squares), and why they cross over at the foot, going back to "home" line (to become inactive just as does the lead couple who has gone all the way around the square). I reemphasize that they leave their home line to *become* active; return to home line to *cease* being active.

Then I continue the dance, again stopping in each place in the sequence to stress this point over and over. I use music, call strictly to "prompt," and stop each time until the whole process of progression is clear. Then I repeat the dance without interruptions and sometimes go immediately into a second dance such as the Maple Leaf Jig.

From here, if I have done my job well, they are ready for contras of the

same formation but with the addition of the cast off, such as IOCA Reel, Lady Walpole's Reel, Fallen Timber Reel etc. From here on, almost anything that takes one step at a time can be presented.

As they progress into other formations they will gradually abandon the comparisons to squares and instead will think of their relationship to other forms of contras. If it is necessary to elaborate on this, there is the obvious comparison that in square dancing there are several basic figure arrangements: one couple active, head or sides active, everybody active etc. The comparison to different contra forms which will follow is evident.

Although this method of presenting contras may seem *too* basic to some leaders, I find that it works without difficulty. The fact that I conduct the only open dance in Florida where contras are included on every dance night seems to prove that the dancers respond readily and with enthusiasm. If you have found contras a little slow catching on in your area, why not try the comparison to squares, as I did? It will open the door to a lot more dancing fun for your dancers.

□ □

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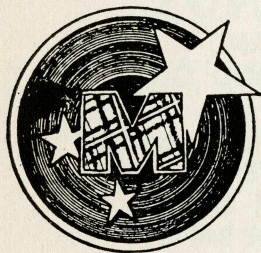
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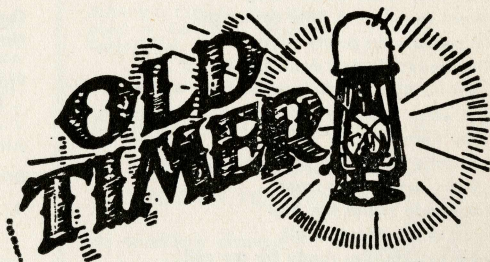


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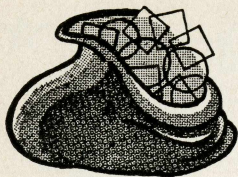
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Record: Hoedown Hall #2014

INTRODUCTION

Bow way down, now you smile,
Swing your partners a little while
Come on boys, swing them little gals round
Swing that little gal cross the ring
Ain't she the cutest thing
Give that gal, a great, big swing
Now swing that little corner gal
She's standing by your side
Now head home and swing your own
She's your little bride
Now promenade 'em round the hall
Listen to me one and all,
Head two couples ready for my call

FIGURE

Heads to the center and back to the bar
Into the center for a right hand star
All the way round that ring you go
Girls turn your corner with a left hand spin
Once and a half and the gents star in
(In this turn and a half the three two-handed
stars must mesh and turn together.)
Star by the right in the center of the show
Now all gents turn your corners
Head couples stay at home
(This refers to the original head dancers. The
two-handed stars with the head gents will
turn once and a half, the others only once.
Again the stars must mesh.)
Side couples star around the set and now you're
heading home
Promenade your corners all
Listen to me, one and all
Side two couples ready for my call

CHORUS

Now join your hands and form a ring
Circle left, folks, while I sing
Dosi round your little corner gal
Disi round your pretty little date
Allemande left and don't be late
Grand right and left around the ole corral
Now when you meet your partner, you swing
her once around
Then take that gal and promenade her,
Right around the town
Promenade round the hall
Listen to me one and all
Head two couples ready for my call
Call introduction, figure for heads, heads again,
chorus, figure for sides, twice, wind up with the
chorus changing the last line to **That's the End
of My Square Dance Call.**

DOWN ON THE FARM

Record: Western Jubilee #524

1

All join hand and circle left,
go half way around
Now circle right the other way home
Eight to the center and back to the bar
Now gents to the center with a right hand star
Go all the way 'round for a left allemande
(Gents turn original left hand lady)
Right hand to your honey,
grand right and left you go
Now you meet your honey with a do-sa-do
(Walk around partner, right shoulders back
to back)
Now step right up and
swing your lady right there
And turn your corner for a two time allemande
(Turn corner for a left allemande—
go twice around)
Promenade your partner down on the farm
After you've seen Patee.

2

The head two couples forward and back
to the bar
Take your opposite, thru the sides,
take her home
(No 1 gent and No. 3 lady—No. 3 gent and
No. 1 lady—go between side couples—gent
keeps this lady for a new partner and prome-
nades her to his home position.)
Now do a right and left thru
the couple you meet
(Couples No. 1 and No. 2—Couples No. 3
and No. 4)
It's a right and left back,
turn your lady twice around
Four little ladies right hand star,
go all the way 'round
Go back give your honey a swing
(Same gent who turned lady into star)
The men star right and turn that opposite gal
Now star right back for a once and a half
around your own
Promenade your right hand girl
Down on the farm
(New partner)
After you've seen Patee.

3. Repeat No. 2 above

4. Repeat No. 2 above for side couples—
First line
The side two couples forward and
back to the bar, etc.
(Couples No. 2 and 4)

5. Repeat No. 4 above

6. Repeat No. 1 above.



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1-3-5 etc. active

Right to your partner, left to the next

And balance four in line

(Ladies facing up and gents facing down)

Turn on your left, go twice around

(Active couple drop right hand and turn twice
by the left, like a left allemande.)

Ladies up the center and the gents go down

Turn right around and the same way back

Meet your own with a left hand around

(Complete turn)

And swing your opposite up and down

(Finish the swing with each gent's putting
the lady on his right and facing the opposite
line. At this point, the active couples have
progressed but are on the wrong side.)

Cross through the couple above

(Cross so the lady walks around the lady
while the gent goes around the gent and
finish below that couple with all the men in
one line and ladies in the other).

Meet in the center with a do-si-do

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Head couples right and you balance

Swing the other fellow's girl

Break to the ends—form 2 lines of 4

Forward 8 and back you fall

4 Ladies chain across the way

Chain those ladies home again

(Straight across not diagonal)

2 End ladies chain down the valley

(Center of 2 lines)

Chain them home again

4 Gents cross over, do-ci-do & swing your own

Promenade home (Original partner)

Allemande left on the corner

A right hand round your own (Twice around)

Gents star left all around the town

Swing your own when you get home

(Or right hand around)

Allemande left on the corner

Pass by your own—swing the next

Promenade (With new partner)

Twice with heads

Twice with side

***HERR SCHMIDT SINGLE CIRCLE**

(As arranged by Mary and Fred Collette)

Position: In single circle, all facing center with
hands joined—with or without partners—can
be danced by boys (M) and girls (W) in
uneven numbers, also by groups of all M or
all W.

Music: Dec.45067 "Her Schmidt," Lon.302,
Dec.28408 "Jingle Bells."

(The bleking step is used—to begin, hop slightly
on R ft while sliding L heel fwd on floor).

1. L heel fwd (S) in first bleking step, then R
heel fwd (S), then 3 similar Q steps and
pause (L,R,L, hold,); beginning with R, re-
peat all. Repeat all of this once.
2. Step R swd, close L (2 cts); repeat this 3
times (6 cts); chasse to R 8 steps (8 cts).
Repeat all of this once.

*From "Advancing in Dancing" by the Collettes.

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Record: Folkraft #F1130

Frank and Olga

STARTING POSITION: Partners facing with inside hands joined and free outside hand on hip, outside foot free.

FIGURE I

MEASURES

- 1 - 2 TWO WALTZ STEPS IN PLACE, starting with outside foot, turning slightly back to back, then face to face with partner, as joined hands are swung forward then backward.
- 3 - 4 PAUSE (1, 2) then CLAP OWN HANDS TWICE (3, 1). Re-join inside hands (2, 3).
- 5 - 8 Repeat pattern of Measures 1 - 4.

FIGURE II

Woman in front of partner, right hands joined and raised over head, free hand on hip.

- 9 - 14 SIX WALTZ STEPS, Woman turning clockwise under arch while progressing forward, as Man waltzes forward, accenting the first beat of each measure with a stamp.
- 15 - 16 PAUSE then CLAP OWN HANDS TWICE as in Measures 3-4 of Figure I.

FIGURE III

- 17 - 24 WALTZ IN BALLROOM POSITION, turning clockwise with partner, progressing counterclockwise.
and repeat

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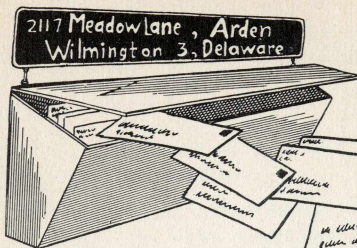
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- 102—Bonaparte's Retreat, *Caller: Red Warrick*
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- 105—Y'all Come, *Caller: Ross Carney*
Music: Lester Woytek's Melody Cowbands

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LETTERS

FROM
OUR READERS

Exhibition Dancing

Dear Rickey—

Just by way of a foot-note, may I point out that the picture at the end of Bill Castner's interesting article (page 24 of the October **AMERICAN SQUARES**) shows all but one of the couples committing what my husband, an old "exhibitor" of no mean experience, has always considered a deadly sin—they are looking at their feet!

Lloyd's young people used to waltz on stage for the quadrille section of the program, and schottische on stage for the "squares" section. This very effectively set the mood for the two different parts of the program. A vigorous schottische, with all the variations, makes a *lovely* entrance.

—Mrs. Lloyd Shaw
Colorado Springs, Colo.

Dear Rickey—

Bill Castner has very competently covered the subject of exhibitions in the October issue. What I liked best was the specific difference he pointed out as existing between "Exhibitions" and "Demonstrations." So many leaders fail to recognize that there is a pronounced difference. I'd like to see Bill write an article for **AMERICAN SQUARES** covering demonstrations too. Perhaps he will.

—Don Armstrong
New Port Richey, Fla.

Dear People:

The October article on Exhibition Square Dancing by Bill Castner was at least stimulating. My reaction is best explained by starting a bit afield.

An inspiring dance leader or caller has a rare talent. He helps us to rub off on the dance floor our sharp edges of personality. By being only slightly obnoxious he can sometimes help us to help others in this regard. This is one of the features of folk dancing which make it, including in limited degree American squares, better as a participating sport rather than as a spectator sport.

I hope your author, Brother Bill Castner, helps the many, somewhat as above. Maybe he deserves as a reward the further training of the (a) beautiful of body, (b) the graceful of personality and (c) the wealthy. We hope that seeing his teams in action will not forever discourage the timid and the teen-ager from ever appearing on a dance floor.

—Vernon Steensland
Syracuse, New York

Where to Dance

Dear Rickey:

I have been transferred to the Bethlehem-Allentown area, and I was advised by Dick Forsher of the Old Greenwich Club to contact you about connections in joining a square dance

CALLERS!

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club in this locality. We were members of the Old Greenwich Club. Anything you can do for us will be appreciated.

—Curt Blank,
Bethlehem, Pa.

• *The best suggestion I can make is that you check the Dance Directory elsewhere in this issue. Just such questions as these are among the reasons we started printing the Directory.*

Bouquets to B&R

Dear Frank:

Enclosed is a check to cover my order which arrived in good condition. I'm favorably impressed with your prompt service. The records reached me quicker than when I order from suppliers much closer to home.

—Bob Burgess
West Barrington, R. I.

Dear Frank:

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—Ralph G. Sweet, Jr.
Windsor Locks, Conn.

Christian Recreation

Dear Rickey:

We are still enjoying your very fine material in **AMERICAN SQUARES** and agree whole heartedly with your editorial policy. Vernon Johnson's article "More Christian Recreation" (October 1954) was particularly good. We have been using this method in our Bible Class on social nights and find it very successful. Johnson mentions a Circle Virginia Reel and, to date, the only variety we have used is in contra form. Would it be possible to get instructions for this?

—Mrs. W. E. Butlin
Richmond Hill, Ontario

• *We have asked Vernon to send the instructions for the way he does the Circle Virginia Reel and shall print them in a forthcoming issue.*

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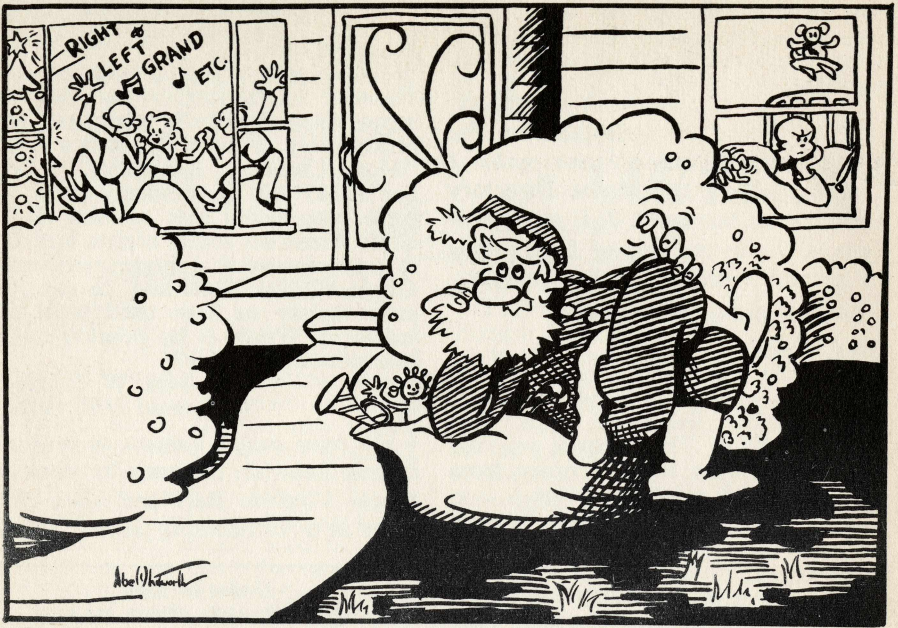
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CALLING from 5

other person I know. Singing callers need not sing; in fact, if they do they are more likely to detract from the square dance activity.

2. Most people have a range of at least five notes and with such a range you can find one note which harmonizes with any chord in any key. As a matter of fact with such a range you can find at least two notes which sound pretty with any chord in any key. They say that patter callers are supposed to improvise around the melody. That's what singing callers do too—the good ones. If you can improvise around the melody—with either “singing” or “patter” calls—and sound pretty in at least two different spots with any note in any key—then, it seems, you can call in any key. Of course, if you follow the melody completely and try to go way up when it goes down, then you may be bothered by the key. Normally, however, you are much smarter to tell the orchestra to play anything they like in any key and you'll both get along better.

Words

To put it simply: don't let them bother you. Use your own words. Do

not memorize them. In ordinary social conversation you do not declaim everything you say. Well, what is calling but ordinary social conversation between you and your friends? So don't make a declamation out of square dance calling either. Let the words come naturally.

All these are technical ideas. One wonders, often, why any technique is necessary in an art like square dance calling. This is an old old question of course, and has come up in discussions of every sort of artistic endeavor. And the answers are also old. Specifically applied to calling square dances, the answers are (a) individuals with little or no natural talent for calling can be successful with studying and applying these technical ideas, and (b) naturally great callers can be even greater with the proper technique. These three—phrasing, music, words—are the technical ideas which seem most confusing to callers to whom I've had occasion to talk.

You may hear that there are several kinds of callers—singing callers, patter callers, chant callers, prompt callers, etc. So far as I am concerned there are just two kinds of callers: successful and unsuccessful.

EASTERN NEWS NOTES

Bay State (Mass.) Associates Inc.

About 60 members of Bay State Square and Folk Dance Associates Inc. met on Nov. 7 at Ames Memorial Hall in North Easton, for an afternoon workshop and an evening dance conducted by Paul Hunt. Couple dances were presented at intervals by Freddie and Georgie Bunker, and the committee cooked and served an excellent roast beef dinner.

Bay State extends an invitation to any interested square dancer to join and enjoy more dances to top callers. Dues are \$1.00 per year. By the Association policy of allowing members reduced admission charges to dances and institutes, attendance at only two of the yearly affairs saves the amount of the membership dues. Bay State has been offering at least four attractions each season.

Next attraction will be Ed Gilmore on January 4.

If you would like to have your name added to our mailing list, send a card to Claire Carroll, South Easton, Mass., with notation "Please add to mailing list."

—*Jack Kenyon*

Old Colony (Mass.) Area

The Old Colony Callers and Teachers Association met in September and changed its by-laws; will now meet on the second Sundays of September, November, January, March, May and June, with extra meetings as needed for visiting celebrities. A regional meeting for callers was held on October 17 at Leominster Recreation Center. The Association expects to help put on demonstration of squares on new TV channel 2.

A good discussion of ways to improve the wording of square dance calls was led by Charlie Baldwin. Good calls for squares, couple dances and contras were given by well-known callers.

November meeting was to have special emphasis on contras.

—*Charlie Brown*

Albany Area

News from the Capital Folk Dancers informs us that Larry Clark is running square dances once a month at the Veteran's Hospital in Albany for the psycho-neurotic patients. Both the Clarks and the doctors find dance therapy, which seems to be becoming increasingly popular, an extremely interesting experience. Maxine and Larry Clark are also running folk and square dance classes every Friday evening at Ghent, New York.

Dot Passarelli formerly of Schenectady and Albany dance circles writes from California that she has been doing a lot of dancing—and having to make a lot of adjustments to the different style of dancing.

The International Folk Dancers inaugurated a new custom—a monthly nationality party on the first Tuesday of the Month. Scotland was the country featured last. Girls wore their white dresses and several of the men sported kilts. The hi-light of the evening was the Highland Fling done by Bob Reed. Peg Rubin led the group in Scottish country dances.

The Albany District Callers Association are discussing the possibility of forming an over-all association in the New England area with other caller groups. One of the principal projects would be an annual festival in the Northeast comparable with those held elsewhere.

Violet and Reuben Merchant of Nassau have started the fall season with some important dance leaders as guests. Mary Anne and Michael Herman were featured at the last meeting of the International Supper Club. Rickey Holden and Ed Gilmore were guest callers at the Texas parties.

Most memorable dance at the Merchants'—A Kentucky party where so many people showed up that dancing was done in shifts with the overflow taking to the garden. Reuben suffered the most since he had to call continuously with no breaks.

—*Dora DeMichele*

EASTERN NEWS NOTES

Buffalo

Announcement reaches us of the recent formation of The Buffalo Squares. President is Fran Whibbs, vice-president Al Blackhall, corr. secretary June Wilson, rec. secretary Wes Hambly and treasurer Ray Kraft. With a membership of ten squares, they are growing rapidly and have a program outlined for the winter season which should insure good dancing. Calling will be done by Jerry Reynolds, Buddy Stewart and Art Harris, all well-known callers in the Buffalo area.

—June Wilson

New York City Area

A meeting of the temporary committee for the formation of a Folk Festival Council was held on Nov. 18, at Columbia University. The Ukrainian University Club of Columbia was host.

The purposes of the Folk Festival Council will be to foster interest in the folk dance, songs and other expressions of the folk culture of the ethnic and national groups among the American people; to preserve the folk arts in their authentic forms; to encourage participation in and enjoyment of the folk arts and to keep them alive as a vital part of our community life; for these purposes to bring together interested individuals and groups in a non-partisan, non-sectarian organization.

Invitations to attend were sent to approximately sixty groups residing in the Metropolitan area.

—William Deike

Cleveland Area

At the North Eastern Ohio Callers meeting, Sunday, October 24, John Kennedy was M.C. and music in relation to calling was the subject discussed.

We will miss the happy pleasant faces of Bill and Marie Knipe who have moved to California.

The Cleveland Area Callers Association was represented at the Do-it-yourself Hobby show in the Cleveland public auditorium by Angelo Delesseo on October 13, and by Russ Burns October 14, who called squares for exhibition sets on these evenings. They were presented with merit awards by the Cleveland Press, sponsors of the show.

We are happy to hear that Merta

Litman is improving after her polio attack. She is now at the home of her parents in Akron and is getting around on crutches.

The Brecksville square dance group in Brecksville, Ohio will hold their last dance of 1954 on December 31, 1954 and will see the old year out and the new one in while square dancing. Harold Neitzel caller.

Workshop was held Friday, November 5, for square and couple dancing and rhythms under the direction of Ed. Durlacher at the South High Community Center, 3901 E. 74th St. Cleveland, Ohio sponsored by Cleveland Recreation Council and the Cleveland Board of Education. The Cleveland Area Callers Association was well represented.

—Harold Neitzel

Rhode Island

Narragansett Callers will have the pleasure of the company of Ralph Page, Dean of New England callers, at their regular meeting on December 5, at Oaklawn Grange Hall, from 2 to 6 p.m. All Rhode Island callers are invited to attend.

The Beefeaters Club will hold its Annual Open Dinner and Square Dance on Wednesday, Feb. 9. Attendance is by *reservation only* and space is limited to 125. Send reservations to Jack Kenyon, 36 Etta St., Hoxsie, R. I.

Bob Burgess reports the Providence YMCA dances are being very well attended and a high degree of enthusiasm is being shown by the dancers.

The folk dance session at the Providence YWCA have caught on fairly well, but Ralph Smith says "Many folk dancers in the area are missing a bet by not attending these evenings of folk dancing." Pass the word around and get your folk dancing friends to join the fun. *Folk dancing only* at these sessions; *no squares*.

Narragansett Callers Spring Swing will be held April 14 at Rhodes Ballroom. Watch for further details in forthcoming issues.

Narragansett Circle Eighters are going great guns. Contact Stuart Hale, 1 Grace Ave., Conimicut, R. I., or see Larry Cooke or any member for information.

—Jack Kenyon

« DANCE DIRECTORY »

Groups meet every week starting between 8:00 and 8:30 p.m. unless otherwise stated. Type of activity offered is indicated by the notation s (square) r (round) c (contra) f (international folk) b (ballroom); if there is some, but very little, of one type offered the letter is in parentheses, so that (s) means very little square dancing, etc. Leader's name

is listed, and leader's *phone number* is in italics after his name unless another person should be contacted for information. AMERICAN SQUARES does *not* guarantee listings for accuracy: *contact by telephone to be sure.*

*Groups with this mark require that you *contact by telephone first.* They're happy to have you come, but due to space restrictions they have to know you're coming beforehand.

DELAWARE

ARDEN. *Wed.* S.C.R.F. Folk Guild, Gild Hall, 8:30-11:00. Earl Brooks. *Bob Smock, Holly Oak 4307.*

WILMINGTON. *Thu.* S.R.F.C. Beginner's Class, Grace Methodist Ch., 9th & West Sts. Earl Brooks. *YMCA, Prog. Ofc., 5-6301.*

MARYLAND — BALTIMORE CITY

1&3 *Tue.* sr. Baltimore Promenaders, Ch. of Our Saviour, Garrison & Groveland Aves. 8:30-11 *Bill Granger, Gl 5-1358.*

1 & 3 *Wed.* sf. SD Club of Baltimore, Mr. Vane's house, 5900 bl. Laurelton Ave. Mrs. Mellonie. *Erwin Gaitler, Ellicott City 939J.*

Fri. s. YMCA, Cnt'l Br., 24 W. Franklin St. 8:30-11. George Meekins

3rd *Sat.* sr. Western Whirlers, Western Elec., 2500 Broening Hwy. 8:30-11:30. West Wessell. *Ray Fraizer, Blvd. 2775-J.*

MARYLAND—BALTIMORE AREA

TOWSON. 1st *Sat.* sr. Baltimore Promenaders, Lutherville Sch. Route 111, York Rd. 8-11:30. *Bill Granger, Gl 5-1358.*

*TOWSON. 4th *Sat.* S.R.F. Towson SD Club, Lutherville Sch., Route 111, York Rd. 8-11:30. Don Flowers. *Earl Siegman, VAlley 3-8496.*

TOWSON. 2nd *Tues.* & 4th *Thu.* sr. Timonium Squares, Lutherville Sch., Route 111, York Rd. 8-10. Jack Carver, *VAlley 3-3907.*

NEW JERSEY—CENTRAL

COLT'S NECK. 1 & 3 *Tue.* sf. Circle Promenaders, Grange Hall, 7:30 Bob Pilcher, *FReehold 8-1823.*

CROSSWICKS. 1st *Sat.* Community Squares, Comm. Hall. *Bill McIlvain, Mt. Holly 674-R11.*

*NEPTUNE CITY. 1&3 *Wed.* sf. Monmouth Squares, First Aid Bldg., Route 35, 8:30-11. Hart Webber. *John Pedersen, LONg branch 6-1588-J.*

PRINCETON. *Tue.* S.R.F. Princeton Folk Group, Grad. Sch. Gym, Nassau St. 8:30-11. *Carl Putschat, EXport 2-5168.*

TRENTON. 1 & 3 *Fri.* S.R.F. S&F Club, YMCA, 2 S. Clinton Ave. *Mr. Hallock, EXport 2-5168.*

TRENTON. *Sat.* S.R.F. YWCA, 140 E. Hanover St., Lucy Schulze. *Miss Taylor, EXport 6-8291.*

NEW JERSEY—NORTH

*ARLINGTON. *Fri.* S.R.F. Children, 9-14, Trinity Epis. Parish House, Kearney Ave. 7:30. *Evelyn Ward KEarney 2-1044.*

BLOOMFIELD. *Sat.* sr. Hill Top Barn, 1640 Broad St. 8:30-12:30. Jim Flammer. *John Jacobs, EDison 8-8949.*

CALDWELL. *Thu.* sr. Roosevelt Sch., Bloomfield Ave. 8-10:30. *Bud Page, Rec. Comm., CALdwell 6-3621.*

*CLARK HILL. *alt. Wed.* s. Clark Hill Vagabonds, Private homes. 8:30. *Jerry Gerold, RAhway 7-9563.*

CRESSKILL. 3rd *Fri.*, S.F. Cresskill S&F Group, Bryant Sch., Orchard St. 8:30-11. Barbara & Sid Scott, *ENglewood 4-0732.*

EAST ORANGE. *Thu.* sf. High Sch., 34 N. Walnut. 8:00. Evelyn Ward. *Miss Mooney, ORANGE 3-4100.*

ELIZABETH. 1st *Fri.* sr. YWCA, 1131 E. Jersey St. John Carroll. *Nancy Pope, ELIZAbeth 5-1500.*

FAIRLAWN. *Tue.* S.R.F. Fairlawn SD Club, Columbia Terr. Field House, Maple Ave. 8-15-11. Jim Flammer. *Rec. Dept., FAIRLAWN 6-5030.*

FANWOOD. *Fri.* f. YMCA, Grand St. & Union Ave. 8:15. *Mr. Ruddy, FANWOOD 2-7600.*

GLEN RIDGE. 3rd *Sat.* sc. Glen Ridge CDS, Christ Ch., Bloomfield Ave. Bob Hider.

LITTLE SILVER. 1&3 *Tue.* sc. Shore Steppers SD Club, Embury Ch. Hall, Church St. 8-10:30. Stanley McIntosh, *REd Bank 6-1435.*

*LINDEN 4th *Fri.* sf. Presbyrian SD Club, Presb. Ch. 8:30. *Jerry Gerold, RAhway 7-9563.*

METUCHEN. 1 & 3 *Wed.* f. Reformed Ch., 150 Lake Ave. *George & Eileen Swanick, MEtuchen 6-1492-M.*

METUCHEN. *alt. Fri.* sf. Family SD, Legion Hall, Lake Ave. 7:30. *Jack Reeve, MEtuchen 6-2808W.*

METUCHEN. 2 & 4 *Fri.* S.R.F. Junior Squares, YWCA, 65 High St., 7:00. Geo. & Eileen Swanick, *MEtuchen 6-1492-M.*

METUCHEN. 1 & 3 *Sat.* S.R.F. Metuchen SD Club, Reformed Ch., 150 Lake Ave. Marsh Tipton. *Ben Davis, MEtuchen 6-0752W.*

METUCHEN. 2 & 4 *Sat.* S.R.F. County Promenaders, Reformed Ch., 150 Lake Ave. Geo. & Eileen Swanick, *MEtuchen 6-1492M.*

METUCHEN. 2nd *Sun.* S.R.F. Center Squares, Jewish Comm. Ctr., Center St. 8:30-11. Marsh Tipton. *Mrs. Tillie Zus, MEtuchen 6-4390.*

MONTCLAIR. *alt. Thu.* sr. YMCA. Pete Mount.

MOUNT BETHEL. *occ. Fri.* S.R.F. Mount Bethel Ctr., CDS. Union Village Hall. *Wm. Partington, Millington 7-0237.*

MOUNTAIN LAKES. *Wed.* sr. Community Ch. H. Wenk.

MOUNTAINVILLE. 1 & 3 *Fri.* sr. Promenade Club of Tewksbury, Phil Bartholomew's Barn. A. J. Darlson, *CAlilton 161-J-5.*

*MURRAY HILL. 3rd *Thu.* scf. Bell Labs Pioneers, Bell Tel. Labs. 8:15. John Carroll & Jessie MacWilliams. *John Kinzer, SUMmit 6-4047R.*

NEWARK. *Tues.* sr. Alanan Club, 7th Ave. at 7th St. *Steve & Tex Ward, KEarney 2-1044.*

NEWARK. *Tues.* f. Hawthorne Ave. Sch., Hawthorne & Clinton. 8:30. *Bess Farber, WAverly 6-0531.*

NEWARK. *Thu.* s. YWCA, Washington St. Charlie Zintel. *YWCA, Prog. Ofc., MArket 2-7941.*

NEWARK. *Sat.* sr. Alanan Club, 7th Ave. at 7th St., 8:30. *Eve & Tex Ward, KEarney 2-1044.*

NEW BRUNSWICK. 3rd *Fri.* S.R.F. YMCA. John Carroll. *Nina Holt, KIlmer 5-6622.*

PREAKNESS. *Sat.* sf. Wayne Square Set, Preakness Sch., Hamburg Tpk. 8-11:30. *Miggie Haslet, POMPton lakes 7-1164-J.*

PREAKNESS. *Sat.* sf. Lafayette S&F Group, Lafayette Sch. 8-11:30. *Walt & Helen Bullock, TERbune 5-3047-W.*

RAHWAY. *Tue.* sf. Rahway Square Set, Lincoln Sch. 8:00. *Jerry Gerold, RAhway 7-9563.*

RARITAN. 2&4 *Fri.* S.R.F. Raritan Reelers, Schackamaxon Sch., Martine Ave. 8:30-10:30. *John Carroll, HONeywood 6-2209J.*

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«DANCE DIRECTORY»

SCOTCH PLAINS. *Fri. F.* FD Group, YMCA, Grand & Union Aves. 8-11. Joe Ruddlely, *FANWOOD 2-7600.*
 *SUMMIT. *alt. Thu.* SRCF. Hill City Squares, Field House, Mem'l Field. Frank Kaltman. *Harlan Kennedy, Summit 6-2932.*
 SUMMIT. *3rd Sat.* SRF. YWCA, 282 Morris Ave. Bud Page. *Harlan Kennedy, Summit 6-2932.*
 TENAFLY. *2nd Fri.* SR. SD Club of Tenafly, Presb. Ch. Social Hall, Magnolia St. 8-11. Marsh Tipton. *G. D. MacConnachie, Englewood 3-6220.*
 UNION. *Tues.* SRCF. Livingston Sch., Midland Blvd. 8-11. Frank Kaltman. *Rec. Dept., UNION 2-4200.*
 WEST CALDWELL. (S)RF. Caldwell FD. Roosevelt Sch., Bloomfield Ave. 8:15-10:30. Elmer Purchase. *Caldwell Rec. Dept., Caldwell 6-3621.*
 WESTFIELD. *Wed.* SRF. Lincoln Square Set, Lincoln Sch., Beulah Samec. *Gene Ludlum, Westfield 2-1694M.*
 WEST ORANGE. *alt. Thu.* s. Pleasantdalers, Pleasantdale Sch., Lynn Carpenter, *ORANGE 4-6501.*
 WEST ORANGE. *1st Fri.* SF. St. Cloud Squares, St. Cloud Sch., Sheridan Ave. Lynn Carpenter. *St. Cloud School, ORANGE 3-1275.*
 WYCKOFF. *Sat.* SR. Grange Hall, Franklin Ave. Rod LaFarge.

NEW JERSEY—SOUTH

CAMDEN. *alt. Tue. & Sat.* SRCF. Dan Square Workshop—Experienced, 257 S. 27th. Al Rosenberg, *WO 3-4795.*
 MOORESTOWN. 1 & 3 *Mon.* SF. Moorestown SD Club, Community House. Bill McIlvain & Howard Ringholm. *Howard Shinn, Moorestown 9-1453-J2.*
 MULLICA HILL. *Mon.* s. Mack Hammond Squares, Oasis. *Mack Hammond, WEnonah 8-0213-W.*
 SWEDSBORO. *occ. Fri.* SF. Pioneer Club, Woolwich Hall. Charles Wilson. *Charles Gill, SWEDSBORO 7-0534.*
 *WOODBURY. *Thu.* SF. Square Circle Club, Hoedown Hall, 500 E. Red Bank Ave. T. McGoldrick, *Timber Creek 2-1083.*
 WOODBURY. *Fri.* SR. Hoedown Hall, 500 E. Red Bank Ave. Charley Thomas, *WOODBURY 2-1990.*
 WOODSTOWN. 2 & 4 *Sat.* SF. Haylofters, Grange Hall 9 p.m. Charles Wilson, *Woodstown 711-R2.*

NEW YORK—ALBANY AREA

ALBANY. *Sat.* SB. Pat's Ranch. 8:30-12:30. Bill Chantini, *ALBANY 9-2497.*
 *CATSKILL. *Thu.* s. Catskill SD Club, Grandview Sch., Grandview Ave. George Clapper, *Catskill 1872.*
 *CATSKILL. 2&4 *Sat.* s. Western Couples Club, Legion Hall, Greene St. George Clapper, *Catskill 1872.*
 NASSAU. 1&3 *Sat.* SRCF. Texas Party, Merchant's SD Ctr. 8:30-11:30. Reuben Merchant, *NASSAU 8-4371.*
 *NASSAU. 2&4 *Fri.* SRCF. Western Style Couples Club, Merchant's SD Ctr. 8:30-11:30. Reuben Merchant, *NASSAU 8-4371.*
 PETERSBERG. *Fri.* SB. Comm. House, 8:30-12:30.
 *SCHENECTADY. 2&4 *Fri.* s. Balance & Swing, Groom's Corners. 8:30-11:30. Frank Parker, *TW1-light 9-2541.*

SCHENECTADY. *Fri. F.* Sch'dy FD, YWCA, 32 Washington Ave. 8:30-11:30. *Monica Corneau.*
 NEW YORK—NEW YORK CITY

MANHATTAN

Tue. F. Workshop Class. FD House, 108 W. 16th. 8-11. Michael Herman, *WAtkins 9-0644.*
Wed. SF. McBurney YMCA, 227 W. 23rd. Artie. Palacek.
Wed. F. Beginners' FD Class, FD House, 108 W. 16. 6:15-8. Michael Herman, *WAtkins 9-0644.*
Wed. F. Intermediate FD Class, FD House, 108 W. 16. 8:15-11. Michael Herman, *WAtkins 9-0644.*
Wed. SF. Country Dance Society of America, 201 W. 13th. May Gadd, *ALgonquin 5-8895.*
Thu. SF. YM & YWHA, 92nd & Lexington. 8-11. Dick Kraus.
2nd Thu. scr. FD House, 108 W. 16. 8-11:30. Ralph Page. *Michael Herman, WAtkins 9-0644.*
Fri. s. Washington Irving H. S., Irving Pl. & E. 16th St. Rose Zimmerman.
Fri. SRCF. New Sch. of Soc. Research, 66 W. 12th St. 8:30-10:30. Irving Elson.
Fri. F. Beginners' FD Class, FD House, 108 W. 16. 8-11. Michael Herman, *WAtkins 9-0644.*
Fri. F. Adv. FD Class, Needle Trades H.S., 225 W. 24th. 8-11. Michael Herman, *WAtkins 9-0644.*
Sat. (S)CF. FD Party, FD House, 108 W. 16th. 8-11. Michael Herman, *WAtkins 9-0644.*
Sat. F. FD Class, Washington Irving H.S., Irving Pl., & E. 16th. Murray Sherman.

STATEN ISLAND

ELTINGVILLE. *1st Sat.* s. Great Kills Square Set, St. Alban's Parish Hall, 76 Old Amboy Rd. 9-12. Jeff Flash. *Honeywood 6-0571.*
 *NEW SPRINGVILLE. *alt. Sat.* SF. Richmond Dancers. 8:30. Beulah Samec, *Honeywood 6-0618.*
 *STATEN ISLAND. *alt. Thu.* SF. Suburban Square Set, Emmanuel Luth. Ch. 8:30. Beulah Samec, *Honeywood 6-0618.*

NEW YORK — WESTCHESTER CO.

LARCHMONT. *Wed.* s(RCF). Larchmont SD Group, Chatsworth Ave. Sch. Slim Sterling, *WOodbine 1-8972.*
 NORTH MAHOPAC FALLS. *Sat.* Bonnielo's "Hayloft," Route No. 6. Pete Peterson.
 TARRYTOWN. *Sun.* s(RCF). Westchester SD Ass'n, Civic Ctr., Patriot's Pk., 132 N. Washington St. Co. Rec. Comm., *White Plains 9-1300, ext. 342.*
 TARRYTOWN. *Thu.* s(RCF). Tarrytown Rec. SD, Civic Ctr., Patriot's Pk., 132 N. Washington St. Slim Sterling, *Tarrytown Rec. Comm., TArrytown 4-1044.*

PENNSYLVANIA — CENTRAL

ALTOONA. *Tue.* s. Altoona S&FD Club, Friendship Civic Ctr., 22nd St. btwn 8th & 9th Aves. Bill Martz.
 HUNTINGDON. *Wed.* s. Starlite Inn (no beer hall!), 2 mi. NW of town on Route No. 22. Joe Corrado.
 LAKEMONT. *Sat.* s. Fire Hall. Clyde Stutzman.
 PLEASANT GAP. *Sat.* s. Fire Hall. Fred Hartswick.
 RIGGS GAP. *Sat.* Chief Logan Lodge. Al Spires.

READ

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PENNSYLVANIA — NORTHEAST

***BETHLEHEM, 2 & 4 Fri.** SRF. Square & Circle Workshop, Rosemont Sch., Penn. Ave. Jim Smith, *UNiversity 7-2988.*

PENNSYLVANIA — PHILADELPHIA CITY

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.*
Tue. F. Holme Sch., Academy & Willets Rds., 7:30. Rosalie Rosner. *DEWey 4-7309.*
Wed. sr. Roundup, YWCA, Mid City Br., 2027 Chestnut St. Charles Wilson. *Miss Ebne, Rittenhouse 6-1590.*
Tbu. f. YM & YWHA, 401 S. Broad St. 8-10:30. Ralph Talmadge & Betty Cherry. *YMHA, Prog Ofc., PE 5-4400.*
Tbu. 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.*
1st Sat. f. FD Class, Int'l Inst., 645 N. 15th St. Elba Gurzau. *POplar 5-2665.*
1 & 3 Sat. s. YMCA, North Br., 1013 Lehigh Ave. *YMCA, Prog. Ofc., BA 9-4307.*

PENNSYLVANIA—PHILADELPHIA AREA

ABINGTON, 1 & 3 Tbu. sr. ABC Group, N.E. YMCA, 555 Adams Ave. Jake Geiger. *Roy Wildard, Ogontz 7201.*
ABINGTON, 1st Fri. sr. YMCA, 1073 Old York Rd. John Fisher. *YMCA, Prog. Ofc., Ogontz 7910.*
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, W Ashburn 8-3090.*

FORT WASHINGTON, 1 & 3 Mon. SRF. Jarrettown S&C Club, Ft. Wash. Grade Sch., Prospect & Madison Aves. John Fisher. *Linwood Grubb, Ambler 05977.*
GLENSIDE, Wed. sf. Tyro Squares, Beginners, Academy Theatre Arts. Ken Gray. *Micheal Gradess, Ogontz 2900.*
HATBORO, 3rd Fri. sr. Lehman Mem'l SD Group, Lehman Mem'l Meth Ch. John Fisher. *Mrs. Howard, Osborne 5-4051.*
KULPSVILLE, Mon. sr. Wagon Wheelers, Mac's Barn. *Mac McKerrick, Lansdale 6468.*
KULPSVILLE, Tues. sr. Haylofters, Mac's Barn. *Mac McKerrick, Lansdale 6468.*
KULPSVILLE, 2 & 4 Sat. sr. Squareanaders, Mac's Barn. *Mac McKerrick, Lansdale 6468.*
LANCASTER, 3rd Sat. SRC. St. Joseph's Cath. Club. Herb Quigley. *Lancaster 8465.*
***LANCASTER, 4th Sat.** SRC. E. Lampeter PTA SD Club. E. Lampeter H. S. Herb Quigley. *Lancaster 8465.*
LINE LEXINGTON, 3rd Sat. SRF. Old Time Masters, Fire Hall, Route No. 309, 9:00. *Bob Dean, Perkaskie 7978.*
PERKASIE, 2 & 4 Mon. SRC. Perkaskie SD Group, Brotherhood Hall, Main St., South Perkaskie. John Fisher. *Clate Pritchard, Perkaskie 4610.*
PROSPECT PARK, Irregular. sr. Calico Club, Fire Hall, Lincoln Ave. John Fisher. *Florence Rostron, W Ashburn 8-3711.*
ROSE VALLEY, SF. Old Mill, Bill Hunn. *F. Echelmeyer, Media 6-3570.*
SELLERSVILLE, 2 & 4 Sat. Old Time Masters, Fire Hall, Route No. 309, 9:00. *Bob Dean, Perkaskie 7978.*
SELLERSVILLE, 3rd Sat. s. Perkaskie SD Club, Fire Hall, Route No. 309, 8:30. *Mac McKerrick & John Fisher, Clate Pritchard, Perkaskie 4610.*
SKIPPACK, 2nd Fri. sf. Lochwood RD Class, Lochwood Barn. Bill Johnston. *Center Point 3086.*
SKIPPACK, 4th Fri. sf. Lochwood RD Club, Lochwood Barn. Bill Johnston. *Center Point 3086.*
***SPRINGFIELD (DELAWARE CO.) 1 & 3 Fri.** sr. Hoedowners, Scenic Hill Sch. Mac McKerrick. *L. Eikner, SWartmore 6-2662.*
WEST COLLINGSWOOD, Tbu. 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.*

COMING EVENTS !

EASTERN METROPOLITAN AREA

Dec. 4—LANCASTER, PA. *Rickey Holden.*
 Dec. 10—BUFFALO. *Rickey Holden.*
 Dec. 11—NEW YORK. C.D.S. ann. Xmas Festival, Hunter College. 8p.m.
 Dec. 11—CAMBRIDGE, MASS. H.O.C. SD, Mem Hall.
 Dec. 11—NORTH BAY, ONT. SD Grads. *Rickey Holden.*
 Dec. 11-12—BEDFORD, N. H. Folk Fed. Workshop.
 Dec. 13—GLOVERSVILLE, N. Y. *Rickey Holden.*
 Dec. 18—PHILADELPHIA. SD Inst., Mid-City YWCA, 2027 Chestnut St.
 Dec. 18—PITTSBURGH. E. Liberty YWCA. *Rickey Holden.*
 Dec. 18—WYCKOFF, N. J. Grange Hall. Xmas party.

Jan 1—ARDEN, DEL. Annual Holiday Hoedown, Gild Hall. 8-12, supper, 1 a.m. till?

Jan. 3—WORCESTER, MASS. *Rickey Holden.*
 Jan. 4—MONTPELIER, VT. *Rickey Holden.*
 Jan. 15—PHILADELPHIA. SD Inst., Mid-City YWCA, 2027 Chestnut St. *Charlie Wilson.*
 Jan. 16—GARDEN CITY, N. Y. Long Island SD Callers' Ass'n Ann. Fest., Adelphi Coll. 2:30 & 7 p.m.
 Jan. 29—MERCERVILLE, N. J. Annual Trenton area Roundup, Reserve Armory, Route 33.
 Feb. 5—NEW YORK. Contra-Square Workshop, FD House, 108 W. 16th. *Ralph Page.*

SPECIAL CHRISTMAS SESSIONS

Dec. 11—PHILADELPHIA. Int'l Inst. Xmas Fest., Fidelity Mut. Ins. Aud., Benj. Franklin Pkvw. and Fairmount Ave.

Dec. 26-Jan 1—N. SWANZEL, N. H. Christmas FD Camp, write Mrs. Ada Page, 182 Pearl St., Keene, N. H.
 Dec. 31-Jan. 2—DANBURY, CONN. Holiday Dance-a-Toot, Hotel Green. Write Al Brundage, Stepnay, Conn.

NATIONAL EVENTS

Dec. 3-4—CHARLESTON, S. CAR. 6th Ann. S.C. FD Fest.
 Dec. 4—MIAMI. Women's Club. *Ed Gilmore.*
 Dec. 4—LAWTON, OKLA. S. Cent'l Dist. Fest., Indian School.
 Dec. 11-12—BEDFORD, N. H. Folk Fed. Workshop. *Ralph Page & the Hermans.*
 Jan. 14-15—TAMPA. W. Coast Pre-Gasparilla Fest.
 Jan. 21-22—TUCSON. 7th Ann. So. Ariz. SD Fest.
 Jan. 22—ANTHONY, KAN. N.W. Okla. Dist Fest.
 Jan. 22—HOUSTON. SD Council Jamore, Coliseum.
 Jan. 28—ST. PAUL. 5th Ann. Winter Carnival SD Fest.
 Jan. 29—SAGINAW, MICH. Callers' Ass'n Ann. Fest., Ind.
 Jan. 29—FERNDALE, MICH. 4th Ann. SD Roundup, Lincoln H.S., Livernois at Nine Mile Rd. 9-12. *Burt Hall.*
 Jan. 29—CRANE, TEXAS. Permian Basin SD.
 Jan. 29-30—CLEVELAND. 6th Ann Folk Fest, Music Hall.
 Jan. 31—CRANE, TEXAS. Permian Basin SD.
 Feb. 5—HOUSTON. 3rd Ann. Couple Dance Fest. 2&8pm.
 Feb. 25—MOBILE, ALA. 2nd Ann. Azalea Trail Fest.

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DYNAMIC, CRYSTAL AND VELOCITY MICROPHONES

NEWS RELEASE

The Electro-Voice Company has just published a 24-page hand-book covering the technical approach to difficult acoustic problems.

It is full of extremely valuable information and although it is supposed to sell for 35 cents, we will be glad to furnish it free, to any of our readers who write in for it.

Please send 10 cents in stamps to cover the mailing.

Model 926 Slim Crystal. E-V styled slim crystal microphone. Level and response ideal for general purpose use such as home recording, P.A. and amateur. Response 70-8000 cps. Output -60 db. Hi-Z. Pressure cast case finished in satin chrome. Tiltable head. $\frac{3}{8}$ " x 27 thread. Size $6\frac{1}{2}$ " x $1\frac{1}{2}$ ". 18' cable with integral strain relief. Net wt. 11 oz.

List Price\$24.50



926

Model 924 Lavalier Crystal. Unique crystal Lavalier for chest or hand use. Supplied with neck cord, support clips and 18' cable. For home recording, paging, P.A. and amateur. Pressure cast case in lustrous satin chrome finish. Wire-mesh head acoustically treated for wind and moisture protection. Output -60 db. Response 70-8000 cps. Hi-Z. Size $3\frac{1}{2}$ " x $1\frac{1}{2}$ ". 18' cable with integral strain relief. Net wt. 8 oz.

List Price\$18.00



924

Model 912 Crystal. Low cost crystal microphone. Fits needs of limited P.A., home recording, paging and general use. Handheld. Moisture sealed crystal. Response 60-7000 cps. High output -50 db. Hi-Z. Attractive gray Styron case. Size 3 " x $2\frac{1}{2}$ " x $1\frac{1}{2}$ ". 9' cable. Net wt. 4 oz.

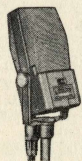
List Price\$8.25



912

Model V-2A Velocity. Superb bidirectional pick-up and reproduction of voice and music. Advanced design brings Dynamic advantages to Velocity performance. Response 40-10,000 cps. Output level -54 db. Zero pick-up at sides, top and bottom. Excellent for individual or group work in P.A., broadcasting, recording. Acoustalloy diaphragm. Choice of 50, 250 ohms or Hi-Z. Internal shock absorber. Locking cradle. On-off switch. Built-in MC-3 connector. $\frac{3}{8}$ " x 27 thread. 18' cable. Size $3\frac{1}{2}$ " x $2\frac{3}{4}$ " x $8\frac{1}{2}$ ". including stud. Net wt. $2\frac{1}{2}$ lbs.

List Price\$65.00



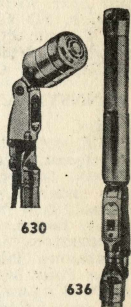
V-2A

Model 636 "Slimat" Dynamic for P.A. Exceptionally fine for P.A. recording and general use. Response 60-13,000 cps. Output -55 db. Acoustalloy diaphragm. Pop-proof head. Alnico V. Omnidirectional. Wide pick-up range. On-off switch optional. Satin chrome finish. Tiltable head. Built-in MC-4 connector. $\frac{3}{8}$ " x 27 thread. 18' cable. Size $10\frac{1}{2}$ " long including stud. $1\frac{1}{8}$ " diameter. Net wt. 1 lb. Choice of Hi-Z or Low-Z by changing one wire in connector.

List Price\$70.00

Model 636 G. With Gold finish.

List Price\$80.00



630

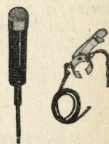
636

Model 630 High Fidelity, High-Output Dynamic. Brilliant, general purpose high-output dynamic, famous for quality at modest cost. Response 60-11,000 cps. Output level -55 db. Compact, light weight, unaffected by heat and humidity. Acoustalloy diaphragm. Tiltable head. Built-in MC-3 cable connector. Satin chrome finish. On-off switch. 18' cable. Available in 50, 250 ohms or Hi-Z. Size 2 " x $6\frac{1}{4}$ ". Net wt. 1 lb.

List Price\$47.00

Model 647 New P. A. Lavalier Dynamic. Small, rugged, versatile. For chest, desk or hand use, indoors and outdoors. Supplied with neck cord, support clips and 18' cord. Omnidirectional polar pattern. Response 60-13,000 cps at -57 db level. Available in 150 ohms or Hi-Z. Acoustalloy diaphragm. Built-in cable connector. Black anodized finish. Size 9 " long, 1 " diameter. Net wt. less cable 4 oz.

List Price\$80.00



647

Model 623 Slim Dynamic. E-V styled slim dynamic microphone in the medium price field. Ideal for P.A., recording and general use. Can be used on stand or in hand. Omnidirectional. Response 65-9,000 cps. Output -56 db. Choice of Hi or Low-Z by changing one wire in cable connector. Acoustalloy diaphragm. Pressure cast case finished in satin chrome. Tiltable head. On-off switch. Built-in MC-4 connector. $\frac{3}{8}$ " x 27 thread. Size $7\frac{1}{2}$ " x $1\frac{1}{8}$ ". 18' cable. Net wt. 15 oz.

List Price\$49.50



623

Electro-Voice has just announced their 1955 catalog and there are some remarkably good values to be found in the new numbers.

American Squares readers can deduct 40% from the list prices of these microphones and, in addition, you can have any one of them on a ten-day free trial. If you don't like the microphone, send it back for a refund. If you have already paid for it, or if you have a charge account, just send it back.

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