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AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING



VOLUME 10

JUNE 1955

NUMBER 10



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AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING

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SPECIAL ARTICLES

Universal Brotherhood	5
<i>By Gus Empie</i>	
More About Exhibitions	6
<i>By Sam Jacks</i>	
Squares in England	8
<i>By Pete Wiggins</i>	

REGULAR FEATURES

Book Reviews	19
Caller Speaks Up	12
Canadian News Notes	22
Dance Directory	24
Eastern News Notes	23
Editorial—The Biggest Party Yet	4
Crab Bag	16
Girls of Belfast—contra	
Follow the Leader	
Grundoon's Mxtzrgj	
Filler	
*High and Low	
Alexander's Ragtime Band	
John Henry	
Irish Washerwomen #2—contra	
Letters from Our Readers	18
One Man's Opinion	10
<i>By Don Armstrong</i>	
Oracle	20
Ten Little Indians	
People Worth Knowing	11
Marsh Tipton	
Record Reviews	14
Square Dance—U.S.A.	26
Thread the Needle	19

INDEX TO ADVERTISERS

Books & Magazines	
Lil Abner SD Book	13
Let's Dance	21
Northern Junket	23
Recreation Leaders' Handbook	9
Books & Records, retail	
American Squares	28
DeLuxe Music Shop	21
Mail Order Record Service	18
Dances	
Merry Barn	10
Schools & Camps	
American Squares Kentucky Institute	7
Pairs 'n Squares Camp	22
Rocky Mountain	18
Teela Wooket	15

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Record Companies

Black Mountain	19
Decca	15
Folkraft	2
Lloyd Shaw	20
Longhorn	14
MacGregor	21
Old Timer	13
Windsor	27
Western Jubilee	10

The Biggest Party Yet !

The Fourth National Square Dance Convention is over, and behind the mass of facts and figures released by the various chairmen lies the story of hard work, infinitely detailed planning, and an encouraging amount of co-operation which resulted in the most spectacular event thus far presented in the square dance world.

Figures which may be of interest to you are as follows: total composite attendance for the three days—14,387. Individual attendance—7654. Thirty-eight states and Canada were represented, with the largest group, outside of Oklahoma coming from Texas, with 767, and Virginia, Kentucky, Delaware, Maryland and Canada sending one each.

There were thirty states represented by callers, and a total of 136 different dances (in addition to hash) were called. Most frequently called dance was Run Out'a Names (No Name Square), called thirteen times by callers from Alabama, California, Missouri, Nebraska, Oklahoma, Texas, Wyoming and Wisconsin. Close was Arkansas Traveler, 12; other frequently called figures were Smoke on the Water, 10; Alabama Jubilee, Gonna Lock My Heart, Red River Valley, 9; Ends Turn In, Four Gents Star, 8; Down Yonder, Shiek of Araby, Susie, This Ole House, 7; Birdie in Cage, Dip and Dive, Teasing, 6; Around Just One, Denver Wagon Wheel, Manana, Open Up Your Heart, Texas Star, 5; Arky Star, Chinatown, Kansas Traveler, Route, Texarkana Star, You Call Everybody Darling, 4; Belle of San Antone, Crawdad Song, Down South, End of the World, Hot Time, Old Fashioned Girl, Poor Little Rob-in Sides Cut In, Sides Divide, 3.

My own personal feeling was that it was a tremendously successful affair, yet I found it frustrating to glimpse so many old friends and never get a

chance to talk with them at all. Perhaps, however, it is this very feeling of pressure and rush which builds up the spirit of excitement and generates the essential spark.

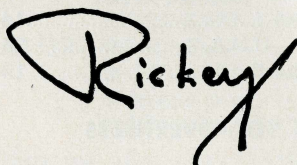
Be that as it may, San Diego, the Convention site for June 22, 23 and 24, 1956, has been given a high standard to maintain. Their committees have already started work, and they promise us a Convention equal to that in Oklahoma City—a big promise indeed!

Summer Dancing

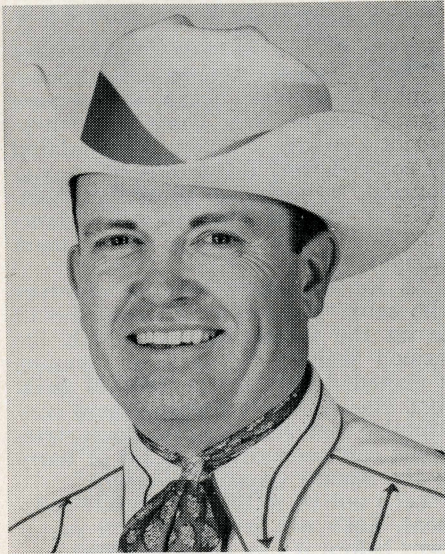
Our Dance Directory for the Eastern Metropolitan Area appears rather scant, in comparison to its previous generous listing. This is because of the large number of groups curtailing their activities during the summer months.

This somehow seems too bad to me. Even though attendance may vary because people are on vacation, this can usually be made up by visitors, also on vacation. Present-day air-conditioning makes the heat problem no longer difficult. There is also a delight to be found in outdoor dancing during the summer months which is well worth discovering.

If your group is dancing this summer and you are not listed in our Directory, please send me the vital statistics at once. In addition, *please indicate if any change takes place with the coming of fall, in either meeting place or time.*



UNIVERSAL BROTHERHOOD



By Gus Empie

Pappy Shaw used to tell us that square dancing is the medium through which to promote universal cooperation, good-fellowship, a spirit of spontaneity and fun among the people "America Dances" was often repeated in his philosophical lectures which were a part of the "morning ritual" before going to class. This man who plowed the first furrow in the so-called "current" western square dance revival is being proven daily to be a very far sighted person. I have a feeling that not many of our contemporary square dancers realize how much we really owe this "Father of the Western Square Dance." This article is not intended to eulogize Pappy Shaw, however deserving, but to focus attention for the moment on the wonderful vehicle which square dancing provides for experiencing and spreading this thing called Universal Brotherhood.

Do we not find in our experiences on the square dance floor that the dance is the "least common denominator" of all our systems of communication and the medium through which we begin to know our fellow-man? The use of a universal language brings understanding and understanding sees the vanishing of misunderstanding, ill will and thoughts of inharmony. Since our environment and attitude constantly affect our looks and actions we are

forever in search of the kind of surroundings and atmosphere which will be more conducive to our well-being and therefore the well-being of our fellow-man. For this reason the term "Square Dancing is Fun" has become a national slogan.

It is extremely gratifying these days to read of the great numbers of people who are joining churches and participating in church activities including the building of new church edifices. It is likewise very gratifying to see the number of churches that sponsor square dancing. Some church buildings actually provide a recreation hall which may be used for dancing as well as other recreational activities. Many church members are square dancers and very often the parents of young people whom they encourage to dance by appearing at young people's meetings to demonstrate the square dance and otherwise participate with them in the program. I have conducted many dances and classes in the church recreation room. Church membership and square dancing fit together because both seek the fuller expression of man's inherent spiritual qualities.

"America Dances" because America is free and democratic. The American Square Dance is democracy in action. Behind what is seen happening on the square dance floor are long hours spent by club officers and committees in organizing and planning regular and special dance programs and participating in area-wide activities. Regularly scheduled club business meetings which are well organized and conducted provide the democratic process through which the individual exercises his God-given right to express himself fully on every question, cast his vote and abide by the decision of the majority. This fair and equitable process also brings to light a display of man's innermost faculties of intelligence and wisdom where the husks and chaff of pettiness and bickering are thoroughly screened and man's inherent sense of love for his brother shines forth in full resplendence.

Yes, the American Square Dance is truly one vehicle through which we touch the hem of our spiritual garment; an avenue which leads to that spiritual insight which recognizes the reality of mankind's spiritual oneness and Universal Brotherhood.

MORE ABOUT EXHIBITIONS

By Sam Jacks, Director
Recreational Committee, North Bay, Ont.

As an individual I am frankly amazed at some of the statements in Arthur Katona's article "Where Does the Square Dance Exhibition Belong?" (AMERICAN SQUARES April 1955.)

"... folk dances were not meant for exhibitions." What of Highland dancing and the Highland Games? Country Fairs the world over are the settings for national dances that are watched by others. Now I can't believe that all of these affairs are spontaneous and that such dancers never practice. Who on earth has the right to say "folk dances were not means for exhibition.?"

"Square dance exhibition is essentially a bore." To whom? Certainly not to John Public. As a point of interest, we have found such events a great stimulus to our Municipal Square Dance Classes. There is just a chance that such events are the reason a number of people decide to learn square dancing.

"It is tinsel display." A lot of callers and dancers had better get out of their cowboy outfits if this is true. I believe this dress-up aspect is healthy, so let's not condemn one group for what is quite permissible for another.

"It is spiritless, machine-like, coldly precise." This may be true of one certain set, but to generalize is just downright foolish. The sets that come to our city to compete have been anything but this. Some of the nicest people we have ever met are these same competitors.

"It is antisocial, tends to breed rivalry, jealousy etc." If this is true, check your leadership and find the reason why. I'm still not sure that this is a general rule. Originally such a group must have met in a fairly social environment. They must have liked each other well enough to work together (which can be fun) toward better dancing. I think people who say "Never again" have created the problem. People who say "There's an answer" are trying to solve it.

"It takes long hours of practice etc." Sure it takes time, but no-one forces these people to spend the time. Achieving near perfection can, to some, be quite a satisfactory experience.

"It hinders the square dance movement." I wonder. Some of our new figures and patterns come from these events. Creative thinking is stimulated by competition. Thousands see square dancing through the efforts of competition dancers and exhibition dancers. Let's give this a little more thought.

As for the sharp-tongued observer who said, "Exhibition dancers should be on the vaudeville stage with the trained seals,"—his lack of manners is exceeded only by his lack of manners. Has he really nothing more constructive than this to offer? Such statements can certainly do a lot of harm to the square dance movement.

Let's not be so hasty with our judgment. Let's not try to limit a movement before it has a fair chance.

Competition versus festival, exhibition versus display! What a tempest in a tea pot, what a lack of understanding, what a lot of premature statements!


In North Bay we have competition square dancing. We have it in the Primary School, Secondary School and adult levels. The spectators love it; the impetus of competition keeps our dancing fresh and our people seeking new ideas and techniques. Competition also stimulates some fine original thinking.

Now let's not bring up that old chestnut that all spectators should be square dancers. Then we would have to conclude that all spectators should also be hockey players, baseball players, rugby players and figure skaters. Or do you suggest that all movie-goers should be Fred Astaire or Marilyn Monroe?

Let's face facts. Age, ability, motivation, personal attributes and time are all factors. To look at such a highly desirable situation as complete spectator participation from the standpoint of theory is one thing but to say that is possible—well, let's look again realistically. It doesn't and won't happen.

Incidentally if all spectators suddenly decided to become square dancers, where would we put them? How could

Continued on page 23



AMERICAN *Squares* magazine

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Squares in England

By Pete Wiggins
Kent, England

For those American readers who may be interested in the present dance picture in at least one part of Great Britain, here it is as I see it.

I call at the two places where we square dance in this area—the Blue Star Square Dance Club which I founded two years ago at Margate, and at the U.S.A.F. Base at Manston. Until recently a third club operated at Ramsgate where I called for a membership of English dancers and American families who lived around this area. Unfortunately this club had to suspend its weekly dances for the time being owing to Service rotation seriously depleting its numbers. In the meantime the “American” club is keeping in touch by joining in the Blue Star’s Wednesday dances pending the arrival of more dancers.

The U.S.A.F. Service Club at Manston has held occasional “spasms” of square dancing during the past couple of years; at the moment they are running two a month with a probably increase to one each week for next month. Calling there is handled by any callers who happen to come to the dance—which is not, to my mind, a good thing.

Only One Way?

Two things have surprised me when I have spoken about past square dancing activities with the G.I.’s at Manston. First, that these boys were unaware that their local style, whatever it might be, was not the only style; and secondly, that such a large percentage of square dancers arriving from the U.S.A. never knew that square dancing included anything other than circle dances and running sets. Sets of eight people were something new!

The Blue Star Club has members whose ages range from 17 to 60 years, and the membership includes both British and American folk. The Britishers have nearly all been taught at the club together with about half of your compatriots. The other half have danced in varying styles for up to twenty years in the States. We are all great friends together and our style, based over here on the California style, is accepted and appreciated by

dancers from Texas (does every town in Texas have variations of its own?), the Carolinas, and “all stations west.” The Texans, especially, are good lads. I soon discovered that they love to dance real fast, so for part of each evening we dance to the tempo which must remind them of home.

Then we have Ed Howard—a staunch square dancer from North Carolina. He is a real nice guy, a Tech Sgt. in the U.S.A.F. with a dancing step the like of which I shall never see again, and who loves to enjoy himself. He calls from the floor, starts up with everyone in a circle, mixes everyone thoroughly, leads into a running set and, if no one is quick enough to stop the music, lines everyone up in *one* big contra set for a reel. Unfortunately for us, he goes home soon—and we sure will miss him.

Singing and Patter

The backbone of our dancing is, as I have said, full sets danced in the California style. Both clubs are members of the British Association of American Square Dance Clubs whose patron, Mrs. Mildred Buhler, has guided us in our teaching and dancing for over two years. The Association Clubs visit each other often, and nowadays, the standard of calling and dancing is high. The callers are always willing to help one another, exchange calls and music, and support (with their dancers) each other’s functions. So, with a common style, we all get along very nicely together.

Of necessity, most of the callers call both patter and singing. Tastes in music vary—I prefer records (American) to a live band. For patter calling I like your traditional tunes played with a good beat, a lively rhythm, and a fiddle playing melody not too loud but with that “lift” which brings the patter out all by itself. And my top tune is “Ragtime Annie.” For singing calls I prefer a real mixed bag. Sweet tunes (like “Steel Guitar Rag” and “Open Up Your Heart”), novel orchestrations (such as the Jerry Jacka trio has cut for Old Timer), good old standbys like “Comin’ Round the Mountain,” and the ragtime tunes that will never die (“Yes Sir!” “Susy” etc.).

My last point is the view not only of myself but of the dancers in this area. We like to have real fun at our club; to dance smoothly, gracefully, and with virility; to dance the "old," simple squares such as Birdy in the Cage, Sally Goodin' etc.; not to use complicated figures and over-complicated breaks. This doesn't mean that our programmes are monotonous, but I use the vast store of fine old square dances which seem to be getting covered up by a pile of "dances of the month." For instance, where is there a *better* square than the Texas Star?

My "Taw" Bobby now has the unenviable task of typing this. She says I've said it all, but I would like to add that I think a "Taw's Day" ought to be organized wherever callers meet. Where would we be without their help and encouragement?

SILVER SPURS SCHEDULE

The Silver Spurs, that wonderful group of dancing kids from Spokane, Wash., are headed on tour again. If they appear in your neighborhood at all, you owe it to yourself and square dancing to see them. Their schedule is as follows:

- June 10—Kalispell, Mont.
- June 11—Billings, Mont.
- June 13—Spearfish, S. D.
- June 14—Scottsbluff, Neb.
- June 17—Boone, N. C.
- June 18—Pikeville, Ky.
- June 20—Huntington, W. Va.
- June 21—Washington, D. C.
- June 22—Wilmington, Del.
- June 23—New York
- June 24—New York
- June 25—New York
- June 26—New York
- June 27—East Bridgewater, Mass.
- June 28—Ludlow, Mass.
- June 29—Ludlow, Mass.

July 4 —Belle Fourche, S. D.

There are still a few open dates, and anyone wishing to make arrangements for an appearance of these talented youngsters may do so by contacting Edwin S. Henderson, W. 503 4th Ave., Spokane 4, Wash.

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ONE MAN'S OPINION

DON ARMSTRONG

Square and folk dancers today are folks from practically every age group and walk of life. Here in Florida and elsewhere a type of group becoming more and more prominent is that made up of "Senior Citizens," who have re-established their residences with us for the golden years following their retirement.

Many of these fine people are over the three-score years plus ten; most of them find themselves bored and inactive for the first time since childhood; many are in good health; all have time to spend; practically all have a little extra money for a dance activity; very few have dependents requiring their presence at home, and all of them need some recreational guidance.

It all adds up to a natural for square dance recreation. Yet, in many areas, few if any plans are made by leaders to interest and assist even the existing organizations in the fun these folks can have in our dance recreation. Unfortunately most recently-retired persons have few hobbies or outside interests. Many are starting their lives all over again in a strange area, among new faces and few old friends.

The fellowship of our programs can once again sharpen the smiles and brighten the hearts of these "Senior Citizens." And it's easy to get started. Your area probably has people and organizations of this kind—why not look into it further?

As the subject of programming and leadership for this group is probably of actual interest to a comparative few, let me outline briefly a few suggestions. Remember that many of these folks are good dancers, capable of recognizing and moving well to good music; many have danced before, although differently—so tact and discretion are needed. Tempos should be slower in proportion to age, and square size should be kept smaller by calling attention to it frequently. Music is important, preferably strong-phrased, smooth and well-played. Dances used should be well chosen to include traditional old favorites and those with a definite character.

Sociability needs attention, and time given to it. Standing time while teaching should be kept down to a minimum. "Pleasant simplicity in fine fellowship with others" is my personal program theme.

In general, I have found that it takes selling to get them started and thoughtfulness to keep them going, but the personal satisfaction gained by working with and for these folks is worth every bit of the effort required.

Before writing the above, I asked some of the people involved for their comments. Two of the most often repeated contained the following: "I never thought I could but now I love it," and "We'd rather dance what we know and have time to enjoy it than learn a lot of new stuff all the time."

Why not look around your area and see what the need is?

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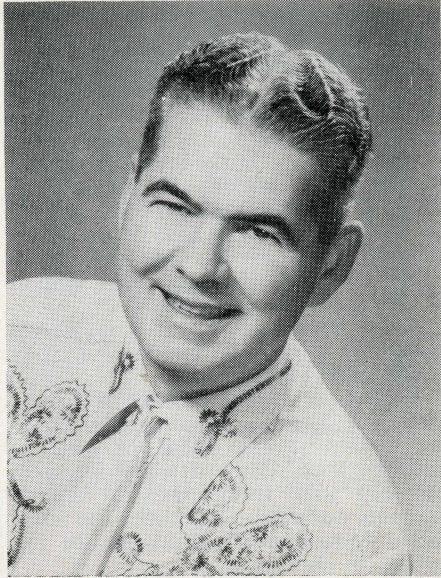
Marsh Tipton of Metuchen, N. J. is a caller with a special talent for making friends both for himself and for square dancing. We think this talent stems from his earnest desire to help people have fun. His explicit directions and relaxed and gracious manner put the newest beginner immediately at ease. "Tip" is a born teacher and firmly believes the old adage that "if the pupil doesn't learn, the teacher hasn't taught."

It was this desire to help others that got Tip into calling. His first introduction into square dancing was in 1946 at an old-fashioned church social run by his wife, Murlene, who had square danced as a girl at play parties at a cousin's home in the country. The caller at this and subsequent socials was Heber Dunkle and when he moved away there was no one in Metuchen to carry on the local interest aroused in square dancing. So Tip bought some records, memorized the calls and pitched in. Tip was introduced to western dancing by Bill Person of Rahway and took calling lessons from Frank Kaltman of Newark. He credits both with giving him encouragement and good advice.

In the fall of 1950 Tip organized the Metuchen Square Dance Club with two sets which rapidly grew to six and began to bump into the walls of their small meeting hall. Moving to one of the largest halls in town in the spring of 1951, the club continued to grow in size and enthusiasm until in the fall of that year they started to meet twice a month. Present membership is 108 with an average attendance of eight sets at each bi-monthly meeting.

Tip finds he is kept busy calling for eight clubs in central New Jersey, six of which he started. They have a combined membership of 400.

When asked his "philosophy" about square dancing Tip says, "I do not believe lines of distinction need be drawn between sectional types of square dancing nor between square and folk dancing. An evening combining all of them in the proper proportion is best and the success of clubs based on this idea proves the soundness of it." Tip also says he likes to teach people in a "relatively painless" way,



believes in giving a helping hand to other clubs and encouraging new callers. With an eye to the future he is currently teaching a group of fourteen year old boys how to call. He is a member of the N. J. Teachers and Callers Association and served as its president in 1953 and 1954. The Tiptons also attended the AMERICAN SQUARES Dance Camp at Stokes Forest, N. J. in 1953.

The Tiptons came originally from Quincy, Illinois, but have lived in Metuchen since 1936 when Tip was transferred from the St. Louis to the local branch of National Lead Co. Trained as a chemist at the University of Illinois, Tip is a production executive with the company and a "25 year" man. Civic services include membership on the Metuchen Board of Education and the Raritan Valley Sewerage Authority, of which he is vice-chairman.

The Tiptons have two daughters, fourteen year old Susan and eight year old Melinda, both accomplished square dancers, thanks to the many children's parties at which their daddy has called.

It is a happy coincidence that Marsh Tipton's lifelong nickname of "Tip" is also a well-known term in square dancing.

The Caller Speaks Up

TO DANCE OR NOT TO DANCE

It is hard to believe a square dance caller could be complacent enough to openly admit the truth, and still be apparently satisfied that nothing should or could be done about it.

I quote Bill Clarke in "The Caller Speaks Up," *AMERICAN SQUARES* Nov. 1954, page 12, paragraph 5: ". . . of all the people now in the square dance activity, only ten percent can really dance, and the remainder are content to square dance."

It is no wonder that people get bored with square dancing, if they never learn to dance.

It is true, and I believe it is the reason why square dancing is so popular, that a person does not have to know how to dance to participate in the fun and friendliness of square dancing, but why deny them the additional fun of dancing? It should not be left to chance.

It is my experience that a dancer

enjoys a simple dance or a complicated dance, where on the other hand a person who participates in square dancing and does not know how to dance enjoys only ever more complicated patterns, and is unhappy with "easy stuff." There is an end to the road, and unless the person learns the enjoyment of dancing on the way, he goes off the end and is lost to the dancing activity.

It seems to me that learning to dance is to learn to enjoy movement in time to music. Therefore there would be two classifications—"Learners" and "Dancers."

I will agree that you can't make an issue of getting people to "dance" square dances. Therefore it requires skill on the part of the caller or teacher to get them to dance.

Let's not kid ourselves. It is the leader's responsibility.

—Elliott W. Buskey, LaGrange, Ill.

THE QUESTION OF STANDARDIZATION

Every once in a while we encounter the question of standardizing certain aspects of square and folk dance, and very often we discover that organizations are formed with this objective as one of their goals (see "Associations" by Pat Paterick, *AMERICAN SQUARES* June 1954).

I am very much afraid that such a practice would lead to something which has happened in other countries where a national organization has standardized dances and prescribed whether a dancer's fingers should point forward or back when his hand is on his hip! Preserving a dance in the exact way it was done in some area in the past might be of historical interest if it were possible, but it could kill the development of dancing as a folk art.

A consideration of what constitutes folk art shows that such a preservation even if thought desirable is probably not possible. The reason for this impossibility is that developing folk art requires the continual addition, interplay and elimination of small contributions made by many individuals. This means that in a folk dance as done by the "folk," interested in the

fun of dancing and not in preserving a rigid tradition, there are usually as many small, individual variations within the overall pattern as there are persons dancing. Most of these variations disappear with the originators of them, but some are taken over by other dancers and gradually incorporated into the "standard" form of the dance—standard, that is, for one time and place.

Collectors of folk dances have always noticed these minor variations as they have traveled, often for very short distances from one community to the next. Some collectors have taken these variations for what they are—healthy signs of a developing tradition, while others have said in effect, "This is a terrible state of affairs! We must decide what the one right way is and then make everyone do it that way."

There are many new twists (often literally "twists") which have recently come into square dancing and which I would like to see eliminated; but I feel sure that they will be gradually eliminated by the normal process of growth as dancers come to realize that they do not fit within the overall pattern. This elimination will occur without

standardization from above. Our grandfathers too were faced with inappropriate interpolations into their dances—this is no strictly modern phenomenon; but they were not self-consciously trying to preserve a tradition, so they simply let the variations die a natural death by ignoring them rather than making them illegal and making enemies of their originators.

I grant that an association of experienced callers and dancers, by reason of their better feeling for the dances, will be able sooner than most dancers to recognize the worth or worthlessness of new ideas. It is the responsibility of these experienced dancers to make their feelings known, as they always have, and many will listen to them, but for them to attempt the imposition of rigid standards from above can only stifle folk dancing.

—Trevor Robinson,
Ithaca, New York

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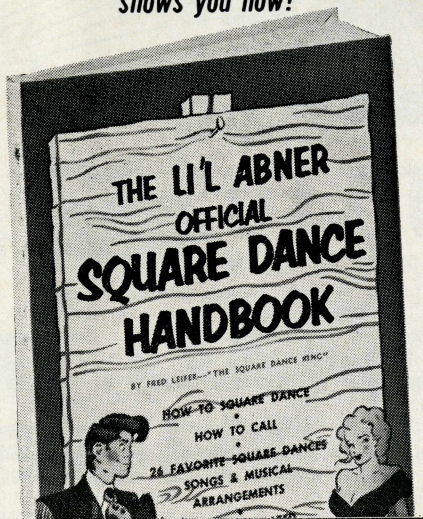
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Another of the new Folkraft records, Davy, Davy, Nick Nock, is a brand new tune to American square dancers and is wonderful for any patter call. Money Musk is a good old standard contra dance played in full 8 bar phrases.

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#7440. Somebody Goofed (4) 130//I Want to be Happy

Here is a perfectly wonderful novelty for high level square dancers. Somebody Goofed is a lot of fun for those of you who know how and can get a kick out of the tricks on this record. It is beautifully called by Bruce Johnson.

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Brother Alumbaugh has a real hit.

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#732. Are You From Dixie? (3:50) 130//Ricochet Romance (4:03) 128.

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#733. Instrumental of #732.

There has developed a cult in our square dance world for people to buy every Jonesy record that comes along. These records are a pretty good example of why. If you want a called record, a Jonesy record is always a good buy.

Record News Flash!

We hear that Sleepy Marlin has just added to his international fame by winning not only the Fancy Fiddlin' Contest, but also the "Old Time" Fiddlers Contest, at the Canadian National held at Toronto, Canada. He defeated a field of 85 top fiddlers in Canada, and won both events. Congratulations Sleepy!

And now for some good news: Sleepy has just recorded the following eight tunes on the Folkraft label:

#1149. Martha Campbell 132//Wake Up Susan 128.

#1150. High Level Hornpipe 128//Sally Goodin 128.

#1151. Paddy On The Turnpike 128//Devil's Dream 132

#1152. Miller's Reel 122//Soldier's Joy 132

If you want to hear the most terrific hoe-down records ever recorded, here they are. They are pressed on the new Folkraft unbreakable Vinylite and all play approximately 5 minutes, @ \$1.05 ea.

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#111—TWEEDLE DEE, Caller: Red Warrick

TWEEDLE DEE, inst. Key of C

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#200—I Miss My Swiss/This Ole' House

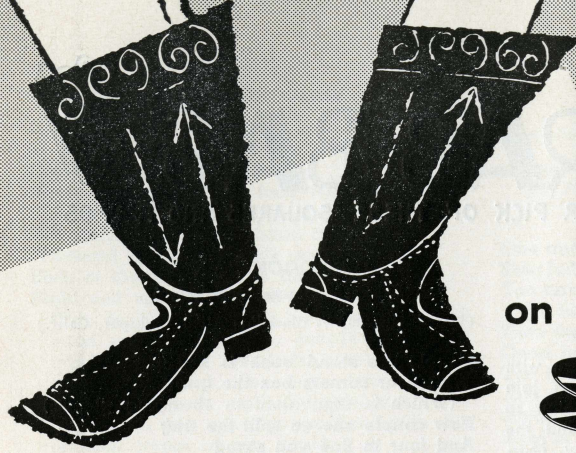
#201—Jessie Polka/Cotton Eyed Joe

Music: Lester Woytek's Melody Cowhands

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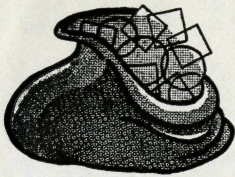
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GIRLS OF BELFAST—Contra 1-4-7 etc. active

**Right to your partner left below
Balance four in line**

Active couple move to center and turn with the right hand half way around, then join left hands with the inactive couple below so the two gents face down the hall and the two ladies face up. Balance this way, four-in-line (just like Hull's Victory).

Turn with the left hand twice around

Each active person turn the inactive person he has by the left hand twice around.

Down the center

Same way back and cast off

Active couple meet, then go down the center and come the same way back, lady on gents' side, gent on ladies'. Cast off this way, lady 1 with gent 2, gent 1 with lady 2.

Ladies chain with the couple above

— — — —
— — — —
— — — —

Down the outside

— — — —
— — — —

Some way back to place (below one)

— — — —
— — — —

Forward six and back

— — — —
— — — —

Active couples cross over to place

— — — —
— — — —

Right and left with the couple above

— — — —
— — — —
— — — —

FOLLOW THE LEADER

(Introduced 1954 by Ed Gilmore, Yucaipa, Calif.)

Head two couples go right and left thru

Turn 'em around as you always do

Circle to the left and keep in style

Keep on going in single file

(Everyone promenade clockwise in single file, each lady following her partner.)

Gent number one you turn right back

Follow the leader in the same old track

(Gent 1 step out of the single file and start to promenade counterclockwise all by himself. The other people follow him, the leader; lady 2 is on the end of this line.)

Make a left hand star and watch it spin

Once around and you're gone again

Right hand star and around you go

Gents reach back and do paso. . .

Promenade partner (original right hand lady)

GRUNDOON'S MXTZRGJ (pronounced mixture)

(Introduced 1955 by Madeline Allen, Larkspur, Calif.)

Couple one stand back to back

With your corners box the gnat

(Which is equivalent to changing places.)

New couple one go split the ring

And four in line you stand

(The four people are facing position 1; as viewed by the caller these four are lady 4, lady 3, gent 3, gent 2.)

Forward four and four fall back

Forward four let's have a little fun

Divide in the middle and couple around one

(Ladies 4&3 to the right, between gents 4&1 in position 4; gents 3&2 to the left, between ladies 2&1 in position 2.)

Crowd right in between those two

It's forward eight and back with you

Right hand up and the left hand under

Spin 'em across and go like thunder

(Center pair of people in each line of four pass the outsides across in front of them, each right-hand end person going over and each left-hand end person going under, to new positions at the heads. Gent 1 has lady 1 on his left in position 3; gent 4 has lady 2 on his right in position 1.)

New side couples pass right thru

Around just one stand between the heads

(Facing caller, in order, are gent 1, gent 3, lady 3, lady 1 in position 3; with back to caller, in order, are gent 4, gent 2, lady 4, lady 2 in position 1.)

Forward eight and back you go

Right hand high and left hand low

Spin the ends and let 'em go

(Ladies 1&2 are now in position 4; gents 1&4 are now in position 2.)

New head couples pass right thru

Split the ring and around just one

(Each person left at the head move forward to opposite spot, walk away from person he's with, move around just one person and come into the center to form right hand star.)

Into the center with a right hand star

Once around from where you are

Original corner allemande left. . . etc.

FILLER

Allemande left and do some tricks

Grand right and left and cut off six

On you go like you did before

Cross the set and right and left four

Allemande left the last old two

And you swing her and she'll swing you

And everybody with an arm around

—Paul Seaton, Wingdale, Pa.

*** HIGH AND LOW**

**Head two couples balance and swing
Lead right out to the right of the ring
Circle four you're doing fine
Head gents break and form two lines**

(Each head gents stands nearest his home position with his left hand free.)

***Forward eight and back you go
Ends of the line go high and low
Right end up and the left end under**

(This is like the right hand up and left hand under except two people are in the middle between the ends instead of just one. Each head gent move forward and duck under arch made by side couples to end up in his opposite position, with his original corner on his right.)

Inside two go forward and back

(These are those left after the high and low business. They are the original side gents with their corner ladies on their left.)

**Forward again and pass on thru
Split the ring and around just one
Form new lines and have some fun**

(Each gent has his original opposite lady on his right and lines are formed at head positions.)

(Repeat from (*) three more times so everyone is back in original lines.)

ALEXANDER'S RAGTIME BAND

(Introduced 1954 by Fred Heckel, Chicago)

Record: Hoedown #307.

CHORUS

**Allemande left and allemande thar
Go right and left and star
Back up boys right hand star
Travel backwards not too far
Throw in the clutch put 'er in high
Twice around the ring you fly
Skip this gal and on you go
On to the next for a do paso
It's her by the left for a left hand round
Turn your corner by the right
Back to your honey turn her around
Promenade her through the night
Promenade go hand in hand
Just hear that ragtime
Let's sing and swing
To Alexander's ragtime band**

FIGURE

**Four gents star across the set
Turn the opposite left elbow
Star again back to your pet
And around her do si do (left shoulder)
Allemande left with a left allemande
Bow to your honey and squeeze her hand
Grand right and left go round the floor
Meet the one that you adore
Catch her by the right go halfway round
Back with the left elbow you know
Swing on the corner when you come down
Around and round you go
Promenade go round the square
Promenade your lady fair
Let's swing—and sing—
To Alexander's ragtime band**

(Sequence: CHORUS, FIGURE twice, CHORUS, FIGURE twice, CHORUS.)

JOHN HENRY

(Introduced 1955 by Paul Hunt, Hempstead, N. Y.)

Record: Rock Candy #707 (with calls: #C-707)

INTRODUCTION

**One and three, the ladies chain,
Side ladies do the same;
You turn 'em round, and now it's one and two:
the ladies chain.**

**Then three and four, the ladies chain,
Gents have a new one—don't complain;
The two head couples lead to the right
And circle halfway round.
Inside arch and the outside under,
Meet in the center and pass right through
And swing the lady facing you
(original partner)**

**Then promenade that one:
Hand in hand go round the track,
Keep on going till you get back,
When you get home with Johnny
Settle down—we've just begun.**

FIGURE

**The two head couples right and left,
Side couples do the same,
You turn 'em round and the ladies right hand
star—and you turn it
To the opposite gent for a left hand swing
Then right hand round on the corners of the
ring;**

**Go back and swing your partners,
Swing those ladies where they are.**

(The one just turned by the left.)

**Now star promenade with the gents inside,
Go halfway round the square;
Gents drop off and the ladies star:
Turn the opposite left hand round.
Promenade your corner round the land,
Go two by two and hand in hand,
When you get home with Johnny
Break it up and settle down.
Figure is repeated three more times, then
Introduction is repeated, ending:
"When you get home with Johnny
Settle down, the dance is done."**

IRISH WASHERWOMAN #2—contra

1-4-7 etc. active

Lady down center below two couples, face partner

— — — —
Active couple forward and back

— — — —
Active couple change places

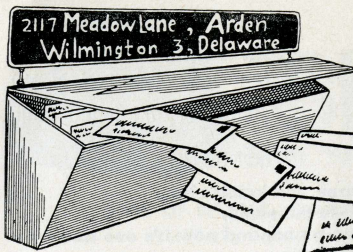
— — — —
Forward and back again

— — — —
Down the center

— — — —
Same way back and cast off

— — — —
Right and left with the couple above

— — — —
— — — —
— — — —



LETTERS

FROM
OUR READERS

Both Sides Worth While

Editor:

You are to be commended for printing the various sides of issues. Whether one agrees with Frank Hamilton or Vyts Beliajus, it is much healthier to be able to read both sides.

I also personally appreciate the intellectual level of the articles in AMERICAN SQUARES. I feel there is "meat" in them.

—George Bubolz, Jr.
East Lansing, Mich.

Dance For Fun

Dear Rickey:

I believe that if the callers who are having trouble getting jobs would adopt the motto "Square Dance for Fun—not for Art"—they would find out that they would get quite popular. Too many complicated calls at public dances actually takes the fun from dancing. The dancers (in a mixed-level crowd) who want to be fooled can be fooled on an easy "new" number just as well as a tough one. Quite a lot of boys won't agree with me, but of course that's what is nice about this land of ours—everyone to his own opinion.

—Tony McCall
Natrona Heights, Pa.

Time for a Change?

Dear Rickey:

We have been doing very little dancing compared to a few years ago. We have been to two so called "high level" dances in the last year. Too many new round dances, mostly trash that come and go so fast that we wonder why they are even considered.

We have been square dancing twice

a month. We hope to do more later and at that time we are going to attend *square dance clubs* and not *round dance clubs* that are misnamed *square dance clubs*.

I estimate that in Spokane in five years 6,000 people learned to square and round dance. I doubt if 5% to 10% have continued as evidenced by the attendance at all city festivals or dances.

We are seriously considering forming a group of ex-dancers that will have the following type of program:

- (1) Squares—Tempo 125-130
- (2) Waltz
- (3) Two Step
- (4) Schottische
- (5) Polka
- (6) Mixers
- (7) *And NO pattern or sequence dances (except the mixers).*

Do you think it will work? We're going to find out!

—Hugh B. Tinning,
Spokane, Wash.

Getting Nellie Home

Dear Rickey:

On page 18, April issue of AMERICAN SQUARES, where you print the calls to Darling Nellie Gray, about half way through the figure—did you forget to tell us where to take Nellie?

—W. Joseph Bray,
Falls Church, Va.

Of course you're right about what we did to poor Nellie. The 7th printed line of the figure should read "Take your Nellie to the next circle four hands once around" and the 13th line reads: "Take your Nellie to the last circle four hands once around."

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BOOK REVIEWS

HOW TO MAMBO by Betty White, 48 pages, plastic binding, \$1.00

An excellent little hand-book describing the latest of the popular ballroom dances. Completely illustrated. This little booklet was written by Betty White who authored the Teen-Age Dance Book, which is currently the best seller in ballroom dance books. We highly recommend this booklet.

IT'S FUN TO SQUARE DANCE by Louie Ratliff, 80 pages, paper bound, \$1.50

Louie Ratliff finally breaks into print with this handy booklet. We love the way he handles the subject: no pretense, no "bologna." Louie makes no pretense of being a great authority, or a great discoverer of a new system. As he says, he just wants to learn you how to dance, and if you have any savvy at all, he'll learn you. We highly recommend this to all square dance beginners and stuffed shirt callers. This will cut you down to size, and make you a better citizen!

Thread The Needle

By Nancy DeMarco

For your summer square dance traveling, here's a space-saver suggestion on packing crinolines or nylon petticoats. Incidentally, this method also allows storage in a dresser drawer with little space wasted while the good condition of your garments is maintained.

Here's all you do: cut off the foot of a nylon stocking. Roll the petticoat lengthwise, and draw the narrow top part through the tubular portion of the stocking. Result—a long narrow tube which fits into a suitcase or drawer easily, and is ready to wear immediately.

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157B "TAKE IT EASY"

LES GOTCHER *Hash Master Himself*

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Also

159 "HASHIN' UP THE TEACUP"

159B "THE GIZMO"

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ORACLE

Advanced Calls

Please advise what published material to use for learning advanced square dance calls.—Harry Shill, Monticello, N. Y.

• Advanced material is found each month in our Grab Bag section, and also in other periodicals in the field, most notably in the Caller's Edition of *Sets in Order*. George Waudby's book *Square Your Sets*, Part II, available from our Book and Record Shop, is an excellent collection. The latest material changes from year to year and keeping up with all of it can be quite a task.

WE AREN'T VERY PRACTICAL PEOPLE —

We think the time to record really fine music for a good dance is *after* a National Convention, when hundreds of people have danced the dance dozens of times, until they know whether or not it *is* good and just how it *feels* good.

THREE dances received this kind of repetition at the Oklahoma Convention, and one, MELODY OF LOVE, was paced considerably faster than the only available recording.

We have recorded this for you, and backed it with PEG O' MY HEART, an American cousin of the Alexandrovski, both at the tempo and mood the dancers liked.

X-65 MELODY OF LOVE
X-66 PEG O' MY HEART

The third dance was the Riley's *Vienna Dreams*. We recommend it and their record—Aqua #203.

Lloyd Shaw

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Ten Little Indians

Notice you haven't been running the "Oracle" lately; I always found it an interesting department. I have been searching in vain for the calls to *Ten Little Indians*, goes something like this: "First little Indian whoop and holler, Go down the center and squaw will foller." Wonder if you can help me.—Walt Minnick, Middleboro, Mass.

• Here is the call for the above figure, as we found it printed in *Rosin the Bow*, vol. 4, no. 9.

WHOOOP AND HOLLER

Music: Ten Little Indians

INTRODUCTION

First Little Injun whoop and holler
Round the set, the squaw will foller
Back to the wigwam in the holler
All you Injuns swing

FIGURE

First two Injuns out to the right
Circle half with all your might
Duck and dive six oh what a sight
Duck you Injuns dive
Duck and dive go over and under
Go just like the bird called thunder
Those six Injuns are a wonder
Duck you Injun dive

BREAK

Trot around in single file
Squaw in the lead Injun style
Injuns swing the one behind you
All you Injuns swing

(Repeat four times)

Club Names

I wonder if you might have any suggestions for a name for our club?—George R. Clapper, Catskill, N. Y.

• Standard names for square dance clubs are in one of several categories: (a) some combination of "man and woman" such as Gents and Janes, Kerchief and Calico, Dudes and Dolls, Gulls and Bouys (an Oregon seashore group), Youmaco (abbreviation for young married couples); (b) some name reminiscent of a cattle brand, such as Circle 8, X-B (read as X Bar

B); (c) some particular local idea, such as the Royal Palmenaders (of Fort Myers, Fla., a city noted for its royal palm trees), Hurricane Squares (of Miami, which is certainly noted for such winds), Gaysquares (a happy Long Island group); (d) some square dance call or term, such as Do Si Do, or Promenade-All. All sorts of other ideas may be used, such as the Sioux City group, composed of the remnants of several other clubs, who called themselves the Allemande Left-overs.

Mountain Style

At a dance in Pensacola I had the pleasure of dancing to Rickey Holden, and during the evening he led a circle dance in the southern mountain style. I am seeking all the information available on this type of dancing, and hope you can help me.—Joe B. Smiley, Atwater, Calif.

• The best source material on this type of dancing we know is the book Smokey Mountain Square Dances by D. B. Hendrix, available through our Book and Record Shop for \$.75. Also watch for an article by Mr. Hendrix to appear in our pages soon.

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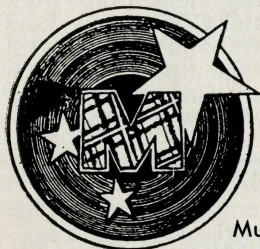
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- #735 Same As #734
(Without Call)
- #736 "WALKIN' UP TOWN"
"GOOFUS"
Called by "JONESY"
- #737 Same As #736
(Without Call)



Music for Square Dances by Frank Messina and The Mavericks

MacGREGOR RECORDS

729 SOUTH WESTERN AVENUE

LOS ANGELES 5, CALIF.

Canadian News Notes

Compiled by Harold Hartor.



National Convention

My heartiest congratulations to the Oklahoma square dancers who did such an outstanding job to make the National Convention a success. If all Canadians receive the warm welcome that I did, I would certainly recommend attending any of these national conventions. Paul and Edwina Gravette met me at the airport after midnight and saw to it that I was well established at the hotel. From then on it was a case of feeling at home throughout the entire Convention.

The ten thousand dancers who attended made the spectacle something to be long remembered. It was like old home week, meeting all the friends from far and near who had attended summer courses and institutes where I have been present during the last few years.

Nor should I forget to mention the excellent organization of visiting callers by Guy Gentry and his committee. To be handed several cards stating where and when you were to call, and to find the programme on schedule every time deserves the highest praise. I sincerely hope I will be able to visit San Diego in '56.

Visiting Callers

As mentioned last month, we are once again planning for callers who are passing through our area. On May 6th Al Brundage called to a full house at Earl Haig Collegiate in Willowdale. He was in his usual fine form and everyone enjoyed the evening.

A week later, on May 13th, Rickey Holden called a dance at Forest Hill

Collegiate, again to a full house. Not only was Rickey's calling enthusiastically received, but the dance turned into a reunion and sales campaign for this year's Pairs 'n Squares Summer Dance Camp. Color slides from last year's Camp were shown during intermission, accompanied by songs and stories.

North Bay Juvenile Competitions

As a part of the week-long Rotary Festival in North Bay, a square dance competition was held for elementary and secondary school pupils from Northern Ontario. Under the capable chairmanship of Sam Jacks, Recreation Director, and the Executive of the North Bay Square Dance Grads, many sets took part and demonstrated their enthusiasm for square dancing.

Bill Castner on Pairs 'n Squares Staff

Too late to alter the ad which appears at the foot of this page, comes the news that Bill Castner, well known caller from Alameda, California, will be on the staff at the Pairs 'n Squares Summer Dance Camp in Geneva Park, Lake Couchiching. Bill is well known for his excellent recordings on the Old Timer label and many of his friends in the East have already written to reserve a place for themselves at the Camp.

With Ralph Page heading the Contra section; Rickey Holden on Patter Square Dances and Calling and yours truly on Folk and Couple Dances; Bill Castner rounds out the Programme with Singing Calls and Fun Dances.

It looks like a big year in '55.

THIRD ANNUAL

PAIRS 'n SQUARES SUMMER DANCE SCHOOL

JUNE 30th to JULY 9th

Geneva Park • Lake Couchiching • Ontario
RICKEY HOLDEN RALPH PAGE HAROLD HARTON
Squares & Calling Contras Couple Dances & Mixers
Beautiful location • Excellent Food • Hotel Type Rooms • Swimming

The DANCE SCHOOL with the printed HANDI-NOTES
Write to: PAIRS 'N SQUARES, BOX 124, WILLOWDALE, ONTARIO

EASTERN NEWS NOTES

Boston Area

Old Joe Clark wishes to announce he has moved to 2 Thomas Park in Cambridge.

The 10th Annual New Hampshire Folk Festival was held in Nashua May 20-21.

This summer there will be both English and Scottish Dance Weekends at the Country Dance Society Camp at Long Pond (near Plymouth).

A new innovation at the Tufts University Summer School in Medford, Mass., will be a Folk Dance and Music Workshop led by Connie and Marianne Taylor. Guest leaders will include the Hermans and Ralph Page. Dance demonstrations of various nationality groups are also included in the program. The entire Workshop will be part of the Summer School's Recreation Program.

—Thomas Lenthall

EXHIBITIONS from 6

we teach them? Just what would happen? Shambles?

At the conclusion of every competition or exhibition one sometimes says, "Is it worth it?" But what causes our concern? Competitor—judge relationships? Parents? Tears of the losers? Our own damaged ego? Our lack of good leadership?

Could it be that we duck our real problems instead of solving them? Are we taking the easy way out rather than finding out the answers?

Competitive or exhibition groups are not killers of recreational activities but rather the outgrowth of mass recreational or sports activities. Out of every mass activity will come those who are more interested and more talented than others. These people become our instructors, exhibition dancers or competitive sets. Discouraging this group or not providing an outlet for them could cause stagnation.

Let's not be so smug and sure. I think there is still a lot to be said for competitions and exhibitions.

Let's hear from some readers of AMERICAN SQUARES.

Long Island News

Our heartiest welcome goes out to Paul Sanders Underwood, born April 29, and congratulations to Dr. and Mrs. Charles Underwood on his arrival.

The April meeting of the Long Island Callers' Association was highlighted by the visit of Dick Forscher of Greenwich, Conn., who conducted a very helpful workshop on organizing and teaching classes. Dick traced the growth of his classes and clubs over a period of five years, from a nucleus of about three couples up to his most recent class which had an enrollment of twelve sets. He described how contacts were made, what publicity devices were used, and ended the session with samples of his excellent calling and teaching progressions.

During the business meeting, a resolution was carried to sponsor the Silver Spurs sometime in June, along with the New York and Westchester Associations, provided a suitable date and place can be found. This action points up an encouraging trend toward reciprocity among the various associations in the New York area, recent examples being the New York and Long Island organizations, who have been inviting each other free of charge to their recent festivals and workshops. We sincerely hope that this attitude will spread to the other associations, so that there will be no chance of duplicating festival dates—a mishap which recently took place.

—Anne Rechter

READ

Northern Junket

The only magazine of its kind in the country. Each month you get music and directions for squares, contras and folk dances. Folk songs, folk tales and legends of the Northeast. Real recipes of New England cooking. News and gossip of interest to all square and folk dancers wherever you live. \$2.00 for 12 issues.

RALPH PAGE

182-A Pearl St.

Keene, N. H.

DANCE DIRECTORY

Each month AMERICAN SQUARES presents this *complete* Directory of all folk dance groups in the area from Albany to Baltimore. Listings are brought up to date monthly to insure accuracy. We make no charge to groups for regular listings, devoting this space as a service to our readers and the area leaders, so if you note any errors or omissions please help by letting us know immediately.

Type of dancing is indicated by the little letters s (square) r (round) c (contra) F (int'l 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. We do *not* guarantee listings for accuracy: *contact by telephone to be sure.*

CONNECTICUT

- HARTFORD. *Wed.* CF. Comm. FDers. Old People's House, 36 Jefferson St. 7:30-11. Violet Merchant. *Ottillie Richardson.*
- HARTFORD. 183 *Fri.* SRC. Greater Hartford SD Club, YMCA. 8:30-11. Al Brundage. *Marge Baechler, CH 7-9776.*
- RIDGEFIELD. *Mon.* SRC. Promenaders, Cong. Ch. Hall, Main St. 8-10. Al Brundage. *Chas. Bailey, 6-6957.*
- *STEPNEY. 284 *Fri.* SRC. Conn. SD Group, Country Barn. 8:30-11. Al Brundage. *Danbury 3-5354.*
- STRATFORD. *Sun.* (except 2nd) SRC. Stratford SD Club, Booth Mem'l Hall, Main St., Putney. 8-10. Al Brundage. *Chauncy Busb, Clearwater 9-9414.*

DELAWARE

- ARDEN. *Wed.* SCR.F. Folk Gild, Gild Hall. 8:30-11. Earl Brooks. *Bob Smock, Holly Oak 8-4307.*

MARYLAND—Baltimore City

- **Mon.* F. FD Club, Jewish Comm. Ctr., 305 W. Monument St. 9-11. Nathan Gerber, *LI 2-4653.*
- 2nd *Tues.* SF. Balto. Area F&SD Council, YMHA, 305 W. Monument St. *Nathan Gerber, LI 2-4653.*
- *284 *Wed.* SRC. St. Stephens Ch., 6915 York Rd. Hal Tray. *Roy Snyder, VAlley 3-0786.*
- irreg. Sun.* F(C). Balto. FD Group, YMHA, 305 W. Monument St. Dave Rosenberg. *Nathan Gerber, LI 2-4653.*

MARYLAND—Baltimore Area

- *CATONSVILLE. 1st. *Sat.* s(r) Catonsville SD Club, Elem. Sch. George A. Todd. *Mrs. W. Woolson Jr., RI 7-7187.*
- FREDERICK. *Fri.* s. Star Promenaders, Elm St. Sch. *Bill Millhouse, MOnument 3-3216.*
- *TOWSON. 3rd *Fri.* SRC. Jack & Bob, Lutherville Sch., Route 111, York Rd. 8:30-11:30. Jack Carver. *VAlley 3-3907.*
- *TOWSON. *all the time.* SRC.F. Wagon Wheelers, Lutherville Sch., Route 111, York Rd. 8-? *Jack Carver, VAlley 3-3907.*

NEW JERSEY—Central

- GROVEVILLE. 4th *Sat.* s(rF). G-G, Fire House, Main St. Art Boan. *Bill Helfrey, LY 9-4116.*
- *MERCERVILLE. 2&4 *Fri.* SR. Promenaders, 11 Berrel Ave. 8:30-11. Lucy Schulze. *JUniper 7-3165.*
- *MERCERVILLE. *Sat.* SR. Junior Canteen (ages 10-14), 11 Berrel Ave. 1:30-4. Lucy Schulze. *JU 7-3165.*
- *MERCERVILLE. 2&4 *Sun.* SF. Belles & Beaux, 11 Berrel Ave. 8-10:30. Lucy Schulze. *JUniper 7-3165.*
- *NEPTUNE CITY. 1&3 *Wed.* SF. Monmouth Squares, First Aid Bldg., Route 35, 8:30-11. Hart Webber. *John Pedersen, LOnG Branch 6-1588.*
- PRINCETON. *Tue.* SR.F. Princeton Folk Group, Miss Fine's Sch. Gym, Nassau St. 8:30-11. *Carl Putchat, (Trenton) EXport 2-5168.*
- TRENTON. 2nd *Sat.* SF. Jolly Promenaders S&FD Club, Slackwood Fire House, Slack Ave. 8:30-11:30. Dick Foster. *Pete Klim, EXport 4-6760.*
- WAYSIDE. 2&4 *Thu.* SF. Fire Hse. 8-11. Dick Charlins.

NEW JERSEY—North

Monday

- CALDWELL. *Mon.* F. Caldwell FD, Roosevelt Sch., Bloomfield Ave. 8-10:30. Elmer Purchase. *Recreation Commission, CALdwell 6-3621.*

- PATERSON. *Mon.* F. Esther Wachs.
- SECAUCUS. *Mon.* SR. COPA Club, 145 Front St. Slim Sterling. *WOOdbine 1-8972 (Yonkers, N. Y.).*

Tuesday

- FAIRLAWN. *Tue.* SR.F. 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.
- RAHWAY. *Tue.* (except 3rd). SRCF. Rahway Square Set, Franklin Sch., St. Geo. Ave. 8:15-10. John Carroll & Jerry Gerold. *RAhway 7-9563.*

Wednesday

- *CLARK HILL. 2&4 *Wed.* SR. Clark Hill Vagabonds, Private homes, 8:30-11:30. Jerry Gerold. *RA 7-9563.*
- METUCHEN. 1 & 3 *Wed.* F. Reformed Ch., 150 Lake Ave. Geo. & Eileen Swanick. *MEtuchen 6-1492-M.*

Thursday

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

Friday

- *ARLINGTON. *Fri.* SR.F. Children (ages 9-14). Trinity Epis. Parish House, Kearney Ave. 7:30. Evelyn Ward. *Kearney 2-1044.*
- CRESSKILL. 3rd *Fri.* SF. Cresskill S&FD Group, Bryant Sch., Orchard St. 8:30-11. Barbara & Sid Scott. *ENglewood 4-0732.*
- METUCHEN. *alt. Fri.* SF. Family SD, Legion Hall, Lake Ave. 7:30. Jack Reeve. *ME 6-2808-W.*
- MOUNTAINVILLE. 1 & 3 *Fri.* SR. Promenade Club of Tewksbury, Phil Bartholomew's Barn. *A. J. Darlison, CALlton 161-J-5.*
- STANTON. *Fri.* SB. Grange Hall, Ed Porter.

Saturday

- BLOOMFIELD. *Sat.* SB. Hill Top Barn, 1640 Broad, 8:30-12:30. Jim Flammer. *John Jacobs, ED 8-8949.*
- BOONTON. *Sat.* SB. Hobart Marshall.
- MARCELLA. *Sat.* SB. Fred James.
- METUCHEN. 2 & 4 *Sat.* SR.F. County Promenaders, Reformed Ch., 150 Lake Ave. Geo. & Eileen Swanick. *MEtuchen 6-1492M.*
- PLUCKEMIN. *Sat.* SB. Ed Porter.
- SPRINGFIELD. *Sat.* SB. Ed Hill.

NEW JERSEY—South

- AUDUBON. *Mon.* SR. Audubon Squares, Amer. Leg. Hall, Graysbyr Ave. 8:30-11. Ralph Epperson. *Bill Maines, LINcoln 7-0724.*
- *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. 2nd *Mon.* SF. YWCA. 565 Stevens St. May Sharp. *Doris Hayman, WOOdlaun 3-7614.*
- CAMDEN. 4th *Thu.* SF. YWCA, 565 Stevens St. May Sharp. *Doris Hayman, WOOdlaun 3-7614.*
- *ELSINBORO. *irreg. Thu.* SR. P.T.A., Fire Hall. Charles Wilson. *WOOdstown 711-R2.*
- *GIBBSTOWN. *alt. Sat.* s. Hoop & Hollow, Fire House. *R. Schuler, PENnsingrove 134-J.*
- *GLENORA. *alt. Sat.* s. Piney Holler Club, Fire Hall. *Mrs. Robertson, BLAckwood 8-0305M.*

*Groups with this mark require that you *contact by telephone first.*

DANCE DIRECTORY

*HADDONFIELD. *alt. Fri. s.* Rancho Squares, Grace Epis. Ch. F. Seidelmann, *Collingswood 5-4614W*.
HADDON HTS. *4th Sat.* Fathers' Ass'n, Glenview Sch. Clarence Fish, *Collingswood 5-4928W*.

*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. Swed, *Paulsboro 8-1970J*.

MOORESTOWN. *2&4 Wed. F.* Burloco FD. Comm. Hse. George C. Weber, *Dudley 7-0626*.

MOORESTOWN. *1 & 3 Mon. SF.* Moorestown SD Club, Community House. Bill McIlvain & Howard Ringholm. *Howard Shinn, Moorestown 9-1453J2*.

*MOUNT EPHRAIM. *2nd Mon. sr.* Circle 8 SD Club, Legion Hall. *Gil Osler, Timber Creek 2-1424*.

*MOUNT EPHRAIM. *4th Thu. sr.* Circle 8 SD Club, Legion Hall. *Gil Osler, Timber Creek 2-1424*.

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

MULLICA HILL. *2&4 Sat. sr.* Mack Hammond Squares, Oasis. Mack Hammond, *WEnonah 8-0213W*.

*PENNSAUKEN. *sf.* Old Timers SD Club, Delaware Gdns. John Bauer. *Don Pratt, WO 3-8000*.

*SHARPTOWN. *alt. Fri. sr.* Woodstown SD Club. Charles Wilson. K. S. Smiley, *Woodstown 275*.

SWEDSBORO. *alt. Tue. sf.* Pioneer Club, Woolwich Hall. 8:30-11:30. Charles Wilson. *Charles Gill, SWedboro 7-0534*.

SWEDSBORO. *occ. Fri. sf.* Pioneer Club, Woolwich Hall. 9-12. Chas Wilson. *Chas. Gill, SW 7-0534*.

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

*WOODBURY. *Thu. sf.* Sq. Circle Club, Hoedown Hall, 500 E. Red Bank. T. McGoldrick, *TI 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, *GLoucester 6-2178*.

*WOODBURY HEIGHTS. *1&3 Sat. sf.* Buttons & Bows, Fire Hall. W. Thiede. *Ed Layton, WO 2-1096J*.

WOODSTOWN. *1&3 Sat. sr.* Silver Slipper Club, Avis Mill Rd. Charles Wilson, *Woodstown 711-R2*.

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

NEW YORK—New York City

BRONX

1,3&5 *Sun. s.* YMHA, 1130 Grand Concourse, nr. 167th St. 8-11. Norman Forgash.

MANHATTAN

Mon. Riverside Ch., 122nd St. & Claremont Ave. 8:15.

Tue. F. Workshop Class. FD House, 108 W. 16th. 8-11. Michael Herman, *WAtkins 9-0644*.

Tue. F. Cosmopolitan FD Group, Joan of Arc Jr. HS, 154 W. 93rd. 8-11. Eugene Tso. *MO 3-7162*.

Wed. sf. McBurney Y, 227 W. 23rd. Artie Palacsek. *Wed. s.* West Side YMCA, 5 W. 63rd. 8-11. Tom Stewart.

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*.

2&4 Wed. sf. YWCA, 53rd & Lex. Ave. Dick Kraus. *Thu. (except 2nd.)* SCF. FD House, 108 W. 16. 8-11. Reuben Merchant. M. Herman, *WA 9-0644*.

Fri. s. Washington Irving H. S., Irving Pl. & E. 16th St. Rose Zimmerman.

Fri. F. Cosmopolitan FD Group, Joan of Arc Jr. HS, 154 W. 93rd. 7:30-10. Eugene Tso, *MO 3-7162*.

Fri. F. Beginners' FD Class, FD House, 108 W. 16. 8-11. Michael Herman, *WAtkins 9-0644*.

Sat. F. Folk Dance Class, Wash. Irving H.S., Irving Pl. & E. 16th St. 8 p.m. Murray Sherman.

Sat. (s) CF. FD Party. FD House, 108 W. 16th. 8-11. Michael Herman, *WAtkins 9-0644*.

STATEN ISLAND

*1&3 *Tue. s.* Adult Educ. Class, Hi.Sch., Tottenville. 7:30-9:45. Beulah Samec, *Honeywood 6-0618*.

*1&3 *Thu. s.* Suburban Square Set, Emmanuel Luth. Ch., Richmond Ave., New Springville, Beulah

Samec, *Honeywood 6-0618*.

1st *Fri. s.* Children's Group, Huguenot Ref. Ch. 7:30. Beulah Samec, *Honeywood 6-0618*.

*2nd *Fri.* Officers' Club, Marine Hospital. 8 p.m.

*2&4 *Sat. s.* Richmond Dancers, Emmanuel Luth Ch., Richmond Ave. New Springville. John Carroll & Beulah Samec, *Honeywood 6-0618*.

PENNSYLVANIA—Philadelphia City

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

Mon. SRF. Beginners, Mid-city YWCA, 2027 Chestnut. 7-8. Marie Schmidt. *Miss Ebne, RI 6-1590*.

Tue. F. Holme Sch., Academy & Willets Rds., 7:30-9:30. Rosalie Rosner, *DEwey 4-7309*.

Tue. or Wed. s. Junto Classes, Junto House, 12th & Walnut Sts. Chris Sanderson. *Market 7-3080*.

Wed. sr. SD Roundup, Mid-city YWCA, 2027 Chestnut St. 8-11. Charles Wilson. *Miss Ebne, Rittenhouse 6-1590*.

3rd *Wed. F.* Folk Leaders Council of Phila. Area. Int'l. Inst., 645 N. 15th. *Elba Garzau, D'Aventport 4-1250*.

**Thu. sf.* U. of Pa. Christian Ass'n, 36th & Locust Bob Mather. *Bob Asnis, EV 6-0100/1078/1079*.

3rd *Fri.* SRF. Briar Hoppers, Smith's Playground, Fairmount Pk. May Sharp, *Timber Creek 2-1191*.

irreg. sr. Amer. Youth Hostels, Ofc., 3rd fl., 1320 Race St. 8:30-11:30. *AYH, Rittenhouse 6-9926*.

PENNSYLVANIA—Philadelphia Area

Monday

KULPSVILLE. *Mon. sr.* Intermediate Class, Mac's Barn. 8-11. Mac McKenrick. *Lansdale 6468*.

FORT WASHINGTON. 1&3 *Mon.* SRF. Jarrettown S&C Club, Grade Sch., Prospect & Madison Aves. 8:30-11. John Fisher. *Linwood Grub, Ambler 0597J*.

PERKASIE. 2&4 *Mon.* SRF. Pairs N Squares Club, Brotherhood Hall, Main St. S. Perkasie. 8-11. Cliff Brandel. *Clate Pritchard, Perkasie 4610*.

Tuesday

*KULPSVILLE. *Tue. sr.* Adv. Class, Mac's Barn. 8-11. Mac McKenrick, *Lansdale 6468*.

Wednesday

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

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

Thursday

ABINGTON. 2&4 *Thu. sr.* ABC Group, N.E. YMCA, 555 Adams Ave. 8:30-11:30. Jake Geiger & Roy Willard, *Ogontz 7201*.

KULPSVILLE. *Thu. sr.* Beginners' Class, Mac's Barn. 8-11. Mac McKenrick, *Lansdale 6468*.

Friday

*COLLINGDALE. 1st. *Fri. sf.* Shooting Star SD Club, Fire Hall No. 1. *Earl Phillips, SUNset 9-7723*.

*ENFIELD. 1st *Fri. sf.* Shout-N-Shuffle Club, Enfield Sch. Ken Gray. *Henry de Jongh, WH 8-0760*.

*NEW HOPE. 4th *Fri. sf.* Teenage Club, Consol. Sch. Mac McKenrick. *Foster Davis, New Hope 2358*.

ROSE VALLEY. *Fri. or Sat. sf.* Rose Valley SD Club, Old Mill. 9-12. Bill Hunn. *Fred Ebelmeier, Media 6-3570*.

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*.

*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*.

Saturday

*ALDAN. 2&4 *Sat. sr.* Club Sashay, Providence Rd. & Woodlawn Ave. Cliff Brandel, *Sherwood 7-7126*.

*GLENSIDE. 2&4 *Sat. sf.* Ogontz SD Club, Academy of Theatre Arts, Easton Rd. & Mt. Carmel. Ken Gray. *Carlton Jones, Ogontz 9809*.

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

*Groups with this mark require that you contact by telephone first.

SQUARE DANCE - - U.S.A.

The MIAMI, FLA., Y. W. C. A. will sponsor a weekend square dance vacation at the beautiful White House Hotel on June 17, 18 and 19, with instructors George Campbell, Tommy and Annette Thompson, Bill Muench and Bill Camp. . . Although practically everyone in the square and folk dance world knows about such affairs as the National Convention in Oklahoma City and the Florida Convention in Miami, both of which drew astronomical numbers of dancers, we find equal joy in reporting that the first Square Dance Festival in ZEE-LAND, N. D., (pop. 489) drew an attendance of more than 80 couples from 15 neighboring towns. Four local callers and teachers—Wade and Laya Zick, Art and Myrtle Ottenbacher—keep the activity developing happily in this area.

Chuch Horak of CHICAGO, caller for the Jack & Jill Merry Mixers, fur-

nishes club members with a program on which they may register their reaction to each figure danced during the evening, together with a vote as to how soon they wish to dance it again, if at all. . . . New officers of the X Bar B club in FOLCROFT, PA., are Jam Hurst, pres., Tex Prince, vice-pres.; Del Heilig, treas. and Helen Hurst, sec. . . . The Sugar Loaf Barns in DAMASCUS, Md., has opened for the summer season with a schedule of dances in the outdoor pavilion. Two teen-age dances a month are programmed, as well as visiting caller dances. They plan to wind up with a Children's Festival in September.

Frances P. Larkin, well-known to folk dancers on both the east and west coasts, announces that her name has been changed to Frances Patricia Quinn. Fran lives in Brooklyn, but is very active in the New York Folk Dance Council.



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"SOME OF THESE DAYS" - you'll dance the "SAMBA SQUARE"



... and you'll be a happy dancer when you try these two NEW singing squares. "SAMBA SQUARE" is true samba rhythm featuring special music composed just for Windsor, and a dance wrapped up by Johnny Velotta of Hollywood. It's something novel for square dancing - and utterly delightful.



"SOME OF THESE DAYS" takes you back to the Sophie Tucker era with the Sundowners Band highlighting a honky-tonk piano and hot banjo. It has a cutie of a dance done up by Dave Clavner.

Nobody in the business could call these two dances like Bruce Johnson.... he really does!

#7442 (78 rpm with instructions)

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3

Are you sick and tired of some of the records you have in your record case? Have you been using the same Devil's Dream for two years? Maybe that low, depressed feeling is due to just that. A caller can get a great lift out of a new set of records. A new tune will perk up your call and your dancers. The new modern recordings will make a caller sound better, and make your dancers enjoy the dance more. For a "super" thrill, we suggest the new FOLKRAFT Sleepy Marlin hoe-downs. We'd like you to try the whole set of four records. They are so good that we would be very glad to send them out to you on trial. If you don't like them, return them. So far as we know, this is the first time that anyone in the record business has ever been so liberal and so positive. These records are \$1.05 each, and full details can be found in the FOLKRAFT ad. on page 2 of American Squares.

1. One of the buys we can recommend is the American Squares Magazine sponsored Summer School, being held this year at Hazel Green Academy, Hazel Green, Kentucky. There will be two separate five day sessions, each a complete course within itself. The first week begins August 22nd, and the second on August 29th. For further information write to the Registrar, Miss Shirley Durham at 523 West Hill Street, Louisville 8, Ky., or, write us.

2. If you need another loud-speaker which can also serve as a Monitor speaker, our Model TP is an excellent value at \$12.00 fob. Newark, N. J. It is a good quality speaker housed in a little portable case, with a carrying handle, and it has a built-in L pad volume control. When used as a Monitor it does not affect the volume of the other speaker in the circuit.

3. While we have always recommended that you use the best quality microphone for calling, some people prefer a lower priced microphone. For them, we recommend the Model 926 Electro-Voice crystal microphone. This is particularly good for people who have a habit of working close to the microphone. It doesn't get mushy when you get too close to it. It lists for \$24.50 and with your American Squares discount will cost you \$14.70 net. If you want a special plug attached to fit your outfit, we can put it on for \$1.

4. We have in stock all of the new unbreakable Folkraft records and shall be glad to send you a special list if your catalog is obsolete. The new Folkraft records all play 5 minutes on 10-inch discs and are definitely superior. At \$1.05 each they are better than most of the higher priced records on the market.

AMERICAN SQUARES

Book and Record Shop

1159 BROAD ST., NEWARK 5, NEW JERSEY