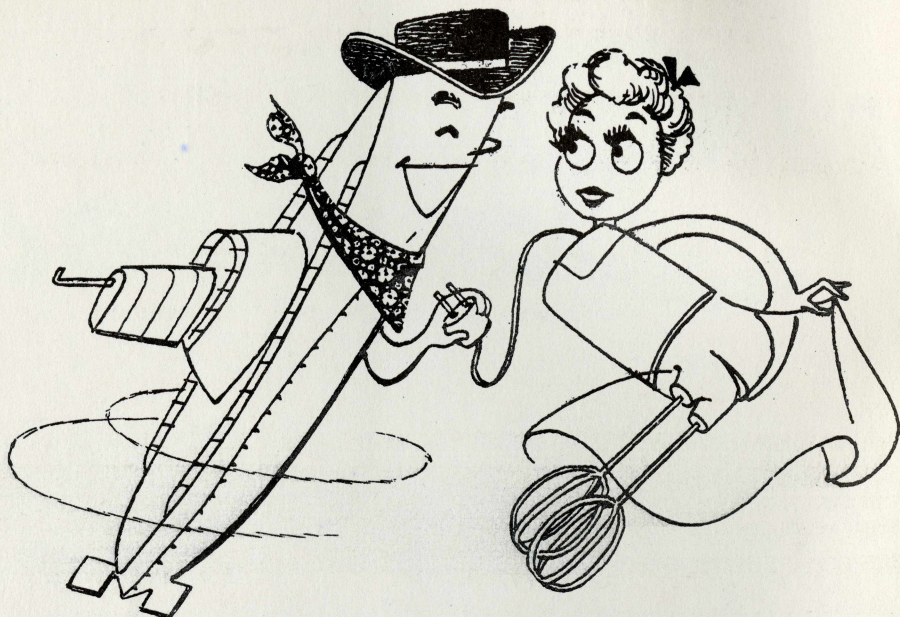


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VOLUME 10

JANUARY 1955

NUMBER 5

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DEADLINE...

For the February issue is Jan. 10th!

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The Dance Family

Many of you will ask, after reading further through these pages, why we chose to start off our first issue in 1955 by printing a report of a dance school which does not even include square dancing in its schedule (see "A Square Dancer Looks at a Ballerina" by Elizabeth Williams, page 11). Lib, as many of you will remember, is the Atlanta Enrichment teacher who wrote of her experiences teaching square dancing to delinquent girls, in the article "Rehab Dancing," *AMERICAN SQUARES*, August 1954.

We specifically requested Lib to write of her summer at Jacob's Pillow for us. *AMERICAN SQUARES* will continue to be the Magazine of American Folk Dancing, and we do not intend to devote much, if any, future space to Modern, Ballet, Tap, Acrobatic and other related dance forms. But it is our feeling that part of the general education of square and folk dancers should be an awareness of the existence of other dance forms, and a nodding acquaintance with the names of people who occupy important positions in such fields. We hope you will enjoy reading Lib's article.

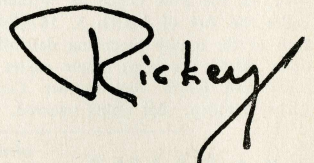
Hand in hand with the above comes a report which has reached us of a contemplated project in Toronto. The young Canadian National Ballet there is facing financial difficulties—a situation similarly encountered by Philharmonics, Civic Symphonies and other artistic groups. As we go to press, the Toronto area square dance people are completing plans by which they may aid in the financial support of the Ballet. This, we feel, shows a tremendous spirit of appreciation of one dance form for another, and we wish the Ballet and the Toronto square dancers a wonderful and prosperous New Year.

Now for a brief annual report to all of you who have asked, with such sincere interest, "How does it go with the Holdens?". During the year 1954, we have survived geographical transition, close personal loss through death, illness, hospitalization, rigors of a hurricane and now cold weather! But the hurricane obligingly deposited enough firewood in our front yard to keep a roaring fire in the big fireplace going for the rest of the winter.

Those of you who have been having difficulty with your subscriptions realize how much we still miss the excellent help of Sudie Werner and Laverne and Chet Colby. But Charlie Webster, whom some of you met at Book and Record, drops by to help us untangle the circulation problems. We are close enough now to see Helen and Frank and Olga more frequently than when we were in Texas. Every loss has its compensating gain.

Daughter Lesley attends our dancing parties at home and shows everyone her beautiful nylon petticoat, lovingly presented by Nancy DeMarco. When the music starts, Lesley is the first dancer on the floor! Jennifer, the cocker spaniel, after a traumatic experience of loss and rescue, again wags her tail at visitors. Little One, the Siamese, is happily tucked away in a box by the fireside with three healthy purebred kittens. Marti's health is improving and she is dancing again. Rickey is successfully combatting the cold with the aid of two magnificent mouton caps from the northern reaches of Manitoba. Through all the difficulties, we have found that square dance friends, with few exceptions, provide the spark that makes tomorrow look bright and worthwhile.

Happy New Year to you all!



St. Louis Dancer Lauded

By John Sabin

Square dancing got some nice publicity recently over Station KMOX, St. Louis, the largest in the city, when a St. Louis caller was chosen "Good Neighbor of the Week" because of her part in a square dance program.

The honor went to Mrs. Millie Wirtel who has given up all her Tuesday nights over the past four years to work with a square dancing project at a state mental hospital. And the only reward during all that time was the clock-radio combination she received for being selected a "Good Neighbor."

Each week a St. Louis area woman is honored because of her work on behalf of others and the winner is chosen from among letters sent to the station, describing the work of the woman nominated.

The letter on which Millie was chosen was sent in by Mrs. Virginia Schreiner of St. Louis, who had this to say:

"Millie Wirtel is volunteer chairman of the Square Dance project at State Hospital. The folks look forward to these dances every Tuesday night. Millie contacts callers, encourages dancers to participate and handles many details so often overlooked in a program this big.

"She is surely deserving of words of praise for the fine work she is doing.

The hospital authorities are very pleased with the results of the program. If she is chosen a Good Neighbor it will be a complete surprise to her, for she expects no recognition whatsoever. The ever present smile of hers reflects the inner satisfaction she gets."

The work of St. Louis area dancers in helping mental patients at State Hospital, 5400 Arsenal St., has been described in previous issues of AMERICAN SQUARES. (January, 1953, and February, 1954.) However, in the background and helping to keep the program going so that it will achieve its aim of aiding mental patients is Millie Wirtel. And that assistance is producing results because hospital authorities have indicated that a number of patients were cured and sent back into the world after they learned to release their inner tensions through and by square dancing.

Millie and the dancers who take part in the hospital program are members of the Greater St. Louis Square and Folk Dance Association, which supports the project wholeheartedly.

All her many friends say Millie Wirtel certainly deserves the honor because she is making life a little more bearable for those unfortunate ones confined to a mental institution.

OUR COVER: The little New Year calls the change while the Old Year feebly staggers out—tired, but happy, and perhaps a mite pleased with himself. And we are more than a mite pleased with Virginia Wallace for her well-chosen cover theme.

PATHFINDERS in December included Gene Gowing of New Hampshire and George Scobee of Louisville, Ky. Gene, happily, arrived on Wednesday when the Arden Folk Gild was meeting and called a contra for us.

ATTENTION LEADERS! If your Club or Association would like to have a "Trail Dance" in connection with the 4th Annual National Square Dance Convention, to be held April 21-22-23 in Oklahoma City, Jim Thompson is the man to contact. Send to him complete information as to date of your dance, name of Club or Association sponsoring, and person to contact for further information, including data on hotel or motel reservations etc. In order to insure national publicity for your Trail Dance, rush all details to Jim Thompson, National Trail Dance Chairman, 1558 Burns Ave., Wichita 3, Kansas.

TEACHING GOES

BY EMMETTE WALLACE

Whenever two or more square dancers get together they are very likely to cuss and discuss how to interest people in learning to square dance, how and what to teach, and how to keep 'em dancing afterwards. These sessions usually cover fundamentals, figures, and friendliness.

In your years of square dancing you have accumulated a vast fund of background color and square dance lore that adds a great deal to your enjoyment. Most new dancers find this stuff just as interesting as you have—and most of them are left to pick it up piecemeal, just as you did. Square dance lesson sessions can be made more interesting and the students' general enthusiasm can be increased by spending some time on these things.

At some time in each class session a 10-15 minute break is in order. At the first lesson or two these are generally devoted to getting organized and acquainted. No doubt you stress the latter. After this the break periods may well be used to give the students something more than the physical activity, geometric pattern side of square dancing. When your group is settled with a coke, coffee, and cigarette try these for interest:

Music

There are teachers (?) who use the same record for all of their teaching (except singing calls)—and never mention the name of the music. It is little wonder that their students believe square dance music to be monotonous and tiresome. Beginners who have danced only to *Soldiers' Joy* by Cliffie Stone will probably be a bit disconcerted by *Possum Sop* at a tempo of 140 by live music.

Starting about the second lesson, comment on each record used, then let it play for a few seconds so the class can listen to the music before the call starts. Square dance tunes have intriguing names and it takes little more than "Now let's try that to *Bear Creek Hop*" to get a laugh and lead the class to *listen* to the music. At first just the name of the tune is enough, but this can be expanded later to include the name of the band, recording company,

tempo, key, etc.—not all at once or for any one record, but some for each record used. By the third lesson break a discussion of some simple points of square dance music will be in order. Keep to the simple points that will aid the dancer in understanding, enjoying, and *dancing to* the music. Use examples and explain the beat of the music in multiples of four, A & B tunes and AABB or ABAB sequences, tempo and relation to dancing comfort, rhythm, etc.—*But—don't get fancy*. Leave the technical points to the musicians.

Books

Some of the class will want and enjoy reading material in addition to your mimeographed notes. The fourth lesson is an excellent time to *show* them some of the available and usable books, to tell what they are, what is in them, where they can be bought (try AMERICAN SQUARES Book and Record Shop—the Kaltman service can't be beaten), and their cost. This can include:

I. Historical interest — pre-1920: Prompters' Handbooks, Dancing Masters' Guides.

II. Historical background, local color, and usable dances from the revival period: Shaw, Ford, Greggerson, Tolman & Page.

III. Later and current books of calls: Osgood, Smith, Waudby, Sumrall, Merrbach (the most complete compilation of calls).

IV. Sectional and local: Hendrix (Smoky Mountain), Jennewein (Dakota), Puget Sound—stress the ones that are applicable to your style.

V. Books stressing execution of fundamentals and teaching: Chicago Parks, Knapp, Jennewein, Pittman & Swenson, Shaw.

Magazines

Square dance magazines are the only way to keep up with the ever expanding, ever changing modern picture. Beginners will never hear about them unless someone tells them—why not take a stack of your back issues to the fifth session? (Some publishers might even send you a few back copies.) The national publications AMERI-

BEYOND BASICS

CAN SQUARES, *Sets in Order*, *Rosin the Bow*, *Square 'n Round* will attract the most attention because of their make-up. They will be more interesting, if you will discuss what the magazine covers, its interesting features, where to order and how much they cost (you might even get some subscription blanks and send in the orders), who the editors are, where they live, and what they do. Remember, the one you dislike may be someone else's favorite.

Sectional publications such as *Foot 'n Fiddle*, *Let's Dance*, *New England Caller*, *Midwest Dancer*, *Northern Junket* will appeal to a smaller group—but show them to your dancers and by all means stress any local publications. Most of us like to read about places and people we know so such publications are usually popular and can aid greatly the local dance situation.

Costumes

I am fortunate enough to have a wife who studied costume design in college, taught school, and makes her own square dance costumes. At the sixth break session, after making a few preliminary remarks, I turn the ladies over to her, cross my fingers and hope they can be stopped in something less than an hour. While they cover everything from sissy britches to stoles I spend a few minutes with the men on what the male square dancer usually wears, where it can be bought, and the price ranges.

The distaff discussion covers where to buy costumes, patterns, materials, and accessories; what is being worn; and a general idea of how to make most of it. Of course the ladies enjoy seeing some of the things they are discussing and, too, the catalogues—Cathy's Cottons, Square Dance Square, Miller Stockman Supply, etc.—are a big help, as are the many articles that have appeared in the national square dance magazines. Even though they use up a disproportionate part of the evening—the ladies will love it.

Records

About this time (7th week) the class will start asking about records for home practice. With their limited

background they buy whatever the record shop offers—frequently something useless for their purpose. You can save them money and disappointment by discussing what to buy, where to buy, and costs. If there is no local store with an adequate stock, give them the names, addresses, and order blanks of the mail order shops—AMERICAN SQUARES, Square Dance Square, DeLuxe Music Shop, etc. (I find records from Frank at AMERICAN SQUARES Book and Record Shop cheaper than driving into Houston—he has *whatever* I want and gets it to me about as soon as I could find time for the trip into town.)

A little time spent on advantages and disadvantages of record materials, turntable speeds, music tempo and key, records with and without calls, and the recording habits of some companies, *i.e.*, records with flip sides having two calls, two instrumentals, a call and its instrumental, will give an idea of what to expect and lay a foundation for a sound record collection. A brief survey of the major square dance recording companies—who owns them, where they are located, what types of records they specialize in, etc.—is interesting, if time permits.

Clubs

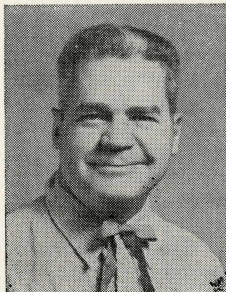
Most classes are taught to increase club membership and there is no better way of creating interest in the club than discussing it with the new dancers. Not only will they be interested in how the club operates but also in a bit of club history and the people in the club, who they are and what they do. New or prospective members who know these things as well as membership requirements, dues, when, where, and how often the club dances, who calls and what band is used are much more likely to stay with the club than those left to find out for themselves. A session on these things will pay dividends.

Though you may want the class in your club, foster the traditional friendliness of square dancers by telling them of other clubs where they will be welcome as guests or members. If there are closed clubs where casual visitors

Continued on Page 10

ROVING EDITOR IN OMAHA — COUNCIL BLUFFS

By Harrell H. "De" Harris, Associate Editor



SNAFU (Situation normal—all fouled up)! Well, that's the way it was with me on the day of the Chicago Festival. Five hundred miles from home and Festival and unable to get

back. A boy's best friend is his mutter—so I muttered to myself "There has got to be a square dance in this town." That shows you how little I knew about that area because the area practically jumps with square dances and square dancers.

Having become fairly expert at ferreting out a square dance when I am in strange territory, it didn't take me long to learn that the Y.W.C.A. was having an adult open dance that Saturday evening. Imagine my intense surprise to walk into a jam-packed room of smartly dressed square dancers, be quickly assimilated into a square and a few moments later, be dancing for dear life through a double triple allemande.

I won their hearts as I fell flat on my face (figuratively) in a Daisy Chain and yet did not stop the square. "Here is an Eastern Dude," they must have thought, "who has possibilities of becoming a square dancer." Little did they know I received my basic training in Texas and suh, that's all you need to dance on any man's floor.

Well, that's almost the way it happened.

The Gateway to the West—that's what they call the Omaha-Council Bluffs area. I spent two weeks there on this trip—long enough, I thought, to be able to do a comprehensive article on the square dancing in that area.

To begin with, the folks there are grand, friendly, courteous and hospitable. In some places, this is a forced attitude because the dancers have heard somewhere that is the way they are supposed to act, but not so out there. Theirs is the open friendliness so typical of the West and Southwest.

Actually, I had only time to dance to a few of the callers but tried to overcome this deficiency by talking to many of the dancers and forming my opinions from their remarks.

The dancing is fast and intricate. The beat is from 132 on up. The patter calling is predominantly California style with figures and breaks heavily hashed and the short count on every figure. As to phrasing, the better callers phrase instinctively, rather than deliberately—therefore, not consistently. Obviously, the dancers therefore must dance to the caller and not to the music. The singing calls also are predominately Californian with a good sprinkling of the latest releases.

The general program pattern is two square dances, then two round dances. Ed and Ruby Foes teach round dancing. I was delighted to see them present Roger and Jean Knapp's "Sympathy" as the coming dance of the month.

The callers in the area are: Forrest Bronson, Fred Ehlers, Norval Ewing, Jerry Flindt, John Gillies, Ken Harbinger, Len Heck, Vern Hillyer, Don Housh, "Bub" Purdy, Orville Smith, Merrill Snell, Wally Templeton, Homer Van Boskirk.

Templeton is president of the Omaha Area Callers Association. Based upon the number of calling dates and number of squares participating, Bronson, Gillies, Harbinger, Housh and Smith were stated to be the most prominent callers in the area.

There are about one thousand couples of accomplished square dancers in the area, a goodly portion of whom can be counted upon to turn out for a Festival Dance. There have been about six hundred new dancers added to the group in the past year. Forrest Bronson has a class in Clarinda, Iowa, of 102 couples. These couples want to join a certain club in Clarinda (of which I failed to get the name) which features an out-of-town name caller once a month. The club requires that each new member have thirty hours of instruction from Bronson to be eligible to join the club. "No walk-throughs, no talk-throughs, unless the

ONE MAN'S OPINION

DON ARMSTRONG

On many occasions I refer to square dancing (and all the other associated types) as being merely a "means to an end." To this I add my thought that the dancing itself is a sort of common purpose which brings people together to share renewed friendships, hospitality and fellowship. Everyone realizes that the dancing is fun, and I don't know anyone who gets more of a kick out of it than we do, but inherent to it all is the atmosphere of wholesomeness and the pleasure of the associations during the evening.

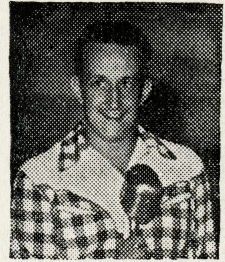
I firmly believe that all of us get most of our lasting benefits of our dancing *not* from the execution of the dance but from the actual fellowship we share. So the dance is truly the means to that end.

Every now and then I run across fine folks who have temporarily forgotten this. Inadvertently they have placed too much importance on their dancing ability and the ability of their friends. You can always spot these folks on the floor by their expressions of fierce concentration. Unless they once again return to dancing for fun and fellowship, they usually soon become noticeable by their absence. In contrast to them is the abundance of regular dancers who look upon their activity with a welcome smile and a warm heart, and who realize that the greatest source of their pleasure come

from their fellowship and associations in the hall. These folks not only smile as they dance, but they continue to dance — year after year.

To leaders this thought should be even more important. We must remember that our programs are not well planned unless they are in keeping with a theme that will not only provide good dancing and fun, but will encourage, develop and maintain fellowship among the people who look to us for leadership. I remember hearing a statement to the effect that the dancers actually reflect the attitude and personality of the leader; this makes it even more essential for us to demonstrate friendliness, hospitality, good fellowship and human warmth while we present our programs of well-planned dancing entertainment.

If the leaders will go into the New Year with a resolve to put an equal amount of effort into both these phases, I feel sure that more and more people will find that they too participate in dancing as a "means to an end." Then all of us would find our lives more full — our friends would make it so. □ □



rounds that made this article possible. caller stops the whole floor," is their

Another group in the area is planning a series of subscription dances once a month the year around, featuring a different name caller each month. Interested callers write to Forrest Bronson, care The Western Shop, Broadway and Main, Council Bluffs, Iowa. He will see to it that the information reaches the Dance Committee. Out of town square dancers looking for a dance are invited to drop by the shop. It is one of those places where you love to browse.

My thanks to Doctor and Mrs. Markwell, co-presidents of the Balance and Swing Club for a very pleasant evening and to Forrest Bronson, Don

Housh, "Bub" Purdy and their respective Taws for helping me to make the motto.

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The Caller Speaks Up

Recently I've been reading so many articles in so many square dance magazines, asking why square dances die down more or less on occasion especially after they seemed to be going over big etc. Club members or officers and callers ask the same question. Callers air their grievances—so I'm going to throw in my two cents.

I am or rather was a square dance enthusiast. I loved it; went to as many as I possibly could and thoroughly enjoyed them. Often we went every night in the week and worked every day and I might say we are not exactly young. Folks wondered how we could do it. But the answer was so simple—it was rhythm at its best and we were having fun. (We have danced for 14 years.) You notice I said *was* a square dance enthusiast. I even taught many—very many folks to square dance, just to prove that they too could have fun the square dance way. I dance for sheer love of dancing and I wanted others to do the same.

What happened? Well, almost as soon as folks learned to help themselves they decided to form clubs of their own and make money. Big groups that had been having fun split up into small groups envious of one another, trying to attract other dancers. Money was the object, not fun. Then too the men folk decided they could 'call' and

so women were left floating, groups were broken up.

Again *techniques* were stressed over and above their value. Again, fun was forgotten. So far as I am concerned, one either has or one doesn't have rhythm. And again, to me rhythm is very important. It's what keeps square dancing exhilarating and keeps one from being tired. However, *fun* is basic. To be in a square where any dancer begins telling everybody how etc. etc. is not for me.

And equally as bad is when a caller *demand*s absolute quiet while he tells all he knows and shows how wonderful he is. I feel if the dancers come to dance and don't know they will listen; if they thought they knew and didn't they will get stuck and not have fun—they'll probably pay attention next time.

Lord deliver us from the dancing men who decide they'd be good callers, rent a barn, hang up a wagon wheel on one side, a left handed glove on the other, and start out, "Say now, youse-all lissen, how are you gonna know how to dance Solomon Levi if youens ain't a-gonna lissen. . . ." Then reach for their 24 cards on how to call and shuffle them and trump an ace—excuse me I'm getting mixed up or am I?

—Pauleen W. Haley
Manheim, Pa.

TEACHING from 7

are not welcome or some "high level" clubs where beginners are not likely to have a good time it is a good idea to mention these and so avoid possible embarrassment.

As your beginners have no idea what to expect at area dances, jamborees, festivals, conventions, or workshops you can add a great deal to their enjoyment by telling them when and where they can attend and explaining in some detail the plan they follow in your area.

Near the end of your series of les-

sons a session or two on the dance habits and styles of other areas is usually of great interest. Some groups will enjoy trying some of these for a short session. In these sessions, in fact in the entire series, you cannot cover all of the interesting things any more than you can cover all of the figures. You can start them to thinking, give them an idea that their way isn't the only way, and that there are a few things left for them to learn. If you've led them in the right path, they might even do some studying on their own.

A SQUARE DANCER LOOKS AT A BALLERINA

By Elizabeth Williams

Last summer I was a student at the famed Jacob's Pillow in Massachusetts. This University of the Dance, established by Ted Shawn, is organized on the premise that dancers should not limit their training and knowledge to one field of dance, and is open to persons qualified and interested.

Having been accepted as a student, I packed my leotards, wool tights, ballet slippers, square dance records, red squaw dress and electric blanket and headed for the Berkshires. On the drive north I dropped in at AMERICAN SQUARES and visited with Hickey and Marti—then on to six weeks of concentrated activity. I was registered as a graduate student through Springfield College, Mass., and hope to apply the eight semester hours to a Ph.D. in dance education.

Sixteen students were housed down the road from the campus proper in a two-hundred-year old house affectionately known as the Hodge-Podge Lodge (rented to the school by some people named Hodge). Our day began at 7:15, with a rush up to the campus for 8 o'clock breakfast and classes beginning at 9. Because of the cool weather, wool dance togs and sweaters were welcome clothing for morning classes.

All students were required to take ballet, modern and ethnic, and selected electives from fundamentals in rhythm, dance composition, dance notation, stage-craft and audio-visual methods. Teachers lost their identity as such and worked hard side by side with sixteen-year olds training to be professional dancers. Through many hours of ballet technique, modern floor exercises, castanet practice, highland fling lessons and hindu rhythms, we worked and groaned and worked again. Mr. Shawn says there never seems to be a time in a dancer's life that some muscles are not sore, and I believe it!

To Jacob's Pillow to teach come famous stars and teachers in various fields of the dance. Mr. Shawn himself taught Dance Composition and Fundamentals in Rhythms. On the

1954 faculty we had Miss Margaret Krashe of the Metropolitan Opera Ballet School; Miss Pearl Lang, recently returned from a tour of Europe, for Modern classes; the Angel Cansinos to teach Spanish, Ram Gopal from India for Hindu classes and the Celtic Ballet from Scotland for Scotch dances. The Celtic Ballet, consisting of Director Margaret Morris and fourteen members of the troupe, was in the United States for the first time. Bruce McClure, Andrew Rolla and Miss Morris taught on the faculty. The Scotch group dances, of course, are forerunners of many of our present American folk dances.

In addition to the weekly lectures were performances several nights a week by outstanding personalities, among whom were Pearl Lang, Modern Dance; Alexandra Danilova, ballerina; Geoffrey Holder and his troupe from Trinidad, Charles Weidman and his group of Modern Dancers; Carmelita Maracci, of ballet and Spanish technique, and Ram Gopal, with dances of India.

Of course I missed square dancing, which was not on the schedule. Consequently we had several impromptu sessions—Lib Williams style. Several Friday nights we rushed down to Otis, Mass., three miles away, to get in on one set of dances called by John Mansfield, with Martin Spring's orchestra. Martin is the son of Sammy Spring, old-time fiddler and caller. In 1942, the very first program in the theater at Jacob's Pillow opened with a group of neighbors from Otis doing American square and longways dances, with caller and fiddler Sammy Spring and Martin Spring at the piano. Members of the Scotch troupe who accompanied us were impressed by the dancing and delighted to see such a resemblance to some of their country dances.

I find I use my summer's work in many spots in my Enrichment program with my school, from square dancing Western Massachusetts style to rigorous ballet technique. I look forward to returning to Jacob's Pillow next summer. □ □

Thread The Needle

By Nancy DeMarco

Several letters have been received recently asking for suggestions on square dance exhibition costumes for girls in the 10 to 12 age groups. The following are some available patterns, which have many possibilities and yet are not too much trouble for the mothers who will, after all, do most of the work involved.

McCall Dress Pattern 4275, sizes 7 to 14: This basic dress is simple in style but affords many changes of trimming to make it individual. A circle skirt may be used in place of the gathered skirt. Neckline may be cut round or oval, according to preference.

Style 1: Dress may be made in a small floral cotton print. Two six-inch gathered flounces of a solid color organdy may be placed on the lower part of the skirt, with a three-inch organdy ruffle at the neckline. An organdy sash at the waist or a laced-in-front organdy bodice may be added.

Style 2: Solid color cotton or seersucker may be used in place of organdy.

Style 3: The entire dress may be made in a two-color combination of cotton seersucker.

Style 4: Dress may be made in solid color with floral print flounces and floral bodice.

Style 5: Make dress in a small check with organdy or cotton flounces and bodice.

Many styles of skirt trimmings lend themselves to this design: ric rac, braid, fringe, tassels or ruffles, all of which may be applied vertically, horizontally, or in a scalloped pattern.

Simplicity Dress Pattern 4868, sizes 4 to 14: This is a squaw type of dress, best made in cotton seersucker to eliminate ironing problems.

The dress may be made as shown, with the usual ric rac trim. In place of ric rac the bottom tier may have three or four rows of contrasting color or floral seersucker ruffles.

A reversible bodice goes well with this style also. The bodice may be made to match the ruffles, and an entirely different color used on the reverse side, thus providing three complete changes.

Whichever dress pattern is used, I strongly urge one-piece dresses, as

girls of this age will find them more comfortable and less bulky than the skirt and blouse combination.

Weskit or Bodice

Use Butterick Pattern 7029, size 7 to 14. Instructions for reversing, boning and eyelet lacing of bodice appeared in *AMERICAN SQUARES*, February 1954. A reversed bodice allows several changes for a basic costume.

Pantalettes

Simplicity Pattern 4131, sizes 7 to 14, is a pajama pattern and can be cut below the knee, finished with an eyelet or nylon ruffle and elastic and be ready to wear. They may also be made to hang straight just below the knee, with three or four rows of eyelet or nylon ruffles added on the lower part of the pant leg. These are very simple to make, and if made of cotton seersucker and nylon ruffles, require no ironing at all. More detailed instructions for making pantalettes are given in *AMERICAN SQUARES*, March 1954.

Petticoats

If pantalettes are not preferred, I suggest a cotton seersucker narrow petticoat with three or four rows of eyelet or nylon ruffles. This type of petticoat may be purchased inexpensively and ruffles placed on the lower part. If it is made in seersucker with nylon ruffles, no ironing is needed.

Wide Full Petticoats

One wide full petticoat should be worn under a square dance dress. I suggest one of two types, neither of which requires ironing. One, a full circle, may be made of cotton seersucker or embossed cotton. A single ruffle at the bottom, or three rows of nylon ruffles, may be added to match either pantalettes or narrow petticoat. The second possibility is a six or seven yard wide all-nylon embroidered petticoat, made of seven or eight gathered tiers of 3½-inch embroidered nylon. The number of tiers is determined by the length. There is now available a "Do-it-yourself" petticoat kit, containing 45 yards of nylon, elastic, thread and complete instructions for making a tiered petticoat, and this should be sufficient for two girls' petticoats, depending on length. The entire kit costs \$7.98 and may be ordered by writing to Nancy DeMarco, 13613 Ashburton Road, Cleveland 10, Ohio.

PEOPLE WORTH KNOWING

Joseph J. Rechter, now a resident of Queens County, New York, traces his interest in dance back to 1935, when his cousin persuaded him to join the Polish Folk Dance Circle directed by Bronislaw Matusz. This was a natural for Joe, whose parents were both born in Poland. From the Polish group he went on to study with Mary and Michael Herman, and was an active member of the original Folk Festival Council.

This was interrupted by a five-year stint in the Air Force, during which time he saw action in the Philippines. This did not prevent his dancing with several local groups there and absorbing dances to take back home, one of which was the now well-known "Baru-ray."

Released from the Air Force as a First Lieutenant in January 1946, he decided not to return to his occupation as an accountant, but headed for Arthur Murray's to become a teacher of ballroom dancing. A few months later he took Ed Durlacher's caller's course, but his diploma was two years old before he got a chance to call. Teaching one summer at Crawford House Hotel in New Hampshire, he was on hand when Gene Gowing was unable to appear for square dancing as scheduled, and Joe filled in. This was the beginning of one of his favorite activities in his dance career.

At this time Joe and his wife, Anne, moved to Summit, N. J., where they taught children's and adults' ballroom classes. On his few nights off, Joe began calling at local dances and formed some classes and clubs. He also helped in the formation of the first New Jersey Square Dance Callers' Association, and the New York Association.

By 1949, Joe and Anne had become so enthusiastic over Western square dancing as presented by Frank Kaltman they decided to make a Western tour and see the real thing for themselves. At Frank's suggestion, they looked up Rickey Holden when they



arrived in San Antonio, Texas, and were able to learn a lot about Western square dancing first-hand. A diary of this trip was printed in **AMERICAN SQUARES** in the January 1950 issue.

At the outbreak of the Korean War, Joe was recalled to active duty and stationed at Tyndall Air Force Base, Panama City, Florida, where, as it turned out, the base commander was a Texan who just loved square dancing! So Joe found himself with a weekly group at the Officer's Club, and calling occasional dances for Special Services in addition to his regular radar activities.

Released from service after seven-teen months, the Rechters settled in Queens and Joe began work in the selling field, gradually working up to air cargo sales representative for KLM Royal Dutch Airlines.

Joe is active in the Long Island Square Dance Caller's Association, having been program director and then president. He recently joined the New York Society of Teachers of Dancing, calls regularly for the Baldwin Country Dance Group and occasionally appears on TV. Joe and Anne have a two-year old daughter named Denise. □ □

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Rakes of Mallow (3:58) 136//Texas Gallop (4:30) 132-136. **Instrumentals.** This is the seventh recording currently produced of the Rakes, and unfortunately this effort lacks any of the inspiring drive which a good hoedown should have. Texas Gallop is another name (newly-coined we suspect) for Missouri Quickstep.

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

Price, \$1.15

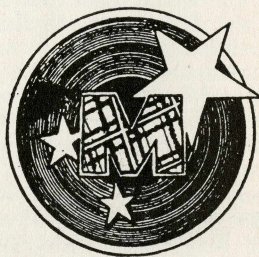
DAS #4048. Buffalo Quadrille (3:10) 128//Stone Rag (3:10) 134.

DAS #4049. Laugh and Grow Fat (3:15) 132//President Garfield's Hornpipe (3:07) 138.

The last three of these instrumentals are a joy to hear. Of course they are played by a violinist, not a fiddler, which makes them more or less desirable according to your own musical taste. Buffalo Quadrille, however, is a rather horrible combination of a piano solo with incidental annoying noises in the background—about as poor as anything you would be likely to hear from a major label. When will people discover that a quadrille is not a special breed of square dance? Some Johnnies-come-lately have the distorted opinion that quadrille music and square dance music are different. Some day they will discover that square dance music, contra dance music and quadrille music are synonymous terms. When well-played they sound identical, which they are.

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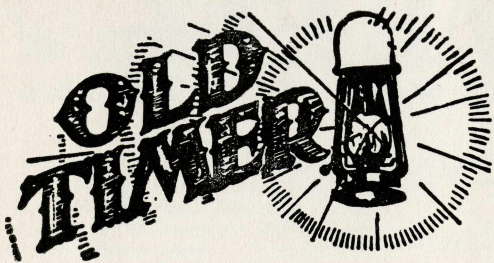
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No. 8099

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THIS OLE HOUSE — With Calls by Johnny Schulz

MUSIC: Jerry Jacka Trio

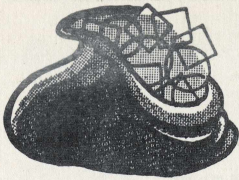
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KALVELIS

Lithuanian - Circle Mixer

An importation from Lithuania, by Vytautas F. Belijus. This is a characteristic Lithuanian work dance. It is the most popular of the European folk dances.

Frank Anselga

Record: Folkraft #1051

FORMATION: Circle of couples facing center, Women on partner's right side.

STARTING POSITION: All hands joined, Right foot free.

MUSIC A FIGURE I

Measures

- 1 - 8 CIRCLE RIGHT with seven Polka steps, ending with three stamps.
- 9 - 16 CIRCLE LEFT with seven Polka steps, ending with three stamps

MUSIC B CHORUS

Measures

Partners facing

- 1 - 2 CLAP OWN HANDS FOUR TIMES, alternating, left hand onto own right, then right hand onto own left.
- 3 - 4 RIGHT ELBOW SWING with four Skips,
- 5 - 6 Repeat "Clapping" pattern of Measures 1 - 2.
- 7 - 8 LEFT ELBOW SWING with four Skips.
- 9 - 16 Repeat pattern of Measures 1 - 8.

FIGURE II

All face center

- 1 - 8 WOMEN dance three Polka steps forward toward center, ending with three stamps, then turn to face partners and return to place with three Polka stamps forward, ending with three stamps, facing center again.
- 9 - 16 MEN repeat pattern of Measures 1 - 8, but dance more vigorously, stamping on the first beat of each measure. Repeat chorus.

FIGURE III

- 1 - 16 GRAND RIGHT AND LEFT around the circle with Polka steps meeting a new partner on last measure. Repeat Chorus with new partner. Repeat entire dance with new partner.

AULD LANG SYNE

Record: Hoedown Hall #F214

INTRODUCTION

Allemande your corners all,
grand right and left around
Meet your honey and promenade
you promenade the town

FIGURE

First pair sashay and pat her cheek*
Then swing her twice around
(First couple sashay across to the third. Both
gents do the action indicated.)
And when you've swung you Dosido
And sashay home again
(Call out the second, third and fourth with
varying actions.)

CHORUS

Allemande your corners all and dosido your own
Swing that gal across the hall
and promenade her home
(Repeat figure for all four couples and end)

ENDING

Allemande your corners, dosido your lady fair
Swing the right hand lady boys
and kiss her if you dare
(Repeat three times).

*Alternative actions: chuck her under the chin,
rub noses, tweek her ear, hug her, kiss her
hand, squeeze her, stroke her hair, tickle her
ribs, etc., etc.

CHAIN 'EM LEFT AND RIGHT

(Introduced 1952 by Ted Sannella,
Cambridge, Mass.)

The first couple balance, and then you swing.
Go down the center and split the ring.
Separate, go round to home.
Do-si-do when you meet your own.
Right and left with the opposite two.
Right and left home, that's what you do.
— — Now the first gent ready,
Chain your lady to the left if it takes all night.
(First lady chain with fourth half way)
Take a full turn round, now chain that lady to
the right.

Allemande left with your corners all
Swing your partners, round the hall
Promenade that cute little doll
Take a little walk, now don't you fall.
(Repeat for each couple in turn)

***WALTZ BALLONET MIXER**

Position: In big circle, couples in skaters' back
grasp facing in LOD—all begin L ft.

Music: Col.35617 "Beautiful Ohio," Dec.
28379 "Wonderful Copenhagen," and other
waltz music.

Meas

- 1-4 **BAL FWD; BAL BWD; WALK FWD.** Step
L fwd (ct 1), arch R (cts 2,3); step R
bwd (ct 1), arch L (cts 2,3); walk fwd
—ball of ft to floor first—6 steps (2
meas). (This footwork pattern continues
throughout the dance.)
- 5-8 **BAL FWD; BAL BWD; M WALKS FWD TO
NEXT W.** Bal fwd and bwd as before;
then (dropping L hs) keeping R Hs only
M walks fwd in 6 steps while W is
turning ¾ CW in place and they join
L Hs. Now all Hs are joined with M
facing out and W in.
- 9-12 **BAL FWD; BAL BWD; ROTATE HALF.**
All bal fwd on L (M and W stepping
away from each other, straightening out
arms); bal bwd on R (arms straight
again); then keeping RHs only cpls ro-
tate half CW in 6 steps and rejoin L Hs
in a circle with M facing in and W out.
- 13-16 **BAL FWD; BAL BWD; TAKE NEW PTR.**
All bal fwd and bwd as before; then
keeping L Hs only the M takes this W
for a new ptr and they turn in 6 steps
to face LOD in skaters' back grasp ready
to repeat the routine.

*From "Advancing in Dancing" by the Collettes.

IRISH WASHERWOMAN #1—contra

1-4-7 etc. active

- Forward six and back again
— — — — —
- Right hand to partner halfway round
— — — — —
- Forward six and back again
— — — — —
- Right hand to partner turn to place
— — — — —
- First two couples down the center
— — — — —
- Same way back first couple go below second
— — — — —
- Right and left with the couple above
— — — — —

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OPENER

Honor to your corner
now swing your partners all
And promenade that pretty little girl
You promenade the hall
Oh Susannah, you promenade the ring
And when you're home you swing your own
You give that gal a swing
(music tag)

FIGURE

Head two couples lead to the right,
You circle four and smile
Now leave her there, go home alone
You're by yourself awhile
(Head couples lead to right, circle once, head
gent goes to home position leaving partner
standing in line of three with side couple)
Forward six and fall back six
Forward and back go two
Forward six and fall back six
The lone two gents pass through
(Head men pass right shoulders to opposite
position)
Now swing on that corner,
you swing that corner maid
And take that pretty girl for a walk,

Susannah promenade.

(Everyone swings corner from new position; men
who have traded positions must promenade to
new position)
(Music tag)

FIGURE 2

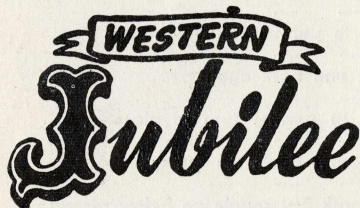
Repeat above with heads active to get men
home.

FIGURE 3, 4

Repeat above twice with sides active.

CLOSER

You all join hands and circle left
You circle eight hands round
Now break that ring with a corner swing
You swing her up and down
Now all join hands and circle left
It's eight hands round you go
Now break that ring with a corner swing
You swing her high and low
Now allemande left your corner
And then an allemande thar
It's right and left then into the middle
Make that big old star
Shoot—that—star
You turn it full around
Now find your own and promenade
Promenade Susannah round.



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SUGAR FOOT RAG (Key A)

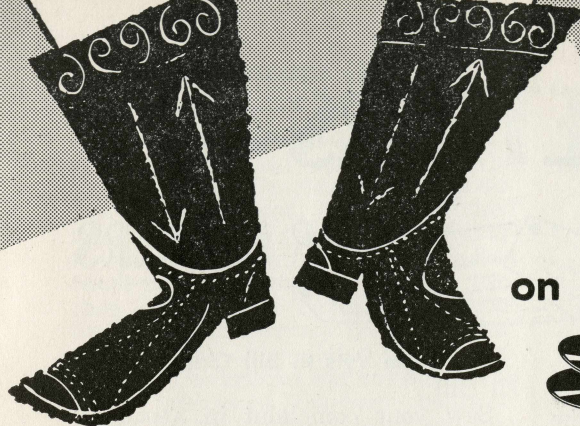
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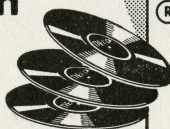
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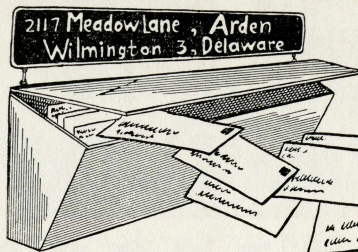
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LETTERS

FROM
OUR READERS

South Carolina Speaks Up

Dear Rickey:

I must admit that when I read the letter from Verne Austin of Genesco, Ill., (AMERICAN SQUARES, Nov. 54) my dander really sat up and wiggled its ears. Of course, I don't know what parts of South Carolina the Austins passed through where they encountered a "starvation diet" of square dancing, but as any caller, instructor, or dancer knows, there are always some barren spots in any state. While South Carolina may not be as thickly populated with square dancers as other states, the *National Directory of Square & Folk Dance Callers, Teachers and Leaders 1954* lists fourteen persons in seven cities who could be contacted to locate a dance, and this list is not complete.

Speaking for Charleston only, there are at least seven clubs meeting regularly, and a dance can be found on practically every night in the week.

We're glad the Austins enjoyed dancing with Joe Mays; we've heard nothing but good reports of his ability, but we certainly hope they will give us South Carolinians another opportunity to show them we know what good square dancing is down here.

—J. Francis Carlisle
Charleston, S. Car.

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From Vyts to Bill Clarke

Hi Bill:

Saw your complaint in AMERICAN SQUARES (Nov. 54). The article in AMERICAN SQUARES (Sept. 54) was a reprint of the situation last year. For a new report read this year's *Viltis*, Dec. issue. In it I say that square dancing is on the upgrade, including Chicago.

You seem to make it sound as if I'm an anti-square dancer. I'm not, I'm very pro-S.D. I'm anti-round (if anything) and the fact that square dancers become frightened at the word *folk* and leave the floor proves my contention that most square dance leaders worked up such a scary propaganda against folk that people believe them and when an enlightened square dance leader tried to introduce a folk dance he usually does it under a guise. People discover that it really is fun and only then it is revealed to them that it is a folk dance. Therefore, it is the lack of knowledge and ignorance that scares them away, but not the dance itself which is just as easy as any other form of dance, and often easier than square dance.

—Vyts Beliajus,
San Diego, Calif.

West Point Festival

Dear Folks:

A word of commendation is extended for the delightful West Point Fall Festival made available to square dancers by AMERICAN SQUARES.

As usual, the contributive efforts of Olga Kulbitsky, Rickey Holden, Frank Kaltman and Bill Lewis, et al were superb.

The performance of Rickey Holden was most impressive, who in the true tradition of the stage,—"that the show must go on," was a game trooper and carried on notwithstanding a temporary handicap.

—Jack Atkinson,
New York, N. Y.

The Houston Plan

Dear Rickey:

Re Lloyd Frazee's letter (AMERICAN SQUARES Nov. 54) referring to The Houston Club Teaching plan (AMERICAN SQUARES Sept. 54): be advised that we most certainly teach fundamentals—and in an easy way. We first teach or demonstrate a basic or two, then introduce a figure using those basics. Fundamentals come first but not in a gob of unrelated training exercises. The articles did not purport to cover individual teachers' methods. While we are on the subject, will say that drilling fundamentals is not fun. To have learned a dance gives students feeling of accomplishment and realization of adaptation, plus fun. The reason for teaching the students the dances that that club does is for purpose of holding membership. Later the teacher can branch out and teach those figures they must eventually know but which that club does less often.

All clubs participating in the plan have doubled their membership.

—Tom Mullen,
Houston, Texas

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Plaudits for McKenrick

To the Editor:

I have just returned from several "guest" jobs down in Mac McKenrick's territory. I'd like to say that your recent write-up of Mac (AMERICAN SQUARES Nov. 54) is everything you say and more. The reception I received was one of the highlights of my life. Folks down there have such a warm and honest approach to square dancing. I take my hat off to Mac and other fine callers who have made their influence felt throughout the entire state. I was also impressed by the fact that he has interested people from all walks of life and income brackets to dance together as one.

Keep your eye on Mac because I think he and his guitar will be heard around a much larger territory soon.

—Bill Chatten, Slingerlands, N. Y.

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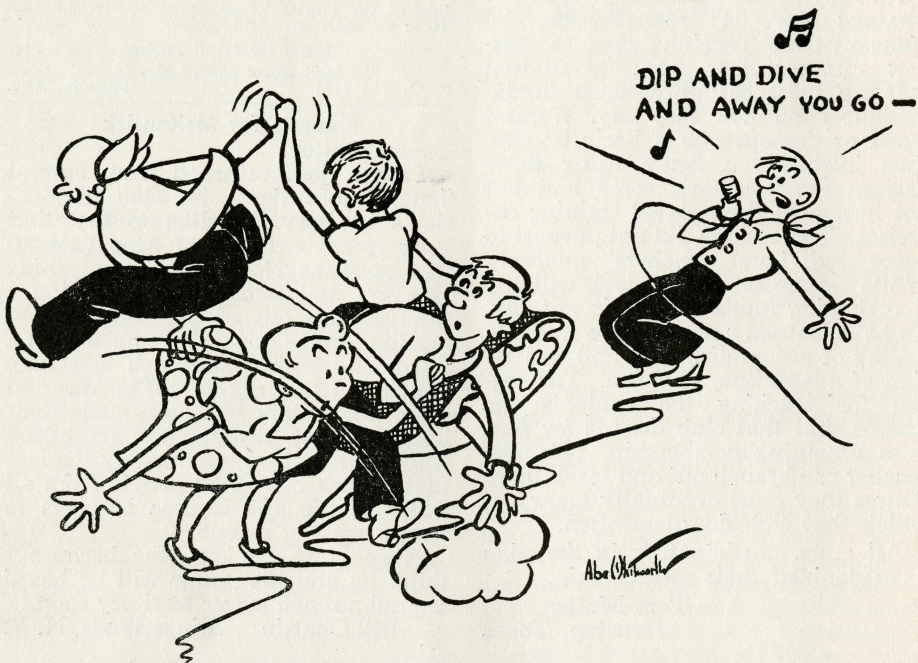
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- Jan. 16—GARDEN CITY, N. Y. Long Island SD Callers' Ass'n Ann. Fest., Adelphi Coll. 2:30 & 7 p.m.
- Jan. 23—PHILADELPHIA. Leaders' Council FD, S. E. Cor. Broad & Mt. Vernon Sts. 2-5pm. *Free.*
- Jan. 29—MERCERVILLE, N. J. Annual Trenton area Roundup, Reserve Army, Route 33.
- Jan. 29—PHILADELPHIA. Israeli Workshop & Gen'l Dancing, YMHA, 401 S. Broad. *Dvora Lapson.*
- Feb. 5—NEW YORK. Contra-Square Workshop, FD House, 108 W. 16th. *Ralph Page.*
- Feb. 19—PHILADELPHIA. SD Inst., Mid-City YWCA, 2027 Chestnut St. *Gerry Gerold.*
- Feb. 20—ELIZABETH, N. J. SD Co-op Ass'n Jamboree, Elks Club, aft. & eve.
- Mar. 5-6—NEW YORK. Scottish Dance Workshop, FD House, 108 W. 16th. *Jeannie Carmichael.*

NATIONAL EVENTS

- Jan. 9—KENOSHA, WISC. Polio Jamb. Cent'l H.S.
- Jan. 10—TRACY, MINN. Ann. Festival, Mun. Bldg.
- Jan. 14-15—TAMPA. W. Coast Pre-Gasparilla Fest.
- Jan. 16—MILWAUKEE. Area Callers 4th Polio Jamb.
- Jan. 18—AUSTIN, TEXAS. Governor's Inaugural Ball.
- Jan. 21—JACKSON, MINN. March of Dimes Festival.
- Jan. 21-22—TUCSON. 7th Ann. So. Ariz. SD Fest.
- Jan. 22—ANTHONY, KAN. N.W. Okla. Dist Fest.
- Jan. 22—HOUSTON. SD Council Jamboree, Coliseum.
- Jan. 23—OWATONNA, MINN. SE Regional Fest.
- Jan. 28—ST. PAUL. 5th Ann. Winter Carnival SD Festival. *Bob Osgood.*
- Jan. 28—BURLINGTON, N. C. *Rickey Holden.*
- Jan. 29—BIRMINGHAM, ALA. March of Dimes SD.

- Jan. 29—FERNDALE, MICH. 4th Ann. SD Roundup, Lincoln H.S., Livernois at Nine Mile Rd. 9-12. *Burt Hall.*
- Jan. 29—SAGINAW, MICH. Callers' Ass'n Ann. Fest.
- Jan. 29—CHAPEL HILL, N. C. *Rickey Holden.*
- Jan. 29—CRANE, TEXAS. Permian Basin SD.
- Jan. 29-30—CLEVELAND. 6th Ann Folk Fest, Music Hall.
- Jan 31—CHARLESTON, S. C. *Rickey Holden.*
- Feb. 1—SUMTER, S. C. *Rickey Holden.*
- Feb. 3—LARGO, FLA. Danceland. *Rickey Holden.*
- Feb. 4—BRADENTON, FLA. Avon-Air. *Rickey Holden.*
- Feb. 5—MIAMI. YWCA. *Rickey Holden.*
- Feb. 5—HOUSTON. 3rd Ann. Couple Dance Fest. 2&8pm.
- Feb. 9—KEY WEST, FLA. *Rickey Holden.*
- Feb. 11—TRUMAN, MINN. SW Regional Festival.
- Feb. 13—MANKATO, MINN. SE Regional Festival.
- Feb. 19—CARTHAGE, S. D. Winter SD Festival.
- Feb. 25-26—MOBILE, ALA. 2nd Ann. Azalea Trail SD Festival. *Red Warrick.*
- Feb. 25-26—PHOENIX. 8th Ann. Valley of the Sun SD Festival & Fiddlers' Jamboree.
- Mar. 19—AUSTIN TEXAS. 7th Ann. Mid-Tex Spring Jamb.
- Mar. 19—BIRMINGHAM, ALA. 2nd Ann. Roundup, YWCA.
- Mar. 26—TULSA. N.E. Okla. Dist. Fest., Fair Grnds.
- Apr. 1-2—HOUSTON. 7th Ann. Spring Fest., Coliseum.
- Apr. 2—ENID, OKLA. NW Dist Fest., Legion Hall.
- Apr. 16—PONCA CITY, OKLA. N.Cnt'l Dist. Fest.
- Apr. 21-23—OKLAHOMA CITY. 4th Ann. Nat'l Convention.
- Apr. 26—WEST PALM BEACH. Fla. Fest. Trail Dance, Howard Pk. Rec. Ctr. 8 till ?
- Apr. 29-May 1—MIAMI BEACH. 3rd Ann Florida S& FD Festival, Mun. Aud. (air conditioned!).

EASTERN NEWS NOTES

Albany Area

A number of people from Schenectady and Albany spent Thanksgiving weekend dancing. Largest group was the Kolomaniacs who attended the Kolo Jamboree in New York. Included were Robert Reed, Agatha Schuurman, Lewis and Dave Babcock, Peg and Nat Rubin, Harry and Connie Dixon, Sam Vinick and Dan Bloom. Square dance enthusiasts who went to West Point for the AMERICAN SQUARES Festival were Carl and Joyce Haffa, Gayle and Lila Adams, George and Marzie Schacher and Glenn and Connie Young.

Among charter members of General Electric Company's square dance club are Harold and Harriet Endicott, recently arrived in Schenectady from Pittsfield where they danced with the Quadrille Club.

A square dance sponsored by Peg Rubin's International Folkdancers will be held on the second Saturday of each month at the Albany Jewish Community Center, with Lewis Babcock calling.

—Dora DeMichele

Cleveland Area

It seems to me that if the acoustics at the International Amphitheatre were even fair there would not be room for all the dancers at Chicago's International Festival!

Orchids to H. Smith of the Berea Recreation Dept. for his wonderful square dance programs for children and adults. . . Saw Myrtis Litman at a dance with Lloyd. We will all be happy to see her dancing again. . . Harry Gardner is recovering from a

heart attack. Present address is 128 Cowles, Bedford, Ohio. . . Swinging Squares at East End Neighborhood House dance on second and fourth Wednesdays. Held a farewell dance in December for Ben (Harold) Goedike who is retiring and moving back to his native Canada. . . Paul Lewis is moving to Kent, Ohio. . . Ted Keller calls each Thursday at West Side Community House. . . Ernie Ress calls on third Wednesdays at Coe School in Olmsted.

—Harold Neitzel

Rhode Island

Narragansett Caller's Association meeting in December had Ralph Page as guest caller, who presented an enjoyable and varied program of squares and contras. . . Election of officers brought forth the following for 1955: Pres., Al Warner; Vice Pres., Jack Kenyon; Treas., Lloyd Platt; Sec., Ken Cogswell.

—Jack Kenyon

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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.* SCRF. Folk Gild, Gild Hall, 8:30-11:00. Earl Brooks. *Bob Smock, Holly Oak 4307.*

MARYLAND — BALTIMORE CITY

**Mon.* F. FD Club, Jewish Comm. Ctr., 305 W. Monument St. 9-10:45. Nathan Gerber, *Liberty 2-4653*

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

2nd *Tues.* Balto. Area F&SD Council, Jewish Comm. Ctr., 305 W. Monument St. *Nathan Gerber, LI 2-4653.*

*2&4 *Wed.* SRC. St. Stephens Ch., 6915 York Rd. Hal Tray. *Roy Snyder, Valley 3-0786.*

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. 2775-1.*

irreg. SF. SD Club of Balto., Russell Vane home, 5900 bl. Laurelton Ave. 8:30-11. Sylvia Millonie. *Irvine Gaither, Ellicott City 1094J.*

MARYLAND—BALTIMORE AREA

ARBUTUS. *1st Sat.* SRC. Arbutus Club, Maiden Choice Sch. 8:30-11:30. Maurice Flowers, *Arbutus 2508M.*

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

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

**Towson. 4th Sat.* SRF. Towson SD Club, Lutherville Sch., Route 111, York Rd. 8-11:30. Don Flowers. *Earl Stegman, Valley 3-8496.*

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.*

GROVEVILLE. 2&4 *Thu.* s. G-bar-G, Comm. House. 8-11. Art Boan. *Bill Helfrey, LY 9-4116.*

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

PRINCETON. *Tue.* SRF. Princeton Folk Group, Grad Sch., Gym, Nassau St. 8:30-11. *Carl Putchat, EX port. 2-5168.*

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

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

NEW JERSEY—NORTH

Monday

CALDWELL. *Mon.* F. Roosevelt Sch., Bloomfield Ave. 8:30. Elmer Purchase, *ESsex 4-0500.*

Tuesday

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

GLEN ROCK. *Tue* (except 1st). F. FD Class, Athletic Club. Rod LaFarge.

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

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

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

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

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.*

Wednesday

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

METUCHEN. 1 & 3 *Wed.* F. Reformed Ch., 150 Lake Ave. *George & Eilene Swanick, METuchen 6-1492-M.*

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

WESTFIELD. *Wed.* SRF. Lincoln Square Set, Lincoln Sch., Beulah Samec. *Gene Ludlum, WEstfield 2-1694M.*

Thursday

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

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

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

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

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

*SUMMIT. *alt. Thu.* SRCF. Hill City Squares, Field House, Mem'l Field. Frank Kaltman. *Harlan Kennedy, SUMmit 6-2932.*

WEST ORANGE. *alt. Thu.* s. Pleasantsdaler, Pleasantsdale Sch., Lynn Carpenter, *ORange 4-6501.*

Friday

*ARLINGTON. *Fri.* SRF. Children, 9-14, Trinity Epis. Parish House, Kearney Ave. 7:30. *Evelyn Ward KEarny 2-1044.*

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

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

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

DANCE DIRECTORY

*LINDEN 4th Fri. SF. Presbyterian SD Club, Presb. Ch. 8:30. *Jerry Gerold, RAbway 7-9563.*
 METUCHEN. alt. Fri. SF. Family SD Club, Legion Hall, Lake Ave. 7:30. *Jack Reeve, MEtuchen 6-2808W.*
 METUCHEN. 2 & 4 Fri. SRF. Junior Squares, YWCA, 65 High St., 7:00. Geo. & Eileen Swanick, *MEtuchen 6-1492-M.*
 MOUNT BETHEL. occ. Fri. SRCF. Mount Bethel Ctr., CDS. Union Village Hall. *Wm. Partington, Millington 7-0237.*
 MOUNTAINVILLE. 1 & 3 Fri. SR. Promenade Club of Tewksbury, Phil Bartholomew's Barn. *A. J. Dartson, ALilton 161-J-5.*
 NEW BRUNSWICK. 3rd Fri. SRF. YMCA. John Carroll. *Nina Holt, KIlmer 5-6622.*
 RARITAN. 2&4 Fri. SRF. Raritan Reelers, Schackamaxon Sch., Martine Ave. 8:30-10:30. *John Carroll, HOneywood 6-2209J.*
 SCOTCH PLAINS. Fri. F. FD Group, YMCA, Grand & Union Aves. 8-11. Joe Ruddlely, *FAwood 2-7600.*
 TENAFLY. 2nd Fri. SR. SD Club of Tenafly, Presb. Ch. Social Hall, Magnolia St. 8-11. Marsh Tipton. *G. D. MacConnachie, ENglewood 3-6220.*
 WEST ORANGE. 1st Fri. SF. St. Cloud Squares, St. Cloud Sch., Sheridan Ave. Lynn Carpenter. *St. Cloud School, ORange 3-1275.*

Saturday

BLOOMFIELD. Sat. SR. Hill Top Barn, 1640 Broad St 8:30-12:30. Jim Flammer. *John Jacobs, EDison 8-8949.*
 GLEN RIDGE. 3rd Sat. sc. Glen Ridge CDS, Christ Ch., Bloomfield Ave. Bob Hider.
 METUCHEN. 1 & 3 Sat. SRF. Metuchen SD Club, Reformed Ch., 150 Lake Ave. Marsh Tipton. *Ben Davis, MEtuchen 6-0752W.*
 METUCHEN. 2 & 4 Sat. SRF. County Promenaders, Reformed Ch., 150 Lake Ave. Geo. & Eileen Swanick, *MEtuchen 6-1492M.*
 MIDDLESEX. 2&4 Sat. SRF. Middlesex Boro Rec. Dept., Watchung Sch. Aud., Route 28. 7:30-11. Jack Reeve. *D. F. Koechlein, ELiot 6-4679.*
 NEWARK. Sat. SR. Alanon Club, 7th Ave. at 7th St., 8:30. *Eve & Tex Ward, KEarny 2-1044.*
 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, *TERhune 5-3047-W.*
 SUMMIT. 3rd Sat. SRF. YWCA, 282 Morris Ave. Bud Page. *Harlan Kennedy, SUMmit 6-2932.*
 WYCKOFF. Sat. SR. Grange Hall, Franklin Ave. Rod LaFarge.

Sunday

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

NEW JERSEY—SOUTH

*AUDUBON PARK. 2nd Wed. SF. Park Promenaders, Comm. Hall, Ralph Epperson. *Lincoln 7-3516.*
 AUDUBON PARK. 4th Wed. 1&3 Sat. s. Park Promenaders, Comm. Hall. Mack Hammond. *Eleanor Molloie, Lincoln 7-4590.*
 CAMDEN. alt. Tue. & Sat. SRCF. Dan Square Workshop—Experienced, 257 S. 27th. Al Rosenberg, *WO 3-4795.*
 *ELLSBORO. irreg. Thu. SR. P.T.A., Fire Hall. Charles Wilson, *WOodstown 711-R2.*
 *GIBBSTOWN. alt. Sat. s. Hoop & Hollow, Fire House. R. Schuler, *Pennsgrove 134J.*
 *GLENDRAL. alt. Sat. s. Piney Holler Club, Fire Hall. *Mrs. Robertson, BLackwood 8-0305M.*
 *HADDFIELD. alt. Fri. s. Rancho Squares, Grace Epis. Ch. F. Seidelmann, *COLlingswood 5-4614W.*
 *HURFVILLE. alt. Fri. SR. Denim & Calico, Grange Hall. R. M. Dixon, *COLlingswood 5-6935W.*
 *HURFVILLE. alt. Fri. s. Wenonah SD Club, Grange Hall. *John Zagoreiko, WOodlawn 4-3515.*
 *MANNINGTON. irreg. Fri. SR. 4-H Club, Mannington Sch. Charles Wilson, *WOodstown 711-R2.*
 *MICKLETON. 1&3 Fri. s. Swinging Squares, Little Red Sch. Hse. *Mrs. Sued, PAulsboro 8-1970J.*
 MOORESTOWN. 1 & 3 Mon. SF. Moorestown SD Club, Community House. Bill McIlvain & Howard Ringholm. *Howard Shinn, MOorestown 9-1453-J2.*

MOORESTOWN. 2&4 Mon. F. Burlco FD, Comm. Hse. John & Dot Veneski, *Lincoln 7-3989.*
 *MOUNT EPHRAIM. 2nd Mon. 4th Thu. SR. Circle 8 SD Club, Legion Hall. *Gil Osler, Timber creek 2-1424.*
 MULLICA HALL. Mon. s. Mack Hammond Squares, Oasis. *Mack Hammond, WEnonah 8-0213-W.*
 *NORTHFIELD. 4th Sat. s. Haylofters, Rec. Lodge. Bill Johnson. *Robinson, Pleasantville 4123.*
 *PENNSAUKEN. SF. Old Timers SD Club, Delaware Gardens. John Bauer. *Don Pratt, WOodlawn 3-8000.*
 *SHARPTOWN. alt. Fri. SR. Woodstown SD Club. Charles Wilson. *K. S. Smiley, WOodstown 275.*
 SWEDSBORO. occ. Fri. SF. Pioneer Club, Woolwich Hall. Charles Wilson. *Charles Gill, SWeedsboro 7-0534.*
 WEST COLLINGSWOOD. Thu. SF. Square Circle Club, Fire Hall. *John Lowe, Timber Creek 2-3923.*
 *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.*
 *WOODBURY. alt. Sat. SF. Belles & Beaux, Parish Hall. *J. Costner, GLOoucester 6-2178.*
 *WOODBURY HEIGHTS. 1&3 Sat. SF. Buttons & Bows, Fire Hall. W. Thiede. *Ed Layton, WO 2-1096J.*
 WOODSTOWN. 2 & 4 Sat. SF. Haylofters, Grange Hall 9 p.m. *Charles Wilson, WOodstown 711-R2.*

NEW YORK—ALBANY AREA

ALBANY. 3rd Thu. s. Family Night, Schaghticoke Sch. 7:30-10:30. Reuben Merchant, *NAssau 8-4371.*
 ALBANY. Sat. sb. The Hillside. 9:30-2. Distin.
 ALMONT. Sat. sb. Pat's Ranch. 8:30-12:30. Bill Chaitin, *ALbany 9-2497.*
 CANAJOHARIE. Thu. sc(RF). Adult Club, High Sch. 8-10:30. Duke Miller, *GLOversville 4-8656.*
 *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.*
 GLOVERSVILLE. Mon. sc(RF). Buck N' Doe, Boulevard Sch., East Blvd. 7:30-10. Duke Miller, *4-8656.*
 GLOVERSVILLE. Tues. sc(RF). Do-Si-Do, Boulevard Sch., East Blvd. 7:30-10. Duke Miller, *4-8656.*
 GLOVERSVILLE. Wed. sc(RF). Teen Age Quadrille Club, Estee Jr. H. S. Gym. 7-9:15. Duke Miller, *4-8656.*
 *NASSAU. 2&4 Fri. SRC. Western Style Couples Club, Merchant's SD Ctr. 8:30-11:30. Reuben Merchant, *NAssau 8-4371.*
 NASSAU. 1&3 Sat. SRCF. Texas Party, Merchant's SD Ctr. 8:30-11:30. Reuben Merchant, *NAssau 8-4371.*
 NASSAU. 2&4 Sat. s(C). Eastern 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, *TW-i-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. scf. 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. F. (SRCB). New Sch. for Social Research, 66 W. 12th. 8:30-10:10. Irving Elson, *ES 7-3783.*
 Fri. F. Beginners' FD Class, FD House, 108 W. 16. 8-11. Michael Herman, *WAtkins 9-0644.*

DANCE DIRECTORY

Fri. F. Adv. FD Class, Needle Trades H.S., 225 W. 24th. 8-11. Michael Herman, *W Atkins* 9-0644.
Sat. (S) CF. FD Party, FD House, 108 W. 16th. 8-11. Michael Herman, *W Atkins* 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.
 *NEW SPRINGFIELD. 1&3 *Thu.* SF. Suburban Square Set, Emmanuel Luth Ch., Richmond Ave. Beulah Samec, *Honeywood* 6-0618.

NEW YORK — WESTCHESTER CO.

HARRISON. *Tue.* SRC. Grand Squares, Comm. House, Purchase St. Purchase. 8-10:15. Al Brundage *Henry Hotchkiss, LArchmont* 2-1421.
 LARCHMONT. *Wed.* s(RCF). Larchmont SD Group, Chatsworth Ave. Sch. Slim Sterling, *W Oodbine* 1-8972.
 NORTH MAHOPAC FALLS. *Sat.* Bonnielo's "Hayloft," Route No. 6. Pete Peterson.
 OSCAWANA-ON-HUDSON. *3rd Sat.* SCF. Boscobel Country SD, Boscobel Meth Ch., Rt. 9. 8:30-12. Jim Yoe, *CRoton* 1-4153.
 OSSINING. *Fri.* SCRF. Ossining Squares, Rec. Ctr., 12 Church St. 7:30-10. Fred Harvey, *OS* 2-2736.
 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—Harrisburg area

DILLSBURG. *Sat.* SR. Square D Ranchers, Comm. Hall, Rt. 15. 8:30-12. Tom Hoffman, *HArvisburg* 7-9393.
 HARRISBURG. *Sat.* s. Hunters & Anglers Club, Route 22. 8:30-12. Charles Shutt, *HArvisburg* 3-0845.
 HARRISBURG. *Sat.* s. Meadow Grove Park, midway btwn. Hsbg. & Newport. 8:30-12. Roy Zink, *New Cumberland* 6-5072.
 HARRISBURG. *Sat.* SR. Summerdale Fire Hall, 4 mi. W. of Hsbg. on Rt. 15. 8-11:30. Glen Shanafelt, *HArvisburg* 3-8670.
 HARRISBURG. *Sat.* SR. YMCA, Cnt'l Br., Front & North Sts. 8:30-12. Don Pelton, *Hsbg* 3-5476.
 WALNUT BOTTOM. *Fri.* SR. Rehobeth Comm. Barn, Route 33. 9-12. Tom Hoffman, *HArvisburg* 7-9393.

PENNSYLVANIA — NORTHEAST

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

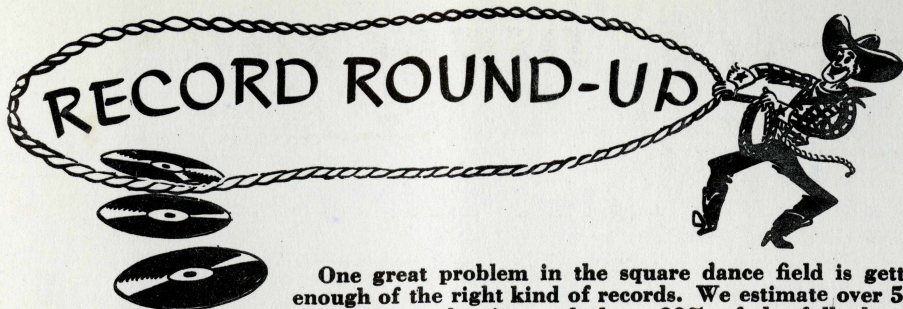
PENNSYLVANIA—Philadelphia city

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. Ojc., 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.
Tue. or *Wed.* s. Junto Classes, Junto House, 12th & Walnut Sts. Chris Sanderson. *MArket* 7-3080.
Wed. SR. Roundup, YWCA, Mid City Br., 2027 Chestnut St. Charles Wilson. *Miss Ebne, RIttenhouse* 6-1590.
 **Thu.* SF. U. of Pa. Christian Ass'n, 36th & Locust Bob Mather. *Bob Asnis, EV* 6-0100/1078/1079.
Thu. F. YM & YWHA, 401 S. Broad St. 8-10:30. Ralph Talmadge & Betty Cherry. *YMHA, Prog Ojc., PE* 5-4400.
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.
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. Ojc., BA* 9-4307.

PENNSYLVANIA—Philadelphia area

ABINGTON. 1&3 *Thu.* SR. ABC Group, N.E. YMCA, 555 Adams Ave. Jake Geiger. *Roy Willard, Ogontz* 7201.
 ABINGTON. *1st Fri.* SR. YMCA, 1073 Old York Rd. John Fisher. *YMCA, Prog. Ojc., Ogontz* 7910.
 CHESTER. 2 & 4 *Mon.* SF. YMCA, 7th & Market St. *Frances Sorden, CHester* 2-8038.
 *COLLINGDALE. *1st Fri.* SF. Shooting Star SD Club, Fire Hall No. 1. *Earl Phillips, SUNset* 9-7723.
 EAST NORRITON. *Sat.* SR. East Norriton Civic Ass'n, Germantown Pike. Fred Oglesby. *Gene Pulcher, Center Point* 3697.
 *ENFIELD. *1st Fri.* SF. Shout-N-Shuffle Club, Enfield Sch. Ken Gray. *Henry de Jongh, WH* 8-0760.
 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, WAsbburn* 8-3090.
 FORT WASHINGTON. 1&3 *Mon.* SCRF. Jarrettown S&C Club, Grade Sch., Prospect & Madison Aves. 8:30-11. John Fisher. *Linwood Grub, Ambler* 0597J.
 GLENSIDE. *Wed.* SF. Tyro Squares, Beginners, Academy Theatre Arts. Ken Gray. *Micheal Gradess, Ogontz* 2900.
 *GLENSIDE. 2&4 *Sat.* SF. Ogontz SD Club, Academy Theatre Arts. Ken Gray. *C. Jones, Ogontz* 9809.
 HARTSVILLE. *1st Sat.* SR. Hatboro Boosters Ass'n, Fire Hall. Mac McKenrick, *Lansdale* 6468.
 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 McKenrick, Lansdale* 6468.
 KULPSVILLE. *Tues.* SR. Haylofters, Mac's Barn. *Mac McKenrick, Lansdale* 6468.
 KULPSVILLE. *Thu.* SR. Beginners' Class, Mac's Barn. 8-11. *Mac McKenrick, Lansdale* 6468.
 KULPSVILLE. 2 & 4 *Sat.* SR. Squareanaders, Mac's Barn. *Mac McKenrick, 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, Perkasio* 7978.
 *NEW HOPE. *4th Fri.* SF. Teenage Club, Consolidated Sch. Mac McKenrick. *Foster Davis, New Hope* 2358.
 PERKASIE. 2 & 4 *Mon.* SRC. Perkasio SD Group, Brotherhood Hall, Main St., South Perkasio. John Fisher. *Clate Pritchard, Perkasio* 4610.
 PROSPECT PARK. *irregular.* SR. Calico Club, Fire Hall, Lincoln Ave. John Fisher. *Florence Rostron, WAsbburn* 8-3711.
 ROSE VALLEY. SF. Old Mill, Bill Hunn. *F. Echelmeier, Media* 6-3570.
 SELLERSVILLE. 2 & 4 *Sat.* Old Time Masters, Fire Hall, Route No. 309. 9:00. *Bob Dean, Perkasio* 7978.
 SELLERSVILLE. *3rd Sat.* s. Perkasio SD Club, Fire Hall, Route No. 309. 8:30. *Mac McKenrick & John Fisher, Clate Pritchard, Perkasio* 4610.
 SKIPPACK. *2nd Fri.* SF. Lochwood RD Class, Lochwood Barn. Bill Johnston, *Center Point* 3086.
 SKIPPACK. *4th Fri.* s. Lions Club, Fire Hall. Gene Pulcher, *Center Point* 3697.
 SKIPPACK. *4th Fri.* SF. Lochwood RD Club, Lochwood Barn. Bill Johnston, *Center Point* 3086.
 *SKIPPACK. *3rd Sat.* SF. Lancers Quadrille Corps, Lochwood Barn. Bill Johnston, *Center Point* 3068.
 *SPRINGFIELD (DELAWARE CO.) 1 & 3 *Fri.* SR. Hoedowners, Scenic Hill Sch. Mac McKenrick. *L. Eikner, SWartmore* 6-2662.
 *WALLINGFORD. *alt. Fri.* SF. Comm. Art Ctr. Bob Mather. *Marian Fredenthal, Media* 6-1739.
 WORCESTER. *1st Fri.* SR. Community Hall, Valley Forge Rd. & Skippack Pike, Bill Johnston, *Center Point* 3086.



One great problem in the square dance field is getting enough of the right kind of records. We estimate over 50% of all square dancing and about 99% of the folk dancing in this country is done to recorded music. But where to find the records?

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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. $3\frac{1}{2}'' \times 2\frac{1}{2}''$ thread. Size $6\frac{1}{2}'' \times 1\frac{1}{2}''$. 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 $3\frac{1}{2}'' \times 1\frac{1}{2}''$. 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 $3'' \times 2\frac{3}{4}'' \times 1\frac{1}{2}''$. 5' cable. Net wt. 4 oz.
List Price.....\$8.25



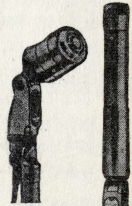
912

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. $3\frac{1}{2}'' \times 2\frac{1}{2}''$ thread. 18' cable. Size $3\frac{1}{2}'' \times 2\frac{3}{4}'' \times 8''$, including stud. Net wt. 2 $\frac{1}{2}$ lbs.
List Price.....\$65.00



V-2A

Model 636 "Slimair" 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. $3\frac{1}{2}'' \times 2\frac{1}{2}''$ thread. 18' cable. Size $10\frac{1}{4}''$ long including stud. $1\frac{1}{2}''$ diameter. Net wt. 1 lb. Choice of Hi-Z or Low-Z by changing one wire in connector.
List Price.....\$70.00



630

Model 636 G. With Gold finish.
List Price.....\$80.00

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 $2'' \times 6\frac{1}{4}''$. Net wt. 1 lb.
List Price.....\$47.00

636

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 $3''$ 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. $3\frac{1}{2}'' \times 2\frac{1}{2}''$ thread. Size $7\frac{1}{2}'' \times 1\frac{1}{2}''$. 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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