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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. XI—No. 2

OCTOBER, 1955



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AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 11

OCTOBER 1955

NUMBER 2

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AMERICAN SQUARES is published monthly by Rickey Holden, 2117 Meadow Lane, Arden, Wilmington 3, Delaware. Entered as Second Class Matter August 1954, at the Post Office at Wilmington, Delaware, under the Act of March 3, 1879. Forms close the 10th of the month preceding date of issue. Subscriptions: \$2.50 per year; single copies 25c each. The cover and entire contents are Copyright 1955 by Rickey Holden. All rights reserved.

EXHIBITIONS? . . .

In the following pages you will find several mentions of festivals, conventions and other big square and folk dance affairs coming up in the near future. This is understandable, for the season for such events is upon us.

Concomitant with the big dances come the exhibitions, and it is of these I would speak briefly. This is not a "pro-or-con" discussion of exhibitions, but rather a humble request that a definition be made between "exhibition" and "demonstration," and an effort made to restrict both types to their proper place.

To my way of thinking, a "demonstration" involves the showing of square or folk dancing to an audience which does not, itself, have the knowledge or ability to participate. The usual and praiseworthy reason for giving such demonstrations is to arouse new interest and bring new people into the dance activity. Understandably, then, a "demonstration" should be merely dancing, either square or folk, as it may be found in any ordinary club or open dance. It does not require frills, precision, spectacular costuming or intricately-devised figures. Indeed, such appurtenances may well defeat the purpose of the demonstration by making it look hopelessly beyond the ability of the spectators. Demonstrations should be just people who like to dance getting up and dancing, so other people may come to like to dance and in their turn, get up and dance etc.

An "exhibition," on the other hand, has come to mean dancing performed in the presence of and for the delight of other dancers. This is a far different cry than the happy, relatively simple "demonstration." If dancers are to pause in their own dancing to watch a very small group perform, they are entitled to see something more than that which they themselves have been doing all evening. Unless danced by young chil-

dren, with the charm and loveliness of childhood which adults can never equal, four changes of My Pretty Girl do not constitute an exhibition which other dancers should be required to watch.

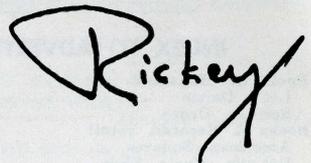
Personally, I anticipate the privilege of viewing some top-notch exhibitions as I travel from festival to convention to jamboree this fall and winter.

* * *

On the inside back cover of this issue you will read the details of an offer made by the Arnold Bread Company, in conjunction with the Atlantic Square Dance Convention in Boston. This will result in four callers having their expenses paid to the 1956 National Convention in San Diego.

The committee members of the Atlantic Convention are to be commended by their action in cooperating with the Arnold company. There will arise cries of "commercialism" as this announcement is made, and there will be howls of protest (perhaps the loudest made by a few callers not finding themselves included in the lucky foursome). The Atlantic Convention people are well aware of this, and have wisely decided that the ultimate resulting good to the square dance movement is worth the comparatively few objections they will have to face.

If the Staff of Life (in this case represented by Arnold) wishes to join with the Staff of the Spirit (as demonstrated by the Atlantic Convention) to the total sum of \$1,000, we're all for it.



OUR COVER: This month's topical and fascinating Hallowe'en square is from the facile pen of Abe Whitworth of Corpus Christi. What better way to deal with ghosts and hob-goblins than to bring them into the square!

THE BIG BIG DANCES

A few brief moments spent in the pages of Webster's Collegiate Dictionary might well serve for an annotated history of the present square dance movement. Consider the following definitions: "Jamboree: A noisy carousal or merry-making." "Festival: A periodical season of entertainment of a specific sort." "Convention: A body of delegates, representatives, members, or the like, periodically convened for a common purpose." There you have the pattern of large square dance gatherings as they have developed in recent years.

As the interest in modern square dancing began to spread, what was more natural than that groups from neighboring towns should meet together occasionally for an evening of dancing a little more exciting, a little more party-like in atmosphere, and with a wonderful opportunity to discover how both the folks and the dance activities are doing in other sections. A good jamboree has always been a possibility for lots of fun, most especially in western areas where towns and the square dance groups in them were small, and an excuse to go dancing in other surroundings with new people was well-received. Jamborees have and will do a lot to keep the element of pure enjoyment uppermost in square dancing.

But Americans seem somehow obsessed with the necessity of growth, and growth seems synonymous with largeness. Gradually the jamboree grew into the festival.

Where the jamboree is usually just one evening of dancing, the festival became first an afternoon and evening. This was a logical and necessary development, for with dancers coming from greater and greater distances, difficulties in dance styles, terminology, techniques and figures became more and more apparent. It actually became advisable to have a practice dance in the afternoon so the participants could enjoy themselves without too much difficulty at night. So the afternoon clinic or workshop became part of the festival attraction.

It seemed logical to bridge the gap between afternoon and evening with some sort of shared meal, so barbecues, picnic dinners or festival dinners filled the bill. And when the dance was finally over, the surcharge of excitement kept

dancers lingering about in little groups or taxing the resources of the local doughnut shops while feet still beat out busy rhythms under the coffee-tables. It was a short step to the after-dance party now an integral part of every festival. (My own ultimate experience was one festival where I happily attended an after-dance party, an after-party party and a Sunday morning breakfast which terminated the final party.)

Climaxing the festival idea has come that of the convention. The National Convention, of course, remains the best-known and largest of them all. Plans are made more than a year in advance; sites are now selected two years in advance and committees, impressive in size, make tremendous plans for this biggest dance of them all. Announcement has just been made that the 1957 National Convention will be held in St. Louis.

On the heels of the National Convention are rising sectional affairs, some calling themselves conventions and others content with the title of festival. On page 11 of this issue Don Armstrong discusses some of the requirements of a successful convention city.

One of the newest and most promising now being planned is the Atlantic Square Dance Convention, to be held in Boston on November 11-12 at Mechanics Hall. Four halls will operate simultaneously, with facilities which will accommodate 300 squares and seat 1600 spectators.

About as far away from Boston as possible, the Northwest Square Dance Convention will be held in Seattle on October 28 and 29. In Dayton, Ohio, on October 29 and 30 the first Miami Valley Festival will take place at the Fairgrounds. Chicago will be the setting for the Sixth International Square Dance Festival on November 6, with a Pre-Festival Dance on the 5th. On November 19 Atlanta, Georgia, will put on a festival which will draw dancers from all over the southeast.

The festival and the convention, with their big dances, exhibitions, workshops, forums, panels and just plain (and not so plain) parties are lots of fun. They do a lot to break down regional barriers and spread the finer aspects of square dancing among the many. Plan to attend one this fall—it can be more rewarding than a college homecoming

SIX STYLES OF

By Rickey Holden

In the present world of our North American square dance, there seem to be six distinct styles. In the past few years so many people have asked me, both in person and by letter, about this general question that I feel some half-way complete answer should be sketched on paper. The six styles, then, line up as follows:

1. Eastern

Prominent east of the Appalachian Mountains from Maine to Maryland and, spottily, south to Florida, north of the Ohio River including Ontario, English-speaking Quebec and the Maritimes. Eastern style stems generally from the formalized quadrille-type dance of the late 19th century dancing masters and has developed thru folklore and the minds of many callers and musicians.

Defining characteristics are (a) much swinging always with the buzz step, often for 16 beats; (b) do si do, which refers to the two-person back-to-back around-each-other movement; (c) moderate dancing tempo, 120 to 132; (d) figures mostly singing calls, many of which are nothing but swinging; (e) habit pattern of phrased dancing, to the music. (f) In northern New England and northwest New York the folk style includes contra dances. It is interesting to note that contras did not survive in the folklore of Connecticut, Rhode Island and southern Massachusetts; they are present in these areas today only because the leaders there have learned and introduced them.

Best native dancing I've seen in the area is in the Vermont-Massachusetts-New Hampshire triangle, and currently throughout New England generally. Here the dancing is smooth, to the music and aesthetically excellent. In some other spots Eastern style has degenerated into a wild grabby teenage brawl with little smoothness and practically no dancing pleasure.

Other titles for this style are (a) **New England**, because a pure and excellent form has survived in this area; (b) **Half and Half** because so many dances alternate a set of three square figures in this style; (c) **Saturday Night** by detractors who think all Eastern style dancing takes place on Saturday and uses nothing ever more complicated than *Take a Peek*.

2. Western

Prominent in the land enclosed in a triangle drawn roughly from San Diego to South Bend to the North Pole and back. Western style stems directly from the teachings of Dr. Lloyd Shaw as introduced by his high school exhibition troupes in the thirties and forties, and as learned by many adults at his summer schools. Bible for this style is, or has been, Shaw's book, *Cowboy Dances*.

Defining characteristics are (a) moderate to not much swinging, always with the walk-around step, almost never for more than eight beats; (b) *docey doe*, which refers to the two-couple movement wherein two ladies pass left shoulders to move out around each other then each gent turns partner with left hand, opposite with right hand, partner left, pivoting her around to place; (c) fairly rapid dancing tempo, 134-144; (d) figures predominantly patter calls with a definite modern tendency toward hash and to include *allemande* thr frequently; (e) practically no phrased dancing to the music—emphasis almost exclusively on geometry of figures.

Other titles for this style are (a) **Colorado**, because Dr. Shaw lives there; (b) **Colorado-California**, for those who trace folklore accurately, because the style has become so popular in and has received so much excellent publicity from the Californians; (c) **California**, because some have forgotten it came from Colorado.

Many people, especially Eastern style dancers, think all the West dances alike. This is not correct, for the West contains two basic styles—Western as above and Southwestern as follows:

3. Southwestern

Prominent from Arizona to Pensacola all along the Gulf Coast, also Oklahoma, Arkansas and southeast Colorado. The ously maverick in this area is the section around Dallas, where the dancing is more Western style than anything else. Southwestern style stems from folklore as remembered by travellers from the Eastern Southern Mountains and play party style dancers who settled in West Texas and New Mexico, and has developed thru the settling and shifting of cowboy ranch dancers and wandering fiddlers.

SQUARE DANCE . . .

Defining characteristics of the pure form are (a) very little swinging (usually with a two-step), usually just once around and never more than twice; (b) DO-SI-DO, which receives much emphasis and refers to a movement for any number of couples wherein each gent turns partner with left hand, corner with right, partner left (this much is known as DO PASO in other styles), corner right, continuing this sequence until the caller halts it; (c) moderate dancing tempo, 120-132; (d) figures almost exclusively patter calls with emphasis on continuous movement with words from the folklore of the cowboy; (e) figures coming one upon the other with attention to the smooth flow so that you progress without skidding, braking or backing up; (f) two-step used extensively.

Other titles for this style are (a) **Texas**, because so many Texas callers have introduced it over the land; (b) **West Texas-New Mexico**, because the pure form originally stemmed from these areas; (c) **West Texas**, (d) **Cowboy**, since the words and doings of the cowboy are so much a part of the folklore heritage of this style.

Do Si Do Comparison

Since these first three styles take in over 90% of the modern square dance population it's interesting to compare the respective do si do terminology. There is much exchange of ideas and figures between these three styles, and you may find the three do so do figures in each style. Naturally each style calls its own figure by the name do si do, and has other titles for the other figures. AMERICAN SQUARES tries to keep the native name also, showing the difference by style of type. These are charted as follows:

	Eastern figure	Western figure	Southwestern figure
Eastern style	do si do	Western doe	do paso Texas do
Western style	dos a dos do sa do	docey doe	do paso
South western	sashay all around see saw	*right & left thru then do si do *pass right thru then do si do	do si do
American Squares	do si do	docey do	DO SI DO or DO PASO

*Southwestern style rarely uses the Western docey doe, feeling it a poor approximation of their own Southwestern DO SI DO.

I find as I travel that a great many areas using Western style today are dropping the Western docey doe from use, preferring to use the DO PASO exclusively. Thus I predict that in ten years or so the Western docey doe will be a thing of the past, except in a few areas (like St. Louis, especially) where it is immensely popular.

4. Southern Mountain

Prominent along the Appalachian ridge from Maryland south to Georgia and the southeastern states in general; also the Ozark Mountain area. This is a distinctly different geometric set-up, as the formation is not a square but one large circle of any number of couples, certain of which are active and the rest inactive. Active couples lead out to the inactives; thus active have their back to the center while inactive face the center. Active couples progress from inactive to inactive until they have visited each couple. Then all unite in great circle figures such as grand right and left, promenade etc.

Besides the actual geometric set-up, defining characteristics of the style are (a) rather short swinging, usually with a walk-around or jig step, rarely more than eight beats; (b) do si do, which refers to ten or twenty different ideas mostly akin to the Southwestern DO SI DO, (c) fast dancing tempo, ranging up to 160; (f) figures exclusively visiting couple type with great circle type using everybody during introduction and ending.

Other titles for this are (Southern) Appalachian (Mountain or Circle), Mountain, Ozark, Jig, Big Set or Circle, Running Set, Circle and Jug (because of the liquor often attached to such dances).

5. French-Canadian

Prominent in the Montreal dance halls and generally throughout French-speaking Quebec. Defining characteristics are (a) extremely long smooth buzz-step swing, often for 48 beats; (b) do si do, which is identical to the Eastern do si do (or vice versa); (c) moderate dancing

(Continued on page 20)



OUR READERS
COMMENT ON
SQUARE
vs
FOLK



I have a theory of my own as to why square dancers, out here at least, won't do folk dances, although they will do couple dances that are just as hard, if they are classed as rounds. I think most of the dancers we know are not actors—they are athletes. Here, real folk dancing is done by the type of people who like dramatics and belong to Little Theater groups and so on. They enjoy being a Russian peasant or a Swedish maiden or any other type of character. The athletic type plays games. They like a contest between the dancers and the caller, to see whether he can throw them while abiding by the rules of fair calling. And if they are real dancers, too, they like modern music, and they like to waltz, but they don't want to pretend to be anything other than American dancers while they are doing it. For this reason they will do an authentic folk dance gladly, if it has been put to American music, and the "authentic" flavor left out—a change which makes the folk dancers grit their teeth. (A good example is Southern Swing, which is said to be Dodi Li, or something like that, an Israeli dance to different music.) Does this analysis seem possible to you?

Madeline Allen

Larkspur, Calif.

Having been caught in the middle of the Folk vs Round vs Square controversy, I've read "Square vs Folk" several times to make sure I didn't miss anything. As a caller my preference is naturally square dancing. When on the floor I prefer rounds to folk because they seem more relaxing. Besides, I can hum (or sing) the tunes. In our area there has been a decline in folk dancing with the up-swing in square dancing. (People are coming into square dancing without

having been a folk dancer first.) Round dancing is becoming more popular and generally accepted too. The majority of folks are relaxing and talking between squares. Only the diehard minority dance all the rounds and folk dances played.

People who don't folk dance tell me, "It's too energetic," "I'm not graceful enough and don't intend to make a fool of myself," "I enjoy squares but I like to rest a bit," etc. Folk dancers I've met seem to feel that callers and round dancers are persecuting them. They say, "Not authentic," "They're composed, synthetic," and even "Garbage." I personally prefer to take each dance by itself. Is it fun to do? Comfortable? Well arranged etc.? If it is we do it, whether folk, round or up-side-down, and don't worry about author, age, country or nationality.

Chip Hendrickson

Oceanside, L. I., N. Y.

The argument, Square vs. Folk, as presented in your August issue was penetrating in its recognition of the traditional conflict between square and folk dancing over our American community. The main thrust of the author is that inadequate leadership, mired in ignorance and bias, creates the classical rift dividing square and folk dancers. The diagnosis of this dance problem is essentially accurate—as far as the inquiry is pursued. But a more complete understanding and analysis into cause (inadequate leadership) and effect (biased, semi-developed tastes and dance abilities of groups) begs deeper exploration. Why is leadership inept, unappreciative of group needs and aspirations for a wider dance experience? Why does dance bigotry prevail on a leadership level? Why isn't a dynamic, all-inclusive approach employed for the larger development of

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that great potential of all folk and square dancers?

The answer is woven into the very fabric of our culture. It is chiefly an economic issue involving production (of the leader's art) and exchange (for cash), time (for the development of leadership skills and tools of the trade) and the search for markets (where the process of production and exchange unfolds).

Generally considered, leaders, callers and instructors in folk or square dance are regularly employed on a daily basis. Their dance activity is essentially avocational, for the extra bucks, and prestige value they can gain in community stature. This basic fact is the tip-off into the limitations of their art services. Conceived in a specialized, sometimes narrow dance setting, square or folk, our advanced dancer scratches and struggles into a leadership role, with a complete shift in focus from dancer to leader. Thus is born a cultural force in dance, an articulate spokesman with ideas and opinions, complete unto himself. Workers and professionals by day, dance leaders by night. An on-going enterprise which, perforce, carries our luminaries farther away from the common dance values found over the range of all folk dance arts.

Their relentless search for markets is accompanied by a proportionate decline in personal participation in, and exposure to new dance forms. Quite naturally, their art work, calling or instructing, aborts the dance experience, resulting in deficiencies in courage, style and attitude of their dancers as described in your August article; all this by default of unimaginative, squeamish dance leaders who view the existence of "difference" as a direct threat to their positions

in the dance community. They attempt to buttress their insupportable position with weak claims that folk dancers don't like square dances or vice versa; that we want to have fun only, not work and be ballerinas, and so forth. This betrays the lack of daring most leaders possess to wade into the swiftly moving folk arts currents. And the dancers must pay the price.

Leaders with a sensitivity to group responsibility on the cultural scene chafe under this situation for years, but the traditional economic forces holding them in check are as immutable as the physical laws of nature. There is a certain sense in which the individual dance leader is responsible for his work, and must be open to criticism; there is another sense in which dance leadership must earn our yawning compassion for what they are able to contribute under the weight of existing realities. There is really no happy solution on the horizon, as lovers of folk and square dance would like to see it.

Sydney Dictor

Philadelphia, Pa.

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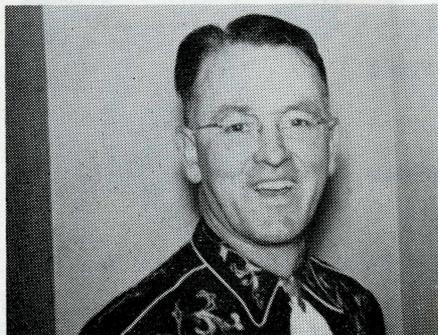
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PEOPLE WORTH KNOWING



Glenn H. Shanafelt of Harrisburg, Pa., tells us that his first square dance was observed when he was twelve years old and his father took him to his local lodge, where they square danced every Saturday night. Glenn was much too shy to join in at that time, but things have changed since!

In June 1946 Maurice Bender started a class in square dancing which Glenn and his wife joined more out of a feeling of obligation than interest in the activity.

It did not take long, however, before they were confirmed addicts.

This group of students formed the Do-Ci-Do Club of Harrisburg, and for three years they worked hard to promote square dancing in the Harrisburg area. To quote Glenn. We made one or two errors, however; we entered competition twice, once with the Do-Ci-Do Club and later with my own club, the Circle Eight. The results did not help the square dance picture at all! The Do-Ci-Do Club won second prize and the following year the Circle Eight won first prize. We found that competition has no place in the square dance picture. It only makes for hard feeling among dancers. As a result, we have never entered in competition since. Exhibitions and demonstrations we will do any time but no competition!"

In 1949, with Do-Ci-Do Club fading out of the picture, Glenn started on his own. At that time he went to all the dances in the area and gained much valuable experience through being asked to call at these groups. The following summer he started a summer school for square dancing at a nearby barn and the Circle Eight Club was formed.

When the Shanafelts noted that the local dancing was not progressing, they travelled to bigger dances farther away—New Jersey and Delaware—in order to bring home new dances and breaks. Appearances of the Circle Eight over WHP-TV further stimulated local interest.

In 1955 Glenn started the Square-'N'-Round, an advanced club which meets on the second and fourth Wednesdays at the same barn. Response to this club has been good, and they sponsor dances by name callers when possible. Travelling square dancers passing through the vicinity of Harrisburg are cordially urged to get in touch with Glenn and join these friendly dancers in a fine evening.

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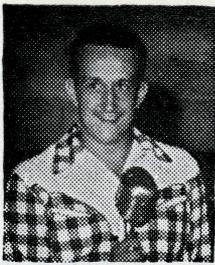
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One Man's Opinion

By Don Armstrong

Last spring Marie and I were invited to participate in the Minnesota Square and Folk Dance Federation Convention. In accepting I found that it was to be held in Montevideo, Minnesota, and that all the other data was about the same as any other similar event. The only thing unusual about this was that (with apologies to their Chamber of Commerce) I didn't know where Montevideo was; worse, I'd never even heard of it. After searching on a map I located it in the western part of Minnesota and found it to be a city of "about 9,000 people." This instantly started bells ringing between my ears, as I had never thought that so small a city could attempt to be host for a State Convention anywhere, much less in an area that had a really ardent and active square and folk dancing federation. But "Monte" it was to be and, as it turned out, I not only had a whale of a fine time there, but I learned that conventions need **not** always be held in the larger cities.

After the usual but far more efficient planning of their committees etc., and the preparations, we arrived there the night before the Convention officially opened. From that moment on neither of us had a single shadow of a doubt that this Convention would be one that we'd always remember—one to "write home about." To get down to actual facts, here is what we found that helped to make the whole thing possible:

1. They had sufficient dancing space provided by utilizing the school and the local armory buildings.

2. They had sufficient housing arrangements provided by utilizing on a really efficient basis practically every motel, hotel, etc., within twenty miles, plus accommodations in the homes of local dancers and leaders.

3. They had sufficient eating arrangements made because they had first

prepared the local restaurants by estimating crowds and keeping the eating places informed.

4. Last, and most important, they (and I mean all of the local leaders and dancers) had the spirit, the desire and the pride that just simply guaranteed the success of the whole deal.

In this article I will merely state briefly that all those other ever-important details were arranged in the same efficient fashion. The program, syllabus, planning, staff and music was all just tops and a real tribute to all who had anything to do with it. Now, let me sum this up in one more paragraph:

This almost rural Convention opened our eyes wide. It proved to us that really successful conventions can be held away from the huge cities. It proved that folks will travel to get there. And it unquestionably established just how much can be done by a group of dedicated persons, all by working together and sharing each others' loads and responsibilities. But to Marie and me it was a heartwarming demonstration of what most of us feel about square and folk dancing—it brought everyone together in a wonderful aura of good fellowship, hospitality and fun. We both feel that the small town atmosphere helped set the pattern. So once again, our thanks to all you folks up there. To the rest of you this suggestion: Don't overlook your own small town as a convention site—you too can do the same thing they did in "Monte."

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Did You Ever See a Lassie? (Scot. Song Play)
- #1184. Here We Go Looie Lou (Eng. Song Play)
Five Little Chickadees (Eng. Song Play)/Let Your Feet Go Tap (Ger. Song Play)
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- #1186. Brown Eyed Mary (Amer. Play-party)
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- #1188. The Muffin Man (Eng. Song Play)
Chimes of Dunkirk (Fr.-Belg. Circle Dance)/Bleking (Swed. Couple Dance)
- #1189. Bingo (Amer. Play-party)
Bow Belinda (Amer. Play-party)
- #1190. How Do You Do My Partner (Swed. Song Play)
I Should Like to Go to Shetland (Eng. Song Pl.)/Pease Porridge Hot (Eng. Song Pl.)
- #1191. Round and Round the Village (Eng. Song Play)
Bridge of Avignon (Fr. Song Play)/A-Hunting We Will Go (Eng. Song Play)
- #1192. Skip to My Lou (Amer. Play-party)
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We Goofed! The August issue, which carried a review of Folk Dancer's French-Canadian square dance records, erroneously listed the price at \$1.78. These records (and we state again—they're mighty fine!) sell for \$1.45 each.

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FREE CATALOG UPON REQUEST

Phoenix, Arizona

HELP RECEIVED!

Last month our Record Reviewer asked the help of our readers in establishing policy for our review column. The response of the readers of AMERICAN SQUARES was prompt and vigorous. The feeling of the many seems to be well expressed by the few we quote below.

**From Virginia Anderson,
Watsonville, Calif.**

HEY! Put back that record review! Although I don't teach any more and so don't feel I should buy the records, every time I read one of your fine reviews I am hard put to resist that urge to order it!

**From Joe G. Heinz,
St. Paul, Minn.**

Your record review column has been an asset to your magazine and has been published for many years. My personal opinion is to continue regardless of the attitude of record manufacturers. If the records are good they will be listed as such, if not, they will be treated accordingly. After all, it's the callers and dancers that buy the records and without a guide, these same manufacturers could and would put some ridiculous selections on the market for sale to inexperienced buyers and in time degrade the fine reputation of the square dance as we know it.

I personally use your review as a criterion of new records and purchase accordingly. I think as a whole it has been unbiased. So keep it up!

**From Herbert E. Warren,
Fairlee, Vt.**

Re the matter of "Record Reviews" and "a prominent record manufacturer:" Your general policy of factual reporting on records is a definite service to those on the receiving end, consumers or record shops. This big majority of the parties concerned want to have the low-down, but can hardly expect a factual analysis from advertisements or the traveling salesmen who drop in. They are putting up the money and have a right to the facts of life.

One trouble I find up here in the hinterland is that these traveling salesmen will unload pretty much anything they want to on the record shops; the owners get calls for square dances and they will buy, but they don't know what. Last week I saw records in a nearby shop that had "Allemande A" and "Allemande O," which, I submit, are out of order in an area that can't turn out a smooth allemande left and run it neatly into an allemande right.

**From Mrs. Ed. Weddle,
Salina Kansas**

Help! How can we continue knowing what records to shy away from, or do we have to buy every record on the market? How do we in the heart of America continue without the record reviews?

A caller who keeps as busy as he has nights in the week can use your record reviews. Please don't force us to listen or buy every record from every company. You haven't gone wrong in our opinion once!

Some callers do know the difference, and your column saves us time and money. Ed holds down a responsible job and calling is a hobby, not a profession, so time is an element as well as the financial practicalities involved. For us and I know there are many others like us—please keep them coming!

**From Lou Beiner,
Tucson, Arizona**

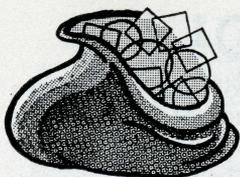
In reading about your record review problem I remember something Bill Castner told us once. In helping new callers get started you should say something nice about their call and if you can't think of anything nice to say at least tell them it was a good record.

Unless we have unbiased record reviews we will have lost this one saving grace. Record companies are in business and want to push their product. Naturally they resent criticism. I think they should welcome constructive criticism so they can improve their product.

Your record reviews are an integral part of your fine magazine and I have always looked forward to reading them. Please keep them on the basis they have been.

**From Johnny Yartz,
Louisville, Ky.**

Re your problem on Record Reviews—PLEASE—I depend on you to buy records "blind." If you make all your comments good—just don't bother to make them. Most emphatically!!! No praise unless they deserve it!



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

THE HATTER

(Danish Quadrille)

The recent interest in formal quadrilles is a pretty good indication that The Hatter, with its gay music, will be a welcome addition. —Frank and Olga

Record: Folkraft #1160 "The Hatter"; Scan. #1121 "The Hatter"

Formation: A square of four couples.

FIGURE I — CIRCLE LEFT

Measures

Music A

1-8

and

repeat

All join hands and circle to the left *Buzz steps, once around.

CHORUS (Music B and C)

Stamp and Clap with Partner and with Corner (Music B), then Grand Right and Left all the way around (Music C).

Music B

1-2

STAMP AND CLAP WITH PARTNER. Release hands, face partner and Stamp three times, Left (counts 1 and), Right (2 and), Left (1 and), pause (2 and).

3-4

CLAP OWN HANDS three times, pausing on last count

5-8

REPEAT "Stamping and Clapping" pattern of Measures 1-4 with partner.

1-8

(repeated)

Music C

1-8

and

repeat

GRAND RIGHT AND LEFT. Face partner and dance the Grand Right and Left, all the way around, with Skipping or Step-Hop steps, pausing to bow to partner at half-way point.

FIGURE II — PARTNER'S SWING

Music A

Partners, in ballroom position with right hips adjacent, swing with Buzz steps.

Music B-C

Repeat Chorus.

FIGURE III — WOMEN'S BASKET

Music A

Four women form a basket, joining hands around each other's waists, and circle to the left with Buzz steps.

Music B-C

Repeat Chorus.

FIGURE IV — MEN'S BASKET

Music A

Men form a basket, joining hands around each other's waists, and circle to the left with Buzz steps.

Music B-C

Repeat Chorus.

FINALE — CIRCLE LEFT

Music A

REPEAT FIGURE I, finishing with a bow to partner.

*BUZZ STEP. A sideward step, crossing Right foot in front of Left. Cross and Step on Right foot in front of Left (counts 1 and), Step sideward to left with Left foot (2 and). Continue in this way, stepping in front with the Right foot on the first count of each measure.

LONGHORN'S LATEST RELEASES

#112—THE BELLES PROMENADE, caller:

Norman Merrbach

THE BELLES PROMENADE, inst. Key of D

#202—Dream Waltz/Georgia Polka, (couple dance)

The Dream Waltz is an original by Earl and Ouida Eberling of Houston, Tex., with original music by Lester Woytek, backed with the popular, Georgia Polka.

Going Strong: The Red Warrick Originals,

#110—Down By The River Side/inst. Key of F

#111—Tweedle Dee/inst. Key of C

For a night of Square dancing fun with Red write:

RED WARRICK - BOX 609, KILGORE, TEXAS



TAHUYA TWISTER

(Introduced 1954 by Ken Barnett, Bremerton, Wash.)

Head two couples bow and swing
 Side two ladies chain across then
 Side two couples chain to the left
 Two with one and four with three
 (Each gent now has his original corner.)
 Do paso left hand to your partner
 Corner with the right hand round
 Partner left but not too far
 Gents to the center like an allemande thar
 Gents back up the way you are
 (Each gent still has his original corner.)
 Shoot that star to the next little girl
 For a wagon wheel and let it whirl
 (This is with original partner.)
 Catch her by the left for a do paso
 Partner by the left and around you go
 Corner by the right as she comes down
 Partner by the left go all the way around
 Gents star right three-quarters round
 (Ladies stay put.)
 Turn the right hand lady with the left hand
 round
 Hold that lady like an allemande thar
 Gents back up but not too far
 Shoot that star with a full turn around
 Pass your corner right on by
 Swing the next girl on the sly
 (This is your original corner.)
 She ain't your own but she will do
 So promenade her two by two
 (Repeat figure 3 more times.)

TEASING

(Introduced 1954 by Pancho Baird, Santa Fe, N. M.)

Record: Western Jubilee #819

CHORUS

Bow to your partner, do si do your corner
 Go back and swing your partner round and
 round
 Allemande left your corner, do si do your
 partner
 Gents star right and turn it once around
 Pass your partner meet your corner allemande
 left around
 Join your hands and circle to the left go round
 and round
 (Your partner is on your right, as normally.)
 Bow to your corner, promenade your partner
 That corner girl was only teasing you

FIGURE

Head two couples up and back, forward up
 again
 Right hand star go once around and to your
 corner then
 Allemande left turn once and a half and leave
 the heads there so
 Side two couples right hand star once around
 you go
 Allemande left your corner and you pass
 right by your own
 Swing the right hand lady and then promen-
 ade her home
 Her name is Kitty she sure is pretty
 She's the gal that's teasing you

(Sequence: CHORUS, FIGURE twice for heads, CHORUS, FIGURE twice for sides, chorus.)



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Could you use a few drops of Tabasco and
a dash of lemon?

All over the country, outside the orbit of the well-known professionals, many delightful less-known callers are doing a superb job with their personal specialties.

And some of them are ladies!

Take PEG ALLMOND, of San Francisco—a very perfect lady. But—roll up the rug! Listen! And dance! Here is something different, exciting and American; for Peg is a natural for Dixieland jazz. (And Fred Bergin played piano with Bix Beiderbecke!)

Take MARY JOSY and JOHN BRADFORD, that lovable brother and sister team from Tulsa. We know there are lots of Crawdads, but there are no Crawdads like this one. Don't argue! Just roll up the rug! This is a collector's item.

X-71 PEG ALLMOND patter-calling Dixieland

X-72 MARY JOSY and JOHN BRADFORD singing the Crawdad Song

Lloyd Shaw

RECORDINGS, INC.

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BRAINSTORM

(Introduced 1955 by Chip Hendrickson,
Oceanside, L. I., N. Y.)

First and third go forward and back
Forward again go right and left thru
Same two ladies chain half way
Turn 'em around now circle four
Three-quarters round and then no more
Pass thru split the outside pair
Go round just one and stand right there
Four in line go forward and back
Now pass thru and join hands again
Arch in the middle ends turn in
Circle up four go two-by-two
Once around and pass thru
Allemande left the one you meet (original
corner)

Then do-sa-do your own little sweet
(Original partner but not at home position)

Round that gal now take old corner
And promenade boys don't step on 'er
(Promenade about one-half to gents original
home)

Sequence: heads, heads, sides, sides.

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THE YELLOW ROSE OF TEXAS

(Introduced by Dad Brundage, called at the
Danbury Fair by Al Brundage)

Record: Alamar 1102-B with calls by Dad;
2102-B without calls

VERSE

Now the head two couples swing awhile you
give your gal a swing

Go down the center pass thru then you split
the ring

You swing your opposite lady sides a right
and left thru

(Heads swing behind side couples' position)
Heads you promenade and take that new girl
home with you.

VERSE

Now the side two couples swing awhile you
give that gal a swing

Go down the center pass thru then divide
the ring

You swing your opposite lady (behind head
position) heads a right and left thru

Sides you take and promenade one quarter
way with you.

CHORUS

And now you join hands and circle left you
circle round the hall

Do sa do your corner girl see saw round
your taw

Boys form a right hand star and you walk
right by your own

Allemande left your corner come home and
swing your own

CHORUS

Everybody swing your own you swing your
partners all

Allemande left your corner and you walk
right by your own

You take the next and promenade it's plain
enough to see

The yellow rose of Texas met the belle from
Tennessee.

(Repeat above three more times)

COE STAR

(Introduced 1955 by Harold Neitzel,
Cleveland, Ohio)

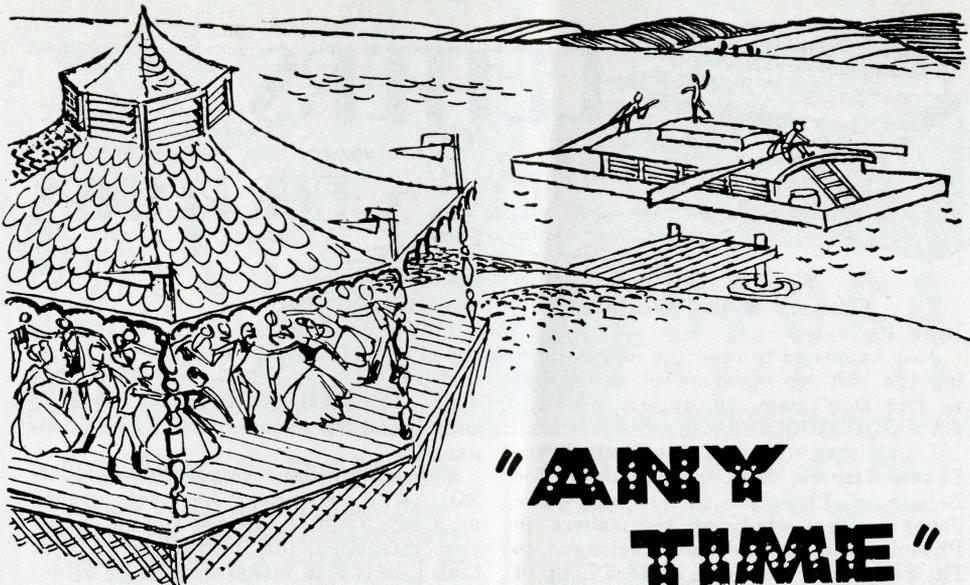
Ladies to the center and back once more
Gents star right in the center of the floor
Come back by the left pick up your maid
Star promenade don't be afraid
Gents roll away with a half sashay
Girls star left in the same old way
The ladies back right out of the middle
And circle eight to the tune of the fiddle
Break and swing with the girl on your right
Swing her boys don't take all night
Allemande left let's have some fun
Go right and left and turn back one
Then promenade with the girl you swung.

MAID IN THE PUMP ROOM—contra

1-3-5 etc. active

Beats

- 8 Lady down center, gent down outside
- 8 Same way back to place
- 8 Lady down outside, gent down center
- 8 Same way back to place
- 8 Down the center
- 8 Same way back and cast off
- 16 Right and left with the couple above



"ANY TIME"

"DOWN BY THE O-HI-O"

that you dance

.. you're gonna enjoy a couple of new singing squares that seem destined to ride the hit parade. RUTH STILLION, who wrote "SOMEBODY GOOFED" and "THE LITTLE SHOEMAKER", gives you a short but busy dance with "A N Y T I M E". ROBBY ROBERTSON, who writes more **good** squares than Shakespeare wrote plays, originates a real fine dance to the old and beloved music of "D O W N B Y T H E O - H I - O". ROBBY also calls these two dances and proves again why his national popularity is growing so fast. The SUNDOWNERS BAND really enjoyed playing these two tunes - and it shows!

#7446 (with calls - for DANCERS) #7146 (instrumental - for CALLERS)

Now hear this, Round Dancers!

CLEO HARDEN ("Matinee Waltz", "Missouri River Gal". "Neapolitan Waltz", etc.) has scored again by composing **both** music and steps to a gorgeous new waltz. . . .

"BLUE ORCHIDS"

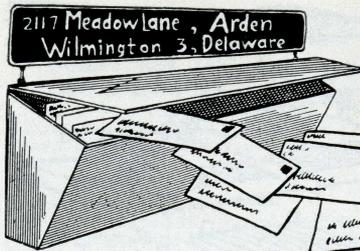
And then - to make the record equally good on both sides, DAVE CLAVNER has put together a "meaty" two-step called

"CAROLINA CAPER"

Here are two brand new and challenging rounds that every dancer and teacher will delight in tackling. Full instructions included, of course.

Just ask for #7631

Windsor Records
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LETTERS

FROM
OUR READERS

Corners of the World

Dear Rickey:

Just happened to read the note following the call for "Corners of the World or Red Dog" page 16 August AMERICAN SQUARES.

I published the call in *West Texas Square Dances*, 1948, as called by Joe Boykin of Phoenix. There was some doubt in the minds of the callers in Phoenix whether the dance belonged to Pat Pattison of Santa Fe or Jere Long of Idaho, therefore the "As called by Joe Boykin." However the dancers in Arizona had been dancing it for some time before I picked it up, just how long I do not know. Also in the same book you will find another "Cross Trail" routine, page 28, "Zig Zag Thru and Around the Ring," which is a cross trail thru corners. There is nothing new in regards to the cross trail—it has been used in grand marches and gymnastic drills since no-one knows when. I know we used the move in fancy drill movements during the first world war; also if I remember correctly it is used in the "Matlanchines" which is supposed to be an Aztec ritual dance. One of Les Gotcher's new books states it is one of the newer basics. I would say it is a lot older than any of our common everyday allemande cue call movements. Let's put it this way: "It's just recently come into popularity because callers are just now finding out combinations of movements to work it with."

—Jimmy Clossin,
Orlando, Fla.

Ah, Kentucky, Kentucky!

Dear Rickey:

Please let me express our thanks for the wonderful time that AMERICAN SQUARES showed us at Hazel Green. It is our second experience at your Institute and we found it thoroughly enjoyable. At this point it looks as though you may count on us for next year.

—C. Arthur Seele, Jr.
New Brunswick, N. J.

Dear Rickey:

I want to express my appreciation of the AMERICAN SQUARES Folk Dance Institute held at Hazel Green, Ky., this year. The staff was excellent, the food superb and the dancers friendly and congenial.

This is my second year at AMERICAN SQUARES Institutes. Last year opened up a new field of interest for me. This year intensified this interest to a point that I intend to make a habit of attending each year.

My first contact with folk dancing was through squares, but I now enjoy all types of dancing thanks to the AMERICAN SQUARES philosophy of presenting dances from all countries. I like the variety of rhythm and gain a better understanding of these people.

As one who spent the first third of his life with a feeling that he had no need for dancing or that dancing had no place for him may I say thank you to all who have helped to open up this new world of pleasure for me.

—W. Hanson Hunn,
Louisville, Ky.

Another Man's Opinion

Dear Rickey:

I am sticking my neck out and since I have not traveled widely, will probably get it chopped off down to my waist.

I take issue with Don Armstrong (August 1955) regarding what a caller expects of a musician—(2) If by "library" he means a bundle of sheet music and (4) musicians should read music.

I have called more places than the average Houston amateur and the only band that used sheet music was Don's Quadrilles.

I feel a musician's rendition of a piece when played from sheet music would compare with a caller reading his call. Neither could put any punch or feeling into it.

I await with neck bared.

—Lewis Crump,
Houston, Texas



ALL TIME FAVORITES

on



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COWBOY DANCES

Square Dances called by Lloyd Shaw

DUEL IN THE SUN SQUARE DANCE ORCH.

Selections Include: Star by the Right: (1) The Girl I Left Behind Me (2) Soldier's Joy • Split Ring Hash: (1) Arkansas Traveler (2) Devil's Dream • Dacey Doe Hoedown: (1) Tennessee Wagoner (2) Durang's Hornpipe • Practice Side 1: (1) Pig Town Hoedown (2) Lamplighter (Without Calls) • Practice Side 2: (1) Nellie Bly (2) Four and Twenty • Practice Side 3: (1) White Cockade (2) Four White Horses (Without Calls) • Practice Side 4: (1) Honest John (2) Chichester • Practice Side 5: (1) I Wonder (2) Romping Molly (Without Calls)

DU 720 \$5.75

SQUARE DANCES

Al Macleod's Dance Band
With Ed Durlacher, Caller

Selections Include: She'll be Comin' Round The Mountain When She Comes • Billy Boy • The Grapevine Twist • Dip And Dive • Mademoiselle From Armentieres (Hinkey-Dinkey Parlez Vous) • Cowboy's Dream

DU 734 \$3.75 • DL 5073 \$3.00

SQUARE DANCES

(Without Calls)

GUY LOMBARDO

and His Royal Canadians

Selections Include: Old Joe Clark Square Dance: Turkey In The Straw • Old Joe Clark • Fiddler's Dream • Little Brown Jug Square Dance: She'll Be Comin' Round The Mountain • Hand Me Down My Walkin' Cane • Little Brown Jug • Ida Red Square Dance: Fire In The Mountain • Ida Red • The Bear Went Over The Mountain • Virginia Reel Square Dance: Virginia Reel • Pop Goes The Weasel • Goodbye My Lover, Goodbye • Arkansas Traveler Square Dance: Buffalo Gals • Old Dan Tucker • Skip To My Lou • Sourwood Mountain Square Dance: Sourwood Mountain • The Girl I Left Behind Me • Devil's Dream • Chicken Reel Square Dance: Fischer's Hornpipe • Nellie Bly • Chicken Reel

A-784 \$4.15 • DL 5277 \$3.00

QUADRILLES

With Calls by Manny

AMERICAN SQUARE DANCE GROUP

MARGOT MAYO, leader

The Loncers Quadrille—Figs. 1 to 5 • Polo Quadrille—Figs. 1 to 5 • Plain Quadrille—Figs. 1 to 3

DL 5104 \$3.00

SQUARE DANCES No. 1

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: Lady Be Good (Oh, Lady Be Good) • Pick Up Your Corner (Buffalo Gals)

DU 932 \$1.00 • 1-225 95c

SQUARE DANCES No. 2

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: OLD FASHIONED DANCE—I Want a Girl (Just Like The Girl That Married Dear Old Dad) • Between Those Ladies

DU 933 \$1.00 • 1-226 95c

QUADRILLES

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: GRAND SQUARE QUADRILLE—Bye Bye Baby • PIONEER QUADRILLE—Swanee River

DU 934 \$1.00 • 1-227 95c

CONTRA DANCES

Calls and Music by ED GILMORE
AND HIS BOOM-CHUCK BOYS

Selections Include: Hay-Maker's Jig (Fisher's Hornpipe) • Canadian Breakdown (The Girl I Left Behind Me)

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STYLES from page 7

tempo, 120-132; (d) very few different figures, mostly visiting couple; (e) each usually has its own caller who dances in the set while he calls.

6. Maritime - Canadian

This peculiar type of square dance (the only form listed in this article which I have not personally danced in its own setting) seems to be restricted to the Maritimes of Canada. It is a flexible square, taking from two to five or more couples per side depending upon the number of dancers present and the size of the hall. It is clearly danced to the phrase of the music and utilizes waltz and polka rhythms more completely than do any other forms. It is a genuine folk form of its area and tremendously interesting, although very little known outside the Maritimes.

Each of these six is a distinctly different style and greatly enjoyed by all concerned. It's too much to expect that even the most conscientious square dance leader seek out and dance each style in its native area. If he could, of course, he'd really begin to appreciate the full impact of the square dance potential upon the peoples of North America.

It would be well, however, for every caller and square dancer to appreciate the important variations in these six styles. This might soften the Western dancer who considers Eastern style stodgy, slow-moving and devoid of interesting geometry; the Easterner who hate allemende thar and considers Western style a rat-race, confusing and lacking in aesthetic dance pleasure; the Southwesterner who dislikes swinging etc.

If we have a plea for the new dancing season now upon us, and for square dancing in general, it is that people remember that five of these styles have existed for a very long time, and dancers of all six styles enjoy their own dancing tremendously. Let us all rejoice with one another.

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SQUARE DANCE - -



This month marks the appearance of a new record company in the square dance field—JB Recordings, whose first releases are the Alamar label with Dad and Al Brundage presenting two new original calls.



Further along the lines of family square dance activity will be the participation in DAYTON of a father, son and daughter as callers. Among those present at the Miami Valley Festival on October 29-30 will be Spence Wiedenheft (center), daughter Judy Weaver and son Ronald.

In ZEELAND, N. D. (population 489) last month Terry Golden called to a full

floor of dancers representing 18 neighboring towns from 110 miles around. Farthest guests came from MANDAN and BISMARCK, N. D. and TRAIL CITY and GLENCROSS, S. D. . . . The newly organized HOUSTON Area Callers Association has elected as officers Claude Morris, Tom Mullen and Vernon "Red" Donaghe.

The ILLINOIS State Fair square dance activity last August drew 850 daytime dancers, 2,500 dancers at the outdoor evening dance and a total of 225,000 spectators and dancers for the day . . . The 6th International Square Dance Festival in CHICAGO on November 5 will feature two Texas callers—Joe Lewis and Manning Smith . . . If you're in JACKSONVILLE, FLA., on November 5 you can see the Georgia-Florida football game in the afternoon and dance at the 2nd Annual North Florida Round-Up that night. Nice touch—dressing-rooms will be provided for those who wish to change after the game . . . INDIANA State Callers Workshop at BLOOMINGTON drew more than a hundred enthusiastic callers and leaders, and Hoosier square dance spirit is reaching a new high.

Coming Events!

NATIONAL EVENTS

- Oct. 5—BATH, OHIO. Rickey Holden.
- Oct. 6-9—FONTANA DAM, N. C.—5th Swap Shop.
- Oct. 8—SEDALIA, MO. Rickey Holden.
- Oct. 12—GREAT FALLS, MONT. Rickey Holden.
- Oct. 13—TAFT, CALIF. Oildorado Days SD.
- Oct. 14—KALISPELL, Mont. Rickey Holden.
- Oct. 15—LANETT, ALA. Rec. Bldg. SD.
- Oct. 15—CHICAGO. Lane Tech H. S. Addison & Western. Frank & Carolyn Hamilton.
- Oct. 15—POMEROY, OHIO. 4th Ann. Mid-Ohio Valley SD FEST. Jerry Helt.
- Oct. 21-22—COLUMBUS, OHIO. 9th Ann. Ohio Folk Fest., Men's Gym. O.S.U.
- Oct. 21-23—WESTON, W. VA. State Recreation Festival, Jackson's Mill.
- Oct. 22—SEDALIA, MO. Semi-annual Festival.
- Oct. 22—PONCA CITY, OKLA. N. Cn'l. Fest.
- Oct. 25—ABERDEEN, S. D. Rickey Holden.
- Oct. 28-29—SEATTLE. Northwest SD Convention.
- Oct. 28-30—FRESNO, CALIF. F&SD, Mun. Aud.
- Oct. 29—TUCSON, ARIZ. Council Open Dance.
- Oct. 29—WALLACE, IDAHO. Harvest Hoedown.
- Oct. 29—MINOT, N. D. State Festival.
- Oct. 29—KENOSHA, WIS. Rickey Holden.
- Oct. 29-30—DAYTON, OHIO. Miami Valley Festival, Fairgrounds Coliseum, 1 & 8 p.m.

- Oct. 30—KANKAKEE, ILL. Illinois Fed. of SD Clubs Festival. Rickey Holden.
- Nov. 4—CHICAGO. Pre-Fest. dance, Int'l. Amph.
- Nov. 5—JACKSONVILLE, FLA. 2nd Ann. No. Fla. Roundup.
- Nov. 5—CHICAGO. 6th Int'l SD Festival.
- Nov. 5—ARDMORE, OKLA. So. Okla. Fall Fest. Civic Aud. Frank Lane.
- Nov. 11-12—BOSTON. Atlantic SD Convention.
- Nov. 11-13—SAN DIEGO. Fiesta de la Caudrilla.
- Nov. 12—BROWNSVILLE, TEX. Valley SDA Dance.
- Nov. 19—ATLANTA, GA. SE SD Fest. 8 a.m.-11:30 p.m.
- Nov. 19—OKLAHOMA CITY. 9th Ann State Fest.
- Nov. 22—BIRMINGHAM, ALA. Heel & Toe Club, YWCA.

EASTERN METROPOLITAN AREA

- Oct. 12—NEW YORK. Fest. McBurney YMCA.

Oct. 16—ARDEN, DEL. Harvest Hoedown. Gild Hall. 3-10 p.m. Dinner served. Reservation only—Earl Brooks, 913 Market St., Wilmington.

- Nov. 18—BALTIMORE. Lutherville Sch. Rickey Holden.
- Nov. 19—MALVERNE, L. I. Gaysquares. Rickey Holden.

EASTERN NEWS NOTES

Baltimore Area

The season opened with a bang at the Timonium State Fair with 30 or 35 squares dancing to Eb and Ely. Our clubs are now starting their fall dancing, and there are a lot more open dances and one night stands. Classes are bigger than last year.

The Timonium and Lutherville Recreation Council has a large group starting October 12, to meet on 2nd and 4th Wednesdays.

Jack Carver

Cleveland Area

Cleveland Area Callers Association Fall Jamboree will be held Oct. 16 at the Rollerdrome in Euclid. Music by Les Keller. . . Archwood Squares now meeting every Wednesday; Merrick House every Friday; Denim Dancers on third Fridays; Square Rounders on 2nd and 4th Fridays. Gerry and Gertrude Thompson are teaching rounds, substituting for Carl and Eleanor Fessler. New president of Square Rounders is Steve Witt; callers will be Damion Rhoney and Harold Neitzel alternating. . . Rickey Holden will be at Revere School in Bath on Oct. 5; Ed Gilmore at Lakewood High School on Nov. 8.

Harold Neitzel

Long Island

The Fall Festival of the Long Island Callers Association last month featured a Harvest Hoedown theme starring Bob Brundage of Conn. High spots of the afternoon were an exhibition called by Dick Forscher and a youngsters' square set called by Cliff Hendricksen, young son of Bill Hendricksen. Hardy Fihn

and Fred Corbitt conducted special children's dances and activities in an adjoining room.

The Association is sponsoring a series of classes and dances for the fall season, details of which will be announced in the near future.

Anne Rechter

New York - Western Area

Lots of classes in the Buffalo area this fall: Howard Clark at Amherst Central High School and Humbolt YMCA; Myrlan Popp at Sweethome School; Harry Martin at Buffalo Museum of Science : : : The Hoe-Downers with Art Harris and Duke DuQuin sponsor a beginners class as part of their club program. . . Mike and Betty Stark will be teaching both beginners and intermediates and keep their Promenaders going as well. . . John Staby and Shirley Davies plan classes and club work for the Y-Knot Twirlers meeting at the North Delaware YYMCA. . . Herb Suedmeyer will add a round dance club to his other classes and also call regularly for the Stylists. . . Twin Square of Tonawanda will meet twice monthly with Harry Martin calling, and are sponsoring the Twin-Tees, a beginners group. . . Buffalo Squares will resume their regular dances with Art Harris, Buddy Stewart and Jerry Reynolds calling.

John A. Ligon

Washington Area

Exciting pre-season events have included Ruth and Jim Brower of Texarkana, sponsored by Harry's Hoppers (Virginia); Joe Lewis, sponsor of the Whirlaways (Maryland) and Carolyn and Frank Hamilton sponsored by the round dance leaders of the area.

NCASDLA with a membership of 85 callers and leaders is planning its first Jamboree on October 22, at U. of Maryland Armory. NCASDLA members had a fine time at their own two-day camp-workshop at Camp Letts, Md.

SDAMC with a membership of 1000 dancers and callers is planning usual classes in square and round dancing. As always, they will sponsor a number of outside callers during the season, and have several jamborees planned.

Helen Denson

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DANCE DIRECTORY

Every other 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 regularly 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.

DELAWARE

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

***Wilmington. 1st Fri.** S. DuPont Country Club, Rockland Rd. 9-12. **Geo. Feldmann.** Mrs. Jos. Meyer, 8-3057.

MARYLAND—Baltimore area

Sunday thru Thursday

Balto. irreg. Sun. (C.F. YMHA, 305 W. Monument St. **Dave Rosenberg.** Nathan Gerber, LI 2-4653.

***Balto. Mon. F.** YMHA, 305 W. Monument St. **Nathan Gerber,** Liberty 2-4653.

***Balto. 2&4 Mon.** SCR. St. Stephen's Ch., 6915 York Rd. **Hal Tray.** Roy Snyder, Valley 3-0786.

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

Balto. 2nd Tue. Balto. Area F&SD Council, YMHA, 305 W. Monument. **Nathan Gerber,** LI 2-4653.

Towson. 2nd Tue. & 4th Thu. SR. Timonium Squares, Lutherville Sch., Rt. 111, York Rd. 8-11. **Jack & Bob.** Jack Carver, Valley 3-3907.

Balto. 1&3 Wed. SF. SD Club of Balto., 5630 Laurelton Ave. **Sylvia Millonie,** CL 4-5368.

Balto. 2nd Wed. S. SD Club of Balto., Hamilton Rec. Ctr., Sefton & Bayonne Aves. **Jim Ensor.** Fred Shanklin, HA 6-8368.

Friday

Balto., Fri. S. YMCA, Cent'l Br., 24 W. Franklin, 8:30-11. **George Meekins,** BE 5-0094.

Frederick. Fri. Star Promenaders, Elm St. Sch., 8:30. **Bill Millhouse,** Monument 3-3216.

Pikesville, 4th Fri. Liberty Rd., Rec. Council, Campfield Rd. Sch. 8:30-11. **Wes Quail,** Woodlawn 863-J.

Rockdale. 2nd Fri. SR. St. James' Luth. Ch., Rolling & Liberty Rds. 8:30-11:30. **Wes Quail,** Woodlawn 863-J.

***Towson. 3rd Fri.** SCR. Lutherville Sch., Rt. 111, York Rd. 8:30-11. **Jack & Bob.** Jack Carver, VA 3-3907.

Saturday

Arbutus. 1st Sat. SCR. Arbutus Club, Maiden Choice Sch. **Maurice Flowers,** Arbutus 2508-M.

***Catonsville. 1st Sat.** S(R). Catonsville SD Club, Elem. Sch. **Geo. Todd.** Mrs. Woolston, RI 7-7187.

Balto. 2nd Sat. SR. Young Adults, Mt. Vernon Meth. Ch., Charles & Mt. Vernon Pl. 8:30-11:30. **George Meekins,** BE 5-0094.

Balto. 3rd Sat. SR. Point Breeze SD Club, Main Restaurant, 2500 Broening Hwy. 8:30-11:30. **Wes Wessel.** Mrs. Bertie Kennedy, PE 2-0810.

Balto. irreg. Sat. S. SD Club of Balto., Villa Cresta Sch., Rader & Tilmont Aves. **Jim Ensor.** Fred Shanklin, HA 6-8368.

Towson. 1st Sat. SR. Balto. Prom., Lutherville Sch., Rt. 111, York Rd. **Bill Granger,** GI 5-1358.

Towson. 2nd Sat. SR. Balto. Council of Home-makers Clubs, Lutherville Sch., Rt. 111, York Rd. **Jim Ensor,** Joe Urban, NO 5-1363.

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

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

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 after his name unless another person should be contacted for information. We do *not* guarantee listings for accuracy; *contact by telephone to be sure.*

***Towson. all the time!** SCR.F. Wagon Wheelers, Lutherville Sch., Rt. 111, York Rd. 8-11. **Jack Carver,** Valley 3-3907.

NEW JERSEY—Central

Sunday thru Saturday

***Mercerville. 2&4 Sun.** SR. Belles & Beaux, 11 Berrel Ave. 8:10-30. **Lucy Schulze,** JU 7-3165.

Princeton. Tue. SRF. Princeton Folk Group, Miss Fine's Sch. Gym, Nassau St. 8:30-11. **Carl Putschat** (Trenton) EXPort 2-5168.

Little Silver. 1&3 Tue. SC. Shore Steppers (No. Br.), Embury Ch., Church St. 8:10-30. **Stanley McIntosh,** REd Bank 6-1435.

Colt's Neck. 1.3&5 Tue. SF. Circle Prom. SD Club, Grange Hall. 7:30-11. **Bob Pilcher,** FR 8-1823.

***Neptune City. 1&3 Wed.** SR. Monmouth Squares, 1st Aid Bldg., Rt. 35 & Sylvania Ave. 8-11. **Hart Webber.** John Pedersen, LO 6-3756-M.

Spring Lake Heights. 1&3 Thu. SC. Shore Steppers (So. Br.), Fire House, 3rd Ave. 8:30-10:30. **Stanley McIntosh,** REd Bank 6-1435.

Trenton. 1&3 Fri. SRF. S&FD Club, YMCA, 2 S. Clinton Ave. 8:30-11. **Mr. Hallock,** EX 2-5168.

***Mercerville. 2&4 Fri.** SR. Promenaders, 11 Berrel Ave. 8:30-11. **Lucy Schulze,** JU 7-3165.

Trenton. Sat. SR. YWCA, 140 E. Hanover. 8:30-11. **Lucy Schulze.** Miss Taylor, EX 8-8291.

Crosswicks. 1st Sat. S. Comm. Sq., Comm. Hall, Mill McIlvain, AM 7-0674-R-11.

Trenton. 2nd Sat. SF. Jolly Promenaders, Slackwood Fire House, Slack Ave. 8:30-11:30. **Dick Foster.** Pete Klim, EX 4-6760.

NEW JERSEY—North

Sunday thru Thursday

Metuchen. 2nd Sun. SRF. Center Squares, Jewish Comm. Ctr. **Marsh Tipton.** Mrs. Zuts, ME 6-4390.

Caldwell. Mon. (SC)F. Caldwell FD. Roosevelt Sch. **Elmer Purchase.** Recreation Comm., CA 6-3621.

Paterson. Mon. F. YMHA, Van Houtan Ave. 8-11. **Esther Wachs,** GRegory 3-6837.

Glen Rock. Tue (except 1st). F. Garden State CD. Ath. Club, Main St. **Rod LaFarge,** AR 4-5607.

Union. Tuess. SCR.F. American Squares Dance Group, Livingston Sch., Midland Blvd. 8-11. **Frank Koltman.** Rec. Dept., MU 6-4200.

Caldwell. Thu. SR. Caldwell Sq. Roosevelt Sch. **Bud Page.** Recreation Comm., CA 6-3621.

Newark. Thu. SR. YWCA, Washington St. **Charlie Zintel,** YWCA, Prog. Ofc., MA 2-7941.

Passaic. Thu. SF. YMCA, 45 River Dr. 8-11. **Artie Palacsek.**

***Summit. 1&3 Thu.** SR. Hill City Squares, Field House, Mem'l Field, Myrtle Ave. 8:30-11. **Walt Bullock.** Harlan Kennedy, CR 7-2932.

West Orange. alt. Thu. S. Pleasantsdalers, Pleasantsdale Sch. **Lynn Carpenter,** OR 4-6501.

Friday

Creskill. 3rd Fri. SF(CR). Creskill S&FD Gp., Bryan Sch., Orchard St. **Sid Scott,** EN 4-0732.

Raritan. 2&4 Fri. SRF. Raritan Reelers, Shackamaxson Sch., Martine Ave. **John Carroll,** (Staten Island) HOneywood 6-2209-J.

Stanton. Fri. SB. Grange Hall. 8:30-12:30. **Ed Porter,** Flanders 9-5635.

Summit. alt. Fri. Summit CDS Gp., Field Hse., Mem'l Fld. **Jessie MacWilliams,** Summit 6-5423-W.

DANCE DIRECTORY

Westfield. Fri. SRF. Lincoln Square Set, Lincoln Sch., Westfield Ave. 8:30-11. **Beulah Samec.** Wm. Barranger, Westfield 2-1775-R.
West Orange. 1st Fri. (SF). St. Cloud Sch., Sheridan Ave. **Lynn Carpenter**, OR 4-6501.

Saturday

Bloomfield. Sat. SB. Hill Top Barn 1640 Broad St. **Jim Flammer**. John Jacobs, ED 8-8949.
Metuchen. 1&3 Sat. SRF. Metuchen SD Club, Ref. Ch., 150 Lake Ave. **Marsh Tipton**, ME 6-0160.
Metuchen. 2&4 Sat. SRF. Country Prom., Ref. Ch., 150 Lake Ave. **Geo. Swanick**, ME 6-1492-M.
Middlesex. 2&4 Sat. SRF. Watchung Sch. Aud., Rt. 28. **Jack Reeve**. D. F. Koehlein, EL 6-4679.
Preakness. Sat. SF. Lafayette S&F Gp., Lafayette Sch. **Walt Bulloch**, TERhune 5-3047-W.
Preakness. Sat. SF. Wayne Sq. Set, Preakness Sch., Hamburg Ter. **Miggie Haslet**, PO 7-1164-J.
Summit. 3rd Sat. S. Edison Rec. Ctr., 100 Morris Ave. **Bud Page**. Harlan Kennedy, CR 7-2932.
Wyckoff. Sat. SCRF. Grange Hall, Franklin Ave. 9-1. **Rod LaFarge**, ARMory 4-5607.

NEW JERSEY—South

Audubon. Mon. SR. Audubon Squares, Amer. Leg. Hall. **Ralph Epperson**. Bill Maines, LI 7-0724.
Camden. 2nd Mon. & 4th Thu. SRF. YWCA, 565 Stevens. **May Sharp**. Doris Hayman, WO 3-7614.
Moorestown. 1&3 Mon. SF. Moorestown SD Club, Comm. House, Main St. **Howard Ringholm & Bill McIlvain**. Raymond Vanaman, HObart 1-2017.
Mullica Hill. Mon. S. Mack Hammond Squares, Oasis. Mack Hammond, WEnonah 8-0213-W.
Swedesboro. Alt. Tue. SF. Pioneer Club, Woolwich Hall. **Chas. Wilson**. Chas. Gill, SW 7-0534.
Moorestown. 2&4 Wed. F. Burloco FD. Comm. House. George Weber, DUDley 7-0626.
***Mt. Ephraim. 2&4 Wed.** SR. Circle 8 SD Club, Mary Bray Sch., King's Hwy. Jas. Greenwood, TI 2-1073.
***West Collingswood. 2&4 Wed.** SF. Park Promenaders, Women's Club. Al Molloie, LIncoln 7-4590.
***Camden. alt. Thu.** SRCF. Dan Sq. Workshop—Adv. 257 S. 27th St. **Al Rosenberg**, WO 3-4795.
Woodbury. Thu. SF. Square Circle Club, Hoe-down Hall, 500 E. Red Bank Ave. Tom McGoldrick, TI 2-1083.

Friday

***Haddonfield. Alt. Fri.** S. Rancho Squares, Grace Epis. Ch. **F. Seidelmann**, CO 5-4614-W.
***Hurffville. Alt. Fri.** SR. Denim & Calico, Grange Hall. R. M. Dixon, CO 5-6935-W.
***Hurffville. Alt. Fri.** S. Wenonah SD Club, Grange Hall. John Zagoreiko, WOODlawn 4-3515.
***Mannington. Irreg. Fri.** SR. 4-H Club, Mannington Sch., Rt. 45. **Chas. Wilson**, Woodstown 711-R-2.
***Pennsauken. 1st Fri.** SF. Old Timers SD Club, Delaware Garden, 49th & River Rd. 9-12. **John Bauer**, MERchantville 8-4739.
***Sharptown. Alt. Fri.** SR. Woodstown SD Club, Richman Ice Cream Bldg., Harding Hwy. 9-12. **Chas. Wilson**. K. S. Smiley, Woodstown 275.

Saturday

Carneys Point. 2&4 Sat. Haylofters, YMCA, Ft. 130. 9-12. Chas. Wilson, WOODstown 711-R2.
***Cologne. 4th Sat.** SR. Haylofters, Grange Hall. **Bill Johnston**. Annette Robinson, PL 4123.
***Glendora. Alt. Sat.** S. Piney Holler Club, Fire Hall. Mrs. E. Robertson, BL 8-0305-M.
Haddonfield. 1st Sat. SRCF. Callers' Roundup, Odd Fellows Hall, Haddon Ave. D.L.D.V. Callers. **Al Rosenberg**, WOODlawn 3-4795.
***Haddonfield. 1&3 Sat.** SF. Park Promenaders. Amer. Leg. Hall. **Mack Hammond**. Al Molloie, LI 7-4590.
***Haddonfield. 2&4 Sat.** SRCF. Intermediate. Odd Fellows Hall, Haddon Ave. **Al Rosenberg**, WO 3-4795.

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

Haddon Heights. 4th Sat. (SRF). Fathers Ass'n, Glenview Sch. **John Veneski**, LI 7-3989.
Mullica Hill. 2&4 Sat. Sr. Mack Hammond Squares, Oasis. **Mack Hammond**, WEnonah 8-0213-W.
***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 2-1096-J.
Woodstown. 2&4 Sat. SR. Haylofters, Grange Hall. 9-12. Chas. Wilson. Woodstown 711-R2.

NEW YORK—Albany area

Albany. Tue. (SRCF). Jewish Comm. Ctr., 111 Washington Ave. 8-11. **Peg Rubin**, 8-2706.
Altamont. Sat. SB. Helderberg Ranch. 8:30-12:30. **Bill Chattin**, PO 8-2164.
Schenectady. Fri. F. Sch'dy FD. YWCA, 32 Wash. Ave. 8:30-11:30. **Monica Corneau**, 3-7673.

NEW YORK—Long Island

Sunday thru Thursday

***Albertson. 1st Sun.** SRCF. Merry Mixers, Fire House, 6-10:30. **Bill Kattke**, PI 2-5918.
Hicksville. 1st Sun. SR. Levittown CD, Levittown Hall, Levittown Pkwy. 8:30-11. **Frank Konopasek & Chip Hendrickson**. Vincent Insinga, WE 5-8529.
Westbury. Mon. F. Beginners FD. Hi. Sch. 8-10. **Fred Franz**, WEsbury 7-3078-M.
***Mineola. Tue.** (SCRF). Island CD, Sexton's Hall, 241 Mineola Blvd. **Paul Hunt**. Terry Dade, RO 4-5616.
Williston Pk. 1&65 Tue. SCRF. Sperry CD Club, Masonic Club, Willis Ave. & Princeton. **Bill Kattke**, PI 2-5918.
Roslyn. Wed. F. Adv. FD. 8-11. **Fred Franz**, WEsbury 7-3078-M.
***Hempstead. Thu.** S. Adv. class & workshop, Prospect St. Sch. 8-10. **Paul Hunt**, IV 9-1994.
Westbury. Thu. F. Intermediate FD. Hi. Sch. 8-10. **Fred Franz**. WEsbury 7-3078-M.

Friday & Saturday

Floral Park. 1st Fri. SF. Bellerose Sch., nr. Belmont race track. **Howard Nordahl**, FL 2-0920.
Freeport. 1&65 Fri. (CF). V.F.W. Hall, N. Main & Woodside. **Hal Rice**, PYramid 8-2829.
Huntington. 1&3 Fri. Sr.(CF). Huntington Dance Gp., Toax Jr. H.S. 8:30-11. **Paul Hunt**, IV 9-1994.
***Roosevelt. 2&4 Fri.** SCRF. Gaysquares, St. Paul's Ch., W. Centennial Ave. 8:30-11:30. **Chip Hendrickson**. Dot Miller, LYnbrook 9-4209.
***Albertson. 3rd Sat.** SCRF. Mineola CD, Fire Hall. **Frank Konopasek**, EDgewood 4-1604.
Baldwin. 4th Sat. SCF. Baldwin CD. Lenox Rd. Sch. 8:30-11:30. **Joe Rechter**, RA 9-1589.
Malverne. 2nd Sat. SRF. Gaysquares, Lindner Pl. Sch. 8:30-12. **Chip Hendrickson**, RO 6-6125.
Oceanside. 1&3 Sat. (SCRF). Workshop & Island CD, Amer. Leg. Hall, Atlantic & Terrell. 9-12. **Paul Hunt**. Terry Dade, RO 4-5616.
Smithtown. 4th Sat. SR. Commack PTA, Hi. Sch., Jericho Tpk. **Paul Hunt**. Dan Hallock, FO 8-8452.

NEW YORK—New York City

Bronx

Mon. SF. Evander Childs H.S. Gunn Hill Rd. & Barnes Ave. 8-9:45. **David Hahn**, OL 2-2740.
Tue. SF. Int. & Adv. Evander Childs H.S., Gunn Hill & Barnes. **Stu Lipner**, ST 6-7148.
Tue. E. Tremont Neighborhood Ctr., 2011 Clinton Ave. 8:30-10:30. **Shoety Williams**, WA 7-6809.
Thu. F. Int. Evander Childs H.S., Gunn Hill Rd. & Barnes Ave. 8-9:45. **David Hahn**, OL 2-2740.

Brooklyn

Tue. SRFB. Molbert Dance Sch., 846 Flatbush. **Joe Rechter**. Harry Molbert, BU 2-7383.
Tue. SCRF. Youthtown Comm. Ctr., 3000 W. 1st. 8-10. **Essie Chasnoff**, GE 5-5800.
Wed. SF. YMCA SD Club, Prospect Pk. YMCA, 358-9th St. **Ted K andon**. YMCA, SO 8-7100.
Thu. SCRF. Youthtown Comm. Ctr., 3000 W. 1st St. 8-10. **Essie Chasnoff**, GE 5-5800.

DANCE DIRECTORY

Manhattan

- Sun. SF. Teachers Str., 205 W. 15. 8-11 **Essie Chasnoff**, GE 5-5800.
- Sun. SF. Dance Circle, 144 W. 54. 7-10. **David Hahn**, OL 2-2740.
- *143 Tue. S. Adv. Sqs. Dance Circle, 144 W. 54. 8:30-10:30. **David Hahn**, OL 2-2740.
- Tue. CF. Workshop Class, FD House, 108 W. 16. 8-11. **Michael Herman**, WA 9-0644.
- Tue. F. City Coll., Sch. of Gen. Studies, 225 W. 24. 7-8:40. **Murray Sherman**, EV 5-4981.
- Tue. F. Cosmopolitan FD Group. Joan of Arc Jr. H.S., 2nd fl. gym, 154 W. 93. **Eugene Tso**, MO 3-7162.
- Wed. SCF(English). Country Dance Soc., Metro. Dance Hall, 201 W. 13. **May Gadd**, AL 5-8895.
- Wed. F. Beg. Class, FD House, 108 W. 16. 6:15-8. **Michael Herman**, WA 9-0644.
- Wed. F. Int. Class, FD House, 108 W. 16. 8:15-11. **Michael Herman**, WA 9-0644.
- 1&3 Wed. SF. Cent'l YWCA, E 53rd & Lexington Ave. 8:30-11. **Dick Kraus**, DO 3-3607.
- Wed. SF. McBurney YMCA, 215 W. 23. 8-11. **Artie Palacek**, TI 2-9086.
- Wed. SFB. Carroll Club, 120 Madison (at 30th). 8-10. **Joe Rechter**. Carroll Club, MU 5-0433.
- Wed. SF. YWCA, 53rd & Lex. Ave. 6-7. **Henry Scherer**, TW 8-0559.
- Thu. (except 2nd). SCF. FD House, 108 W. 16. 8-11. **Dick Forscher**. Michael Herman, WA 9-0644.
- 2nd Thu. SCF. FD House, 108 W. 16. 8-11:30. **Ralph Page**. Michael Herman, WA 9-0644.
- Fri. F. Dances of Many Lands, New Sch. for Soc. Research, 66 W. 12. 8:30-10. **Irving Elson**, CL 2-2042.
- Fri. City Coll., Ext. Div., 121 E. 51. 6-7:40, Beg. Sq.; 8-9:40, Beg. Folk. **David Hahn**, OL 2-2740.
- Fri. F. Adv. Class, Needle Trades H.S., 225 W. 24. 8-11. **Michael Herman**, WA 9-0644.
- Fri. F. Beg. Class, FD House, 108 W. 16. 8-11. **Michael Herman**, WA 9-0644.
- Fri. F. Cosmopolitan FD Group, Joan of Arc Jr. H.S., 154 W. 93. 7:30-10. **Eugene Tso**, MO 3-7162.
- Fri. SF. Wash. Irv. H.S., E. 16th & Irving Pl. 8-11. **Rose Zimmerman**, TR 2-1855.
- Sat. (S)CF. FD Party, FD House, 108 W. 16. 8-11. **Michael Herman**, WA 9-0644.
- Sat. S. SD Workshop, Labor Temple, 242 E. 14. 8:30-12. **Bob Krebs**, TR 8-4658.

Sat. Folk Dance Class, Washington Irving High School, Irving Place & E. 16th St. 8-12, **Murray Sherman**, Ever. 5-4981.

- Sat. SRF. Henry St. Settlement, 301 Henry St. 8:30-11:30, singing afterwards. **Ralph Tefferteller**, OR 4-1100.
- 1st Sat. F. Monthly Party, Joan of Arc H.S., 154 W. 93. 8-12. **Eugene Tso**, MO 3-7162.

Staten Island

- Tue. SR. Adult Educ., High School. Tottenville. 7:30-9:45. **Beulah Samec**, HO 6-0618.
- *1&3 Thu. SR(F). Suburban Sq. Set, Emman. Luth. Ch., Richmond Ave., New Springville. 8:30-11. **Beulah Samec**, HO 6-0618.
- *1st Sat. S. Great Kills Sq. Set, Parish Hall, 76 Old Amboy Rd. 9-12. **Jeff Flash**, HO 6-0571.
- *2&4 Sat. SRF. Richmond Dancers, Emman. Luth. Ch., Richmond Ave., New Springville. 8:30-11. **John Carroll & Beulah Samec**, HO 6-0618.
- NEW YORK—Westchester Co. area
- Bronxville. Tue. S(RF). Bronxville SD, Pub. Sch., Meadow Ave. 8-10:30. **Bill Blake**, DE 7-7866.
- Yonkers. Alt. Tue. SR. Bryn Mawr SD Club, Presb. Ch., 140 Lockwood Ave. **Geo. Kerr**, YO 5-0471.

PENNSYLVANIA—Harrisburg area Wednesday and Friday

- Harrisburg. 2&4 Wed. SCRF. Susq. Y's Men, YMCA, Front & North. **Don PePlton**, 3-5476.

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

- Rutherford Hts. 2&4 Wed. SRF, Square-n-Round D Club, Sunnyside Farms SD Barn. 8:30-11:30. **Glenn Shanafelt**, CE Dar 3-8670.
- Walnut Bottom. Fri. SR. Rehobeth Comm. Barn, Rt. 33. 9-12. **Tom Hoffman**, CE 7-9393.

Saturday

- Akron. 2nd Sat. SRF. Cocalico Club. Fire Hall. **Bert Wittenberg**, Lancaster 3-6770.
- Amity Hall. Sat. S. Meadow Grove Pk., 6 mi. N. on Rt. 22. **Roy Zink**, Cedar 2-3355.
- Dillsburg. Sat. S. Comm. Bldg., Ctr. Sq. 8:30-12. **Tom Hoffman**, Cedar 7-9393.
- Harrisburg. Sat. S. Hunters & Anglers Club, Rt. 22. 8:30-12. **Charles Shutt**, Cedar 3-0845.
- Lancaster. 3rd Sat. SGR. Cath. Club, St. Joseph's St. 8:30-11:30. **Herb Quigley**, 8465.
- Leola. 4th Sat. SRC. E. Lampeter SD Club, Fire Hall. 8-11. **Herb Quigley**, Lancaster 8465.
- *New Holland. 4th Sat. SRF. Whirl & Twirl, St. Stephen's Ch. **Bert Wittenberg**. Lanc. 3-6770.

PENNSYLVANIA—Philadelphia City

- Mon. F. FD Class, AYH ofc., 3rd fl., 1520 Race St. 8-11. **Al Merkis**, GL 5-3646.
- Mon. SR. Beg. Class, Mid-city YWCA, 2027 Chestnut. 8-10:30. **Ralph Talmage**, FL 2-4782.
- Mon. SB. Cent'l YMCA, 1421 Arch. 9-10. **Chris Sanderson**. YMCA, Prog. Ofc., RI 6-8100.
- 3rd Wed. Folk Leaders Council. of Phila. area, Int'l Inst., 645 N. 15. **Elba Gurzau**. DA 4-1250.
- Wed. SCRF. AYH ofc., 3rd fl., 1520 Race, 8:30-11:30. **Al Rosenberg**. AYH, RI 6-9926.
- Wed. SRF. Beginners, Mid-city YWCA, 2027 Chestnut. 7-8. **Marie Schmidt**. Miss Ehne, RI 6-1590.

Wed. SR. Square Dance Roundup, Mid-city YWCA, 2027 Chestnut St. 8-11. **Charles Wilson**. Miss Ehne, RI 6-1590.

- *Thu. SCRF. U. of Penn. Christian Ass'n, 36th & Locust. 8-11. **Bob Mather**. Bob Annis, EV 6-0100.
- Thu. F. Beg. class, YMHA, 401 S. Broad. 8-10:30. **Ralph Talmage**, YMHA, E 5-4400.
- Thu. SR(F). Adult SD Gp., Kensington YWCA, 174 W. Allegheny. 8:30-11. **Ann Till**, RE 9-1430.

Fri. SCRF. Sydney Dictor FD Studio, Music & Drama League of Amer., 1415 Locust St., 4th fl. 8-11:30. **Sydney Dictor**, KI 6-4862.

- 1st Fri. F. Int'l Inst., 645 N. 15. 8-11. **Elba Gurzau**, DA 4-1250.
- 3rd Fri. S(C)RF. Briar Hoppers, Smith's Playground, Fairmount Pk. **May Sharp**, (N. J.) TI 2-1191.
- Fri. (C)F. Int'l FD. Mid-city YWCA, 2027 Chestnut. **Ralph Talmage**. Miss Ehne, RI 6-1590.
- 1&3 Sat. SR. S&FD Gp., YMCA, North Br., 1013 Lehigh. **Nellie Furst**. YMCA, Prog. Ofc., BA 9-4307.

3rd Sat. Square Dance Institute, Mid-city YWCA, 2027 Chestnut. 8-12. **Charles Wilson**. Miss Ehne, RI 6-1590.

PENNSYLVANIA—Philadelphia Area

- Chester. 2&4 Mon. SRF. YMCA, 7th & Market. 8-10:30. **Frances Sorden**. CH 2-8038.
- Fort Washington. 1&3 Mon. SCRF. Jarrettown Sq. & Circle Club, Grade Sch., Prospect & Madison Ave. 8:30-11. **John Fisher**. Linwood Grubb, MI 6-3702.
- *Kulpville. Mon. S. Beg. Class, Mac's Barn, Sumnerstown PiPke, 8-11. **Mac McKenrick**, Lansdale 6468.

DANCE DIRECTORY

- Sellersville. 2&4 Mon. SCR. Pairs 'n Squares,** Fire Hall, Rt. 309. **Cliff Brandel (2nd) & John Fisher (4th).** Clate Pritchard, Perkasio 4610.
- Kulpville. Tue. SR. Class for experienced, Mac's Barn, 8-11. Mac McKenrick, Lansdale 6468.**
- Folcroft. 1&3 Wed. S. X-B Club, Fire House, Prinds Ave. 9-12. Tex Prince & Ray Beamer.** Jas. Hurst, Farragut 9-3676.
- ***Skippack. Wed. SF. RD Class, Lochwood Barn, Rt. 73. Bill Johnston, Center Point 3086.**
- Abington. 2&4 Thu. SR. ABC Group, N.E. YMCA, 555 Adams Ave. 8:30-11:30. Jake Geiger & Roy Willard, Ogontz 7201.**
- Kulpville. Thu. RF. Beg. Class, Mac's Barn, 8-11. Mac McKenrick, Lansdale 6468.**
- Pottstown. Thu. SR. Pottstown SD Club, YMCA, King & Evans. 8-10. Bill Morrell, 1400-W.**
- Friday**
- Abington, 1st Fri. SR. YMCA, 1073 Old York Rd. John Fisher, YMCA, Ogontz 7910.**
- ***Bethlehem. 2&4 Fri. SRF. Sq. & Cir. Workshop, Rosemont Sch., Penn Ave. Jim Smith, UN 7-2988.**
- ***Collingdale. 1&3 Fri. SF. Shooting Star, Fire Hall No. 1. 8:30-11:30.**
- Hatboro. 2nd Fri. SR. Lehman Mem'l Gp., Meth. Ch., Old York & Lehman. John Fisher. Mrs. Nellie Howard, Osborne 5-4051.**
- ***Springfield (Delaware Co.) 1&3 Fri. SR. Hoedowners, Scenic Hill Sch. Mac McKenrick. L. Eikner, SW 6-2662.**
- Pennsburg. Fri. SB. Sleepy Hollow Inn, Rt. 663. 9-1. Bill Morrell, Pottstown 1400-W.**
- Rose Valley. Fri. or Sat. SF. Rose Valley SD Club, Old Mill. Bob Mather, KI 4-1498.**
- Skippack. 4th Fri. SF. RD Club, Lochwood Barn, Rt. 73. Bill Johnston, Ctr. Point 3086.**
- Skippack. 4th Fri. SF. Lions Club, Fire Hall, Skippack Pike. Gene Pulcher, Ctr. Pt. 3697.**
- Worcester Twp. 1st Fri. Comm. Ass'n, Comm. Hall, Rts. 363 & 73. Bill Johnston, Ctr. Pt. 3086.**
- Saturday**
- Aldan. 2&4 Sat. SR. Club Sashay, Providence & Woodlawn. Cliff Brandel. M. Frazer, MA 6-8697.**
- ***Allentown. 2&4 Sat. SR. Lehigh Valley Prom., Ch., 5th & Court. Bill Eldridge, HE 5-0225.**
- Bethlehem. 3rd Sat. Cornhuskers, Franklin Sch., Ctr. & North. George Van Doren.**
- Kulpville. 2&4 Sat. SR. Mac's Barn. Mac Pottstown. 1st Sat. SRB. Oddfellows Hall, King McKenrick, Lauderdale 6468. & Charlotte. Bill Morrell, 1400-W.**
- Prospect Pk. 2&4 Sat. SCF. Calico Club, Fire Hall, Lincoln Ave. John Fisher. Ken Outt WA 8-3587.**
- Sellersville. 3rd Sat. SR. Pairs 'n Squares, Fire Hall, Rt. 309 John Fisher or Mac McKenrick. Al Weidmoyer, Sellersville 9141.**
- ***Skippack. 3rd Sat. SRF. Lancers Quadrille Corps, Lochwood Barn, Rt. 73. Bill Johnson, Ctr. Pt. 3086.**
- Trevose. Sat. SRF. Old Time Masters, Comm. Hall, Street Rd. Bob Dean, Perkasio 7978.**

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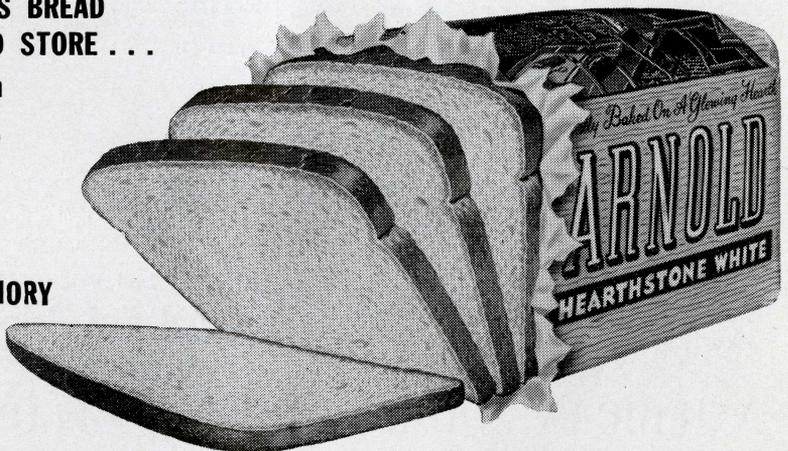
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