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AMERICAN SQUARES



Merry Christmas

THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. XI—No. 4

DECEMBER, 1955



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AMERICAN *Squares*

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VOLUME 11

DECEMBER 1955

NUMBER 4

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Editor: Rickey Holden, 2117 Meadow Lane, Arden, Wilmington 3, Del.

Dance Editor: Olga Kulbitsky, 64-16 84th Pl., Rego Park 79, L. I., N. Y.

Music Editor: Dick Best, Box 329, Wayland, Mass.

Book and Record Shop: Frank L. Kaltman, 1159 Broad St., Newark 5, N. J.

ASSOCIATE EDITORS

Virginia Anderson, 546-A, Green Valley Rd., Watsonville, Calif.

Don Armstrong, 1260 W. Bay Dr., Rt. 686, Largo, Florida.

Ray Bauer, Route 5, Box 239A, Evansville, Indiana.

A. W. "Gus" Empie, 204 Columbia Ave., Coulee Dam, Washington.

Burt Hall, 7302 Lane Ave., Detroit 9, Michigan.

H. H. "De" Harris, Box 255, Itasca, Illinois.

Harold Harton, 224 Poyntz Ave., Willowdale, Ontario.

Bob Merkley, 20 W. Colter, Phoenix, Arizona.

Ralph Page, 182 Pearl St., Keene, N. H.

Elizabeth Y. Williams, 901 Los Angeles Ave. N.E., Atlanta, Ga.

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RIGHT OR WRONG?

AMERICAN SQUARES has just had its naughty fingers slapped (for the umpteenth time) by a reader who wishes to remain anonymous.

A letter recently received reads, in part, as follows: "It seems totally unnecessary, to me, for you to spend so much of your time and space on controversial matters. It's getting so that picking up your magazine is synonymous with rising blood pressure.

"Look at just a few of the articles you have gleefully printed during the last year: Dance Situation in the U.S. by Vyts Beliajus (Feb. 1955); Sauce for the Gander by Charlotte Underwood (March 1955); Where Does the SD Exhibition Belong by Arthur Katona (April 1955); Square vs. Folk by some one who wouldn't even sign their name (Aug. 1955) and Two to Tango by Stubblefield and Kaltman (Nov. 1955). All of these articles have stirred people's emotions, and those who approved of them have probably been just as upset by the replies printed to them.

"It seems to me that the only way square and folk dancing is to survive is by harmony and brotherly love—not this constant bickering and wrangling all the time. Why don't you stop stirring up trouble and let us all enjoy ourselves in peace?"

Well, we read that one and came up with our ears a little red. Can this accusation possibly be true? Does AMERICAN SQUARES take an attitude of "let's you and him fight"? We even called a special staff meeting to discuss this serious charge. Here's what we came up with:

We believe that square and folk dancing is an activity of and for the people.

We believe that people should not (and at least so far in this country **cannot**) be regimented. We feel that every member of this activity is entitled to his own views and opinions, and we consider that it is our solemn obligation to be the voice of those who would not otherwise be heard.

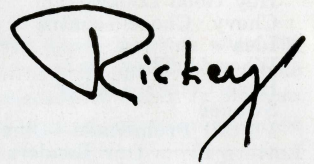
We remind you again that the views expressed in these pages are not necessarily those of the editorial staff. But whether we agree with the thoughts presented or not, we shall continue to allow both sides (or all eight or ten sides) of any controversy to reach our readers.

Furthermore, we are proud of the list of authors quoted by our unhappy friend. All of these people are well equipped to speak in their own field, and all of them present good food for thought.

Perhaps in deference to the less rugged of our subscribers, we might label certain portions of each issue "Not to be read if blood pressure is erratic."

We seem to find, in all the fore-going, a certain resemblance to the old fable of the king, clad in imaginary cloth-of-gold, on parade before his admiring subjects, admiring—that is—until a childish voice piped up "But he isn't wearing any clothes at all!"

We shall continue to be the childish voice that seeks the truth.



OUR COVER: The happy couple in gay holiday attire bring you all best wishes of the season from Virginia Wallace and all the gang at AMERICAN SQUARES. On page 27, you may chuckle with Abe Whitworth, our Texas cartoonist. And on page 18, we bring you the first of a series in a new department, titled "Pigtail Promenade" and dedicated to all the moppets who so greatly brighten our lives with their singing and dancing.

MERRY CHRISTMAS AND HAPPY DANCING!

IT WENT THATAWAY!

By Charlotte Underwood

The first Atlantic Convention has come and gone; and for the sake of the Foundation members who created and organized it, turned the chilly, barren rooms of old Mechanics' Hall into scenes of life and color and dealt steadily with the thousand behind-the-scenes chores and crises that attend any major undertaking, I am glad to say that it turned out to be a genuine life-sized Convention. But Atlantic? Nossir. It went Thataway. To California via Texas and New Mexico.

The one thing—aside from the spine-crawling vulgarity of a caller-popularity contest—that was to have distinguished this great "first" from all other conventions was the presence of the outstanding eastern personalities who so rarely can take the time or the financial loss entailed by trips to the far or middle West, and who rallied eagerly to the support of their "own" convention. This was to have been their day, their moment of recognition: so said the advance publicity, the advance correspondence. In actual fact, one eastern caller shared the important calling spots with three paid attractions, three famous imports from the West.

Ed Gilmore, Manning Smith, Pancho Baird—names to respect, every one of them; and they presented the dancers with a brilliant program. Still, it must have been disillusioning to the great callers of the East, responding in warm good faith to the convention-call, when they discovered (with the eleventh-hour arrival of the printed programs) that so many hours had been set aside for the exclusive use of four men that only a scant six minutes here or there was left for host-area callers. Among the dancers there was considerable speculation as to whether it was the Foundation's opinion that, of all the East's prominent callers, only Al Brundage was capable of sustaining more than a fifteen-minute square dance program for any but beginners.

It's a good question. To answer it, let's take a look at the names that peopled the obscurity behind the lime-light.

Rickey Holden was there, about as well-known a name as any in the square

dance *Who's Who*. Few callers are as competent to balance a vast mixed-level floor of dancers and keep everybody happy most of the time. Fewer still could have presented an exhibition set as meticulously schooled as Rickey's. Yet as far as the general dancing went, all of this square dance know-how was relegated to a four-minute spot one evening.

Mac McKenrick, one of the most versatile singing and singing-patter callers in the country, was there. Singing-patter calling is a gift possessed by only a very few. With Paul Hunt, Mac represents this style at its highest level of development, a refreshing compromise between the insistent monotony of the true patter call and the sing-a-tune vocalizing of most singing calls. Mac M.C.'d an obscure little group in an obscure little hall for one hour as his convention stint.

Paul Hunt was there, too, precision caller extraordinary, composer of so many nation-wide favorite dances. As with Rickey, Paul's sole opportunity to display his special talents came when he called for his precision-square exhibition set.

Dud Briggs was there, and it should be pointed out that when Dud Briggs is somewhere that's a feature in itself. Convention visitors will be astonished to hear that, aside from having a sort of vested interest in the contra, Dud is a most accomplished caller of square dances.

Charles Baldwin, editor of *The New England Caller* and regular leader of more dancers, probably, than any other man in the country, was there. So was Ralph Page. Visitors to the New England area may reasonably expect to be presented to New England dancing in its contemporary pure form, as well as to a relentless barrage of western and imitation western calls. These two are its foremost exponents.

Bob Brundage was there, considered by many connoisseurs to be the most accomplished of his active family. He did something. Probably if I hunt through the fine print on my program I'll find out what.

(Continued on page 21)

WHAT'S NEW IN S D?

By Emmette Wallace

In a recent gab fest on square dancing the discussion worked around to new figures. Someone asked "What that is new has been added to square dancing?". Most of us cannot speak from personal experience of the over-all picture before the revival, and such discussions are usually based on information gleaned from early literature plus what has happened since about 1940. Occasionally from personal experience or contact with a movement in a different area someone knows what has been thought of as new is really a refurbished or adapted movement from the past.

An excellent example of this is the currently popular "cross-trail" movement. Most of us first encountered it in Jimmy Clossin's book and thought it to be new. Jimmy has pointed out (AMERICAN SQUARES Oct. 1955) that the movement was used for many years in one area and was based on an old folk dance movement.

Realizing that any listing of "new" movements may bring cries of "My Grandpappy did that . . ." or "We've done that for years," and hoping to help trace down such new-old figures, here is a list of new (?) movements and terms added to square dancing since about 1940, based on discussions with a number of informed people.

1. **Pass Through**—as a new term for an old movement. With full cognizance of and credit to Lee Owen's discussion in "Grass Roots" (AMERICAN SQUARES 1953) it must be admitted that this term is now used in many areas to designate a right and left thru (or half right and left, as the case may be) done without the man's turning his partner so both again face the other couple. They may or may not turn individually, depending on the following call. This movement is not new. It was used in many old figures, but as right and left thru, i.e., "Right and left thru and swing the girl behind you." Some callers felt a new term was needed to tell when not to turn your partner, so this usage grew.

2. **Backwards Stars**. Dr. Lloyd Shaw is generally given credit for having originated allemande thar. So far as we know this was the first use of a star in which the dancers moved backwards. Since allemande thar was created there have been many variations, all basically

the same, with some or all of the dancers moving backwards.

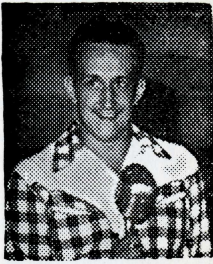
3. **Do Paso**—a term coined by Dr. Shaw. On encountering the traditional DO SI DO of the Southwest (a movement which could be done by any number of couples, did not start with a pass thru but with left hand to partner, and continued until the caller directed something else) Dr. Shaw felt that some term was needed to differentiate the phonetically identical DO SI DO and Docey Doe. He retained docey doe for the movement starting with two ladies passing left shoulder to left shoulder and used do-paso (reputedly derived from El Paso) for the figure of the Southwest. The term has since been adopted and adapted by some to designate one change of the original figure (see Six Styles of Square Dance by R. Holden, AMERICAN SQUARES Oct. 1955). Many can see no need for the term as they achieved the same results for years without it. However, it is used in many places and most dancers understand its general meaning (see editorial, Foot 'n' Fiddle, Oct. 1955).

4. **Box the Gnat**—the various movements in which one of the dancers turns under the arm of the other. They are all basically the same, without worrying about which came first. Many who credit the Dallas, Texas, area with the birth of this movement, first saw it described in Ray Smith's book. A similar movement used in the Houston, Texas, area seems to be at least as old as the Dallas usage. Perhaps they had a common ancestor.

5. **Rollaway**. Since Ed Gilmore released Yucaipa Rollaway there have been many figures using this movement, as well as many variations depending on who rolls which way in front of whom. Ed is progenitor of them all.

6. **Throw in the Clutch**. This movement from Pat Pattison's figure of the same name is too popular with the hash-and-break people to need describing. Probably someone will find it is an old Scandinavian folk dance.

7. **Traveling Arches**—as in Denver Wagon Wheel and Houston Star. This figure or movement may well be claimed as a descendant of many play party games or the Smoky Mountain figure



One Man's Opinion

By Don Armstrong

As a result of the opinions expressed in this column I get quite a bit of mail in reply. Many times these answers are not in agreement with my views, but from almost every letter I am able to learn something, or broaden my own outlook a little. Some of these rebuttals have, in turn, become the basis for another article, such as this one.

On almost every opportunity I express my opinion in favor of all forms of dancing in general programming. I practice what I preach in planning my own programs. It appears that the most stringent line of demarkation is found in square dance programs which do not include folk dances or, conversely, folk dance programs which have no square figures.

Last month I received two very well written letters from widely separated areas, both dealing with this subject. To both writers it appeared that my articles in AMERICAN SQUARES had a tendency to be one-sided, directing my suggestions toward the square dance leaders, and it was suggested that I view the question from the other side.

NEW—from 6

London Bridge. Its use in four couple squares is apparently new.

8. **Turn from a Right and Left Eight or a Pass Thru by Two Lines of Four to a Single File Promenade.** Since No Name Square, this movement has been used in many figures.

9. **Back Track in Couple Promenade.** As introduced by Joe Lewis, the dancers turn individually so the man remains in the inside. They do not drop hands.

10. **Break from a Couple promenade to a Right and Left Grand**—by pulling partner across in front with left hand and giving right hand to the next.

No doubt there are other movements or terms that are new. Whenever this subject is discussed, someone brings up a new point for consideration.

Looking back, I find it is true that I have often suggested to square dance leaders that they include forms of folk dancing in their regular programming, but I have not suggested to the folk dance leaders that they include popular squares, contras or even rounds. Certainly the advantages are as great to the folk dancers when they broaden their dancing scope as it is to the square dancers when they do the same. And looking back over the subject, I realize that many of the folk dance groups have shortcomings as square dancers, surely as much as the square dancers are weak in folk dancing.

One of the leaders who wrote me was very positive in his feeling that square dancers are actually the more versatile of the two groups. Both leaders said that in their areas the folk dancers are far more reluctant to participate in square dance programs than vice versa. But—and here's the good part of **both** letters—both leaders said they had found a way to help break down the barriers between the two groups, and both had used the idea with considerable success.

They had each been instrumental in arranging a form of hospitality night between two clubs—one square and one folk dance. On one night per month in one area, and one Sunday afternoon each month in another area, the clubs took turns being hosts to the other.

The unusual facet of the arrangement was that the host group invited their guests to plan the program with the guest leaders doing whatever teaching necessary, and the guests doing their best to provide an interesting time for the hosts. One area has done this since September 1954 and the other since January 1955. The results are evident that a broader outlook has resulted among both groups, and indirectly, more dancers have been gained for both groups.

I would conclude with just one question directed to the folk dance leaders: If you are among those who criticize others because they do not participate in your chosen dance form, have you made an effort to learn and enjoy any other form? We can all get together and dance our differences away.

LET'S GET ORGANIZED . . .

By H. H. "De" Harris

It is reasonable to say that no great lasting good can be accomplished without organization. We work best when we work together. So far we have restored square dancing to eminent respectability and matured it to a healthy and vigorous condition. If we are to maintain the gains we have made we must constantly be adding new dancers and new callers—that requires organization.

With the above in mind, I should like to discuss the twin organizations behind folk dancing in St. Louis, for they are good examples of what can be accomplished by intelligent organization. These twin groups are the Greater St. Louis Folk and Square Dance Federation and the Callers' Guild of Greater St. Louis.

The Federation

First let's discuss the Federation. This is the dancers' organization, and noteworthy is the fact that it is controlled by the dancers. There are callers who belong to the Federation, and several are on the Board of Directors, but there are no officers who are recognized callers. Although there is nothing in the By-laws preventing a caller from being an officer, a tacit understanding exists among the membership on this point.

The mere being of such an organization has done much to further square dancing in this area, for it is a group not dominated by callers but rather one the callers must respect. The weight of its organized opinion could make or break any caller.

Membership totals about 2000 out of an estimated 10,000 dancers in the area. Dues are \$1.25 per year and include a twelve month subscription to Squares and Circles; free workshops for mem-

bers wanting advanced instruction, and first call on tickets to the Spring Gala, the Federation's annual festival dance.

Squares and Circles

Squares and Circles is a pamphlet issued monthly by mail to the members. It lists the open dance activities for the ensuing month plus items of general interest to the members. A nominal charge is made for the dance listings. It is interesting to note that since the charge was inaugurated listings have increased and are more accurate. The October issue listed 105 dances for the month. This is just about half of the actual dances held during the month, the rest being closed club affairs. V. F. "Thad" Shore is Editor of Squares and Circles and Director of Publicity for the Federation.

The present officers of the Federation are Walter Milius, president; Wayne Wylie, vice-president; Betty Dourson, recording secretary; Bill Beeson, treasurer and Gladys Holman, corresponding secretary.

The aims and objectives of the Federation are more square dancers and more enjoyable dancing by improving the general level of the dancing.

Dances

In addition to all these activities, the Federation also sponsors the Junior Jamboree, free summer dances and the Fall Roundup Dance on the river excursion boat "Admiral."

The Junior Jamboree is a festive affair held early in January, solely for the benefit of new dancers who have just completed their training courses. There they get their first opportunity to dance

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The Caller Speaks Up

Within the past month I've been very much pleased to twice listen to talks by two leading exponents of square dancing—Frank Kaltman and Ed Durlacher. Both of them preached the same truths:—that if square dancing is to survive as a community activity we must keep it a dance of the people, and not a specialized activity, indulged in by a small highly trained, well schooled, selected minority.

So many people have objected to the term "Hi-Level Dancer" and still subconsciously feel that they are just that, that it may possibly be time to evaluate the term and define the "Hi-Level Dancer" as against the "Club Dancer."

My idea of a hi-level dancer (and I don't feel we should do away with the term) is probably contrary to the general supposition. To begin with, he is one who knows enough to take a bath and, if necessary, use a deodorant before going to a dance. He knows he is a human being and likes to be treated as such; in turn, he will be considerate and treat others the same way. He knows the fundamental movements of the dance and can execute them, or any combination of them, that the caller can properly

combine, and he can do them to the music. He never forgets that a kind word and helping hand to a beginner or even an expert will reap a rich reward. He is one who, while having the know-how of the latest trick dance, does not look down his nose or belittle the less informed person. He may belong to the select few, but does not carry over club ideas into places where there is no room for them. On club nights he thoroughly enjoys the intricate figures worked out (and no one should try to take these enjoyable moments from him) but at the same time the hi-level dancer keeps things in their rightful places. He realizes that if the dances keep increasing in intricacy it will mean the death of a much desired activity.

There is no room on the top level for the selfish few or the snobbish couple or the exhibitionist. This is strictly a dance of the people, and that means all the people.

I think anyone who could fall within the scope I've mentioned should be called a "Hi-Level Dancer."

Ralph Smith

Norwood, Rhode Island

ORGANIZED—from 8

to various callers and mingle with others of their own dancing level.

This past summer was the fifth season for the free dances at the Famous-Barr Southtown Parking Lot. There were two dances in June, two in July and one in August. Attendance averages about 2500 and of that number about 500 will be dancing at a given time. Callers are selected by a special committee of dancers before the season starts. Callers' services are donated. Two callers are selected for each dance—one a well-known and established caller, and the second a promising newcomer.

Truly this Federation is a fine service organization helping to make the communities it serves a better place in which to live.

Callers' Guild

The Callers' Guild, a much smaller organization but equally important, serves its community best by the manner in which it serves its members. Accord-

ing to a current roster of the Guild there are 78 regular members and five associate members.

The officers are Wally Andrews, president; Willie Wirtle, vice-president; Joan Keeser, secretary-treasurer and Lucille Barsch, recording secretary.

Meetings are held the third Sunday of each month. The business meeting is limited to one hour. Panel discussions are a regular part of the program and an effort is made to cover all the technical aspects of good square dance calling. Dances are not taught or called except to illustrate some basic point in calling. After the meeting is the usual fun dance.

A feature of the Guild we think worthy of special mention is that their policy is to be inclusive rather than exclusive. Anyone who is calling regularly to an organized group is encouraged to join the organization. It is hoped by this policy to make the Guild the dominant influence in the level of dancing in the St. Louis area.

PEOPLE WORTH KNOWING

Jack Carver of Timonium, Maryland, and his lovely wife Ginger became part of the current square dance revival in 1950, although Jack still remembers the Lancers and quadrilles his parents taught him as a boy.

In 1950 the Carvers went to a square dance at the I.O.O.F., where they watched two exhibition dances and decided this was something they wanted to do. The following week they were learning to dance at the Square Dance Club of Baltimore, where Maurice Flowers and Jim Ensor were calling. For the next year they learned all they could about square dancing—dancing with the Club, attending all the open dances and one night stands they could find, and also appearing on some television shows.

In the summer of 1951 a group of teen-agers told Jack they would like to learn to square dance. Since two of them, Peggy and Loly, were Carver young 'uns, Jack undertook to teach them, and thus began the Timonium Squares.



Jack discovered he got a real joy out of teaching and calling and, very sensibly, set about to learn all he could about this phase of the activity. He took a calling class under Eb Jenkins, whom he still considers tops in this field, and also went to workshops conducted by Paul Hunt and Mac McKenrick.

Jack now calls and teaches for the Lutherville and Timonium Recreation Council. Their class in squares and rounds last year was so successful that they are repeating the program this year. In addition, he calls for the Baltimore Promenaders and Wagonwheelers as well as doing a number of one night stands. He and Bob Wedge have worked out a fine system of dual calling for an evening's program which allows each of them an opportunity to dance a bit and meet more dancers. Around the Baltimore area, a dance called by Jack and Bob is synonymous with a good time.

Charming Ginger, as his partner and helper, travels with him to the many jamborees and festivals which they attend as a matter of their own personal recreation. Good dancers and genial people, they have done much to contribute toward the happy dancing in the Baltimore area.

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TAW TOGS

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By Miriam Gray, Normal, Ill.

Observation of dancers and catalogs during the summer points to two sources of ideas for the feminine square dancer's togger.

From the Indian Squaw

The squaw dress flourishes in greater numbers and fancier styles than ever. The newest and most expensive dresses are lavishly trimmed in metallic braids, laces, and rickrack in silver, gold, or copper in various combinations and mixed with colored braids and rickrack.

Variety in skirts is achieved by trimming and color combinations, amount of trimming used and placement of trimming—on bottom tier, middle tier, belt, or all over. Metallic trimming on the bottom tier costs ten dollars more than on the middle tier, but the skirt handles well in dancing because of the extra weight at the bottom.

The standard blouse is the V-neck with collar and the below-the-elbow-sleeve, although shorter sleeves or no sleeves are frequent and neck styles vary from a flat V without collar to square, oval, and wrap-around. Materials are cotton georgette (most expensive but needing no ironing), squaw cloth, and patio cloth. A new suede cloth trimmed with concho buttons and worn with concho belt is available but must be dry-cleaned.

Squaw dresses are usually two-piece, but the skirts are easily laundered. Wash and do not wring. Hold skirt by belt and shake off excess water while straightening material evenly. Fold the belt in half, pulling rest of skirt down vertically; fold in half again, repeat process until skirt is in tight roll. Pull the skirt, belt first, through a discarded nylon stocking from which the foot has been removed, pulling from top of stocking toward the foot. Tie a string tightly around the top just under the belt and hang where it can drip freely.

Pull the bottom of the skirt taut in a vertical direction so that all edges are

even, causing pleats to form. Smooth the stocking down over entire skirt. Tie it again at bottom of each tier if desired. Let it dry—it may take 3-4 days. Leave the skirt in the stocking for storing and carrying; it holds pleats in place and prevents soiling. For storing hang by string to a hook in back of closet, or attach safety pins to tops of two skirts, join these pins with a third safety pin and hang over a hook. For traveling, just throw the skirts, in their stockings, into the back seat or trunk of the car like so many old umbrellas.

Accessories

Accessories for the squaw dress include the ever-present concho belt now available in silver, gold, and copper and in many styles, sizes, and shapes—oval, round, oblong, and thunder bird. A comfortable, attractive, and highly practical stretch belt in the three metals is often worn with squaw dresses or any two-piece dance dress and serves to hold the costume together at the waistline.

(Continued on page 19)

CHRISTMAS PRESENT!

"Out of the hills of Habersham, out of the mountains of Hall", north of Atlanta, comes a truly **great** dance—A simple, beautiful, soul-satisfying contra, done in 3/4 time with little walking steps and easy balances.

And a mixer, sparkling like angels on top of a tinsled Christmas tree, also in 3/4 time and teachable to beginners in five minutes. Both by those wonderful people, Mary and Fred Collette.

X-75 HILLS OF HABERSHAM
a waltz contra

X-76 WALTZ BALLONET MIXER

Fred Bergin has used "Love's Dream after the Ball" and "The Waltz of the Flowers" from the Nutcracker Suite!

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RECORD REVIEWS . . .

Old Timer Records. 10 inch, plastic, 78 rpm.

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#8115. The Yellow Rose of Texas//Instrumental (3:30) 128. Called by Johnny Schultz. Attention all you singing callers! Here is "The Yellow Rose" exactly as you hoped to have it. A lilting, melodic recording with excellent tone and good balance. The called side is truly inspiring in the zest and lift that Johnny Schultz gives his call. The instrumental side will send you. This is the best recording on Old Timer records since Old House.

Old Timer records. 10-inch, plastic, 78 rpm.

Price \$1.05

#8112. Raggin' the Call//Instrumental (3:03) 128. Called by Butch Nelson.

A very competently called side which will dance quite well. Your reviewer, however, detests this style of music and calling. It is done in the style of the ha-cha blues singers so ably introduced by Joe Lewis. This type of calling, while it glorifies the performing square dance caller, hardly adds dignity to the American folk art which calling should be.

Old Timer records. 10-inch, plastic, 78 rpm.

Price \$1.05

#8113. Silver Bell (3:05) 128//Truck Stop (3:02) 128. Called by Johnny Schultz.

Silver Bell is a nicely done singing call to an old standard tune played by the well-known Jerry Jacka trio. The wording of the call is a trifle awkward and clever callers will adjust their own calls to suit. Truck Stop, in spite of its title, is a pretty good dance, adequately called and well played.

#8114 is the instrumental of #8113.

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

Price \$1.05

#112A. The Bells Promenade//Instrumental (2:16) 120. Called by Norman Merrbach.

A very cleverly contrived simple square dance. The music is given as an original tune. Actually it is a modification of several old folk melodies. There are snatches of two old folk melodies interwoven smoothly. The instrumental side is adequate and well played, tone is excellent. It should become popular among discriminating callers.

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

Price \$1.05

#2002. You're Better Off Dreaming//Georgia Polka

A poorly played, unimportant waltz record. The routine of the dance is a commonplace series of balances, touches, twirls, pivots, etc. The Georgia Polka side is a mediocre playing of an established hillbilly tune which became popular as one of the records used for the Canadian Barn Dance. The original Columbia record was pretty good.

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

Price \$1.45

#7143 There's a Rainbow Round Your Shoulder (3:38) 128//No, No Nora 3:34) 130.

Two excellent square dance tunes. The dances put to them are not much different from the average recent singing calls consisting essentially of a few glossary terms, such as lead to the right, circle, ladies chain, inside arch, gents star left, etc., etc., etc.

#7443 is the same as #7143 with calls beautifully done by Bruce Johnson.

#7144 Alabama Jubilee (3:54) 130//Just Because (3:40) 130.

You may throw away all the copies of Alabama Jubilee you own and buy this record. It is far superior to anything that has ever been on the market. It obsoletes the old Windsor recording and backed up with Just Because makes it a very desirable record to have.

#7444 is the same as #7144 with calls by Bruce Johnson. If you use called records, this is a definite asset to your library.

Lloyd Shaw records. 10-inch, plastic, 78 rpm

Price \$1.05

X69-70 Shoo Fly//Instrumental (3:10) 130. Called by "Mac" McKenrick.

The dance is a rehash of an item known a couple of years ago as Don't Just Stand. The music is a poor adaptation of Shoo Fly. The balance on the recording leaves much to be desired. The guitar should have been subdued so that McKenrick's voice dominated. This is a pretty good example of patter calling forced rigidly into restricted limit of a song. It is awkward and poorly constructed, if the intent is that the musical accents and the accented words should match. Incidentally, for you folklorists, this dance has no relationship whatsoever with the good old tried and true Shoo Fly. The second side is instrumental by Fred Bergen.

#71-72 Dixie Land (3:00) 128//The Crawdad Song. Dixie Land is called by Peg Allmond; The Crawdad Song called by Mary Josy and John Bradford.

Peg Allmond, whom the reviewer knows to be an excellent caller, breathlessly rushes through a pretty bad arrangement of figures to confused background music played on two or three pianos by Fred Bergen. The other side is a duet tune in the parlor entertainment style—hardly square dance calling. Both records violate the basic principles of good calling. A square dance record first should be clear, definitely directive and pleasant to listen to. These are not.

RECORD REVIEWS . . .

Several months ago we called your attention to a new project of COLUMBIA RECORDS, titled "WORLD LIBRARY OF FOLK & PRIMITIVE MUSIC." At that time we enthusiastically reviewed the first two releases. We have just received additional records of this series and each opens up new vistas of musical enjoyment. Eventually every library, college, music or anthropology department and other institutions connected with music will make these available to the public. In the meantime, those students of folklore who are impatient may purchase these for their own listening pleasure.

The records are all 12-inch vinyl LPs, packaged in an attractive folder with copious notation. It includes photographs of native costumes, dancers, singers and translations of lyrics. Historical background of regional music is covered by expert scholars. Alan Lomax is coordinator and editor of the series. Each volume sells for \$6.95 and is, we believe, a sensational bargain.

The following volumes have been released and are available for purchase:

Volume 1	Ireland	Volume 8	Canada
Volume 2	French Africa	Volume 9	Venezuela
Volume 3	England	Volume 10	British East Africa
Volume 4	France	Volume 11	Japan, Formosa and Korea
Volume 5	Australia and New Guinea	Volume 12	India
Volume 6	Scotland	Volume 13	Spain
Volume 7	Indonesia	Volume 14	Jugoslavia

Balance Records. 10-inch, plastic, 78 rpm.

Price \$1.05

#102. We've Got Rhythm//Whispering (approx. 3:30) 128. **Called by Ed Gilmore.**

A fine recording by a truly great caller.

Price \$1.45

#202. Instrumental of #102 above

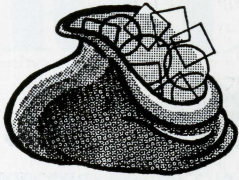
Beautifully played, excellent accompaniment music for caller. Made in the Gilmore style with no melodic line to distract the dancer's appreciation of the caller.

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MERRY CHRISTMAS
and a very
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HAPPY HOLIDAYS

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GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

HORSE AND BUGGY SCHOTTISCHE

(American Couple Mixer)

This is essentially a dance for "fours". Any "twos" around the ring are just temporarily "horseless drivers" or "buggyless horses." All the figures and patterns are variations of the basic Schottische combination—two schottische steps followed by four step-hops. A few of the many possible combinations for "fours" are given here merely as suggestions. There is no set routine. At any time, "the fours" may unhitch themselves. Detached couples are then free to find new "horses" or "buggies." Spontaneous suggestions and creations by "horses" or "drivers" will add to the fun and gaiety of this dance.

—Frank and Olga

RECORD: Folkraft #1166.

FORMATION: "Fours" of two couples, one couple behind the other. The "leading" couples are "the horses"; the "following" couples are "the drivers." Outside hands of both couples are "the reins."

STARTING POSITION: Partners join inside hands and extend and join outside hands, "the reins," with other couple.

1.

"Four" travel forward, backward, or anywhere with two schottische steps and four step-hops.

2.

"Fours" travel forward with two schottische steps, then "horses" release inside hands, keeping "reins" intact and, with four step-hops, change places with drivers, going around behind them as they move forward. Rejoin inside hands with partner when driver's position is reached. Repeat pattern, changing position, at will.

3, 4, 5, 6

Two schottische steps and four step-hops in Circle of four; star formation; "Conga" lines; four abreast.

SCHOTTISCHE STEP. Slide forward, sideward or backward with Left foot (count 1), Bring Right foot to Left and step on Right foot, releasing Left foot (2), Slide forward, sideward or backward with Left foot (3), Hop on Left foot and swing right leg forward (4). Repeat pattern, reversing footwork, for Schottische step starting with Right foot.

In some areas, the schottische step is danced as "three running steps and a hop."

STEP-HOP. Step (count 1), Hop (2). Repeat with other foot (3, 4). For a light, bouncy, step, bend and straighten knees with each action.

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WRONG WAY WHEEL

(Introduced 1954 by Virgil Faulconer, Seattle)

Swing your partner and away you go
 To the right hand lady and do si do
 Pass your partner on you go
 To your corner lady and do *pasó*
 This one left hand all the way round
 New corner right when she comes down
 New partner left but not too far
 Gents step to the center with an *allemande*
thar

Gents back up but not too far

(The girl you have is your original corner.)

Shoot that star turn once and a half
 Four ladies chain with a great big laugh
 Turn around with the pretty little maid
 Put her in the middle and star promenade

(Each gent, now with original right hand lady, promenade clockwise with lady on his right; ladies are in right hand star.)

Gents turn back for a left *allemande*

Partner by the right for a wrong way grand

(Each gent progress clockwise in a grand right and left, considering original right hand lady as partner.)

Wrong way round to a wrong way deal

Partner by the right for a wrong way wheel

(Meet present partner with right hand, turn once around until gent is on outside facing CW, lady inside facing CCW. Each gent gives his present partner a right face spin so she turns 1½ around to face CW.)

Star promenade with the ladies in

As you did before now do it again

(Exactly like the star promenade explained above—same people and everything.)

Half sashay just as pretty as you can

(Each lady change places with the gent who is promenading her.)

Ladies roll back to a left *allemande*

Partner right go right and left grand

(Each gent meet the girl he was promenading and execute a low-down common ordinary grand right and left. This lady, who has been partner to him during most of this, is his original right hand lady.)
(Repeat figure 3 more times.)

RIP AND TEAR—filler

One and three go right and left thru
 All join hands and circle to the left
 Couple number one you rip and tear
 Split the ring and hold on there

(Everyone keep hands joined, and couple one move down center to split the ring between couple 3. Everyone still keep hands joined while couple 1 pulls others under the arch and couple 3 wrings the dishrag; circle is still formed but everyone has back to the center, circle being sort of inside out.)

You're inside out so circle to the right

Around you go and hold on tight

Break with the left pull your partner under

(Each gent drop left hand and pull—gently—his partner under his own right arm so all face center with partner on his right.)

Allemande left and go like thunder

ANYTHING GOES

(Introduced 1955 by Bill Owen, Calif.)

Couple number one you balance and swing
 Promenade around the outside ring
 All the way home with might and main
 While the side two couples ladies chain
 Three and four you right and left thru

Then half sashay that's what you do

(Only couples 3&4 do this, so gent 3&4 each has his new partner on his left.

Couples in positions 1&2 remain normal.)

Heads go forward and back you run

Pass right through go around just one

(Ladies 1&2 meet behind couple in position 2; gent 1&4 meet behind couple in position 4.)

Down the center split the outside

Turn to the left go side by side

Around one and don't be late

(Lady 2 with lady 1 on her right move down the center through couple in position 4; the ladies then, as a couple, move to the left in position 1. Gent 1 with gent 4 on his right move similarly, ending in position 3.)

Go down the center and separate

Around just one and circle eight

(Those now in the head positions move down center, separate and move around just one person. All now join hands and circle left. This puts all ladies together, and all men also; reading clockwise from gent 1, the people are gents 1, 2, 3&4, ladies 2,3,4&1.)

Circle left and don't get vexed

Make two lines with the same sex (in each)

Forward eight and back with you

Forward again and pass right thru

Around just one to a right hand star

In the middle go around but not too far

Allemande left your corner. . . etc.

(Gents 3&2 and ladies 4&3 move down center to opposite spots, separate and move around just one person to enter center and form right hand star.)

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RAGTIME MELODY

(Introduced 1954 by Bill Castner, Alameda, Calif.)

Record: Western Jubilee #

CHORUS

Allemande left with your corner and around the ring you go

A grand old right and left and then you pass the one you know

(Keep going, continue grand right and left till you get back home.)

All the way back home you go then allemande right your own

The gents star left in the center and the girls you stay at home

Meet your partner box the gnat, your corner box the flea

Pull her by and swing your partner then you will agree

You promenade your partners all, promenade with me

Promenade to the ragtime melody

FIGURE

Head two ladies chain across the same for two and four

Swing the lady that you get and bounce her off the floor

Do si do new corners all and do si do [see saw round] your own

Swing that same old corner girl and now you're gonna roam

Promenade this girl you swung and do not stop at home

(Your original right hand lady.)

Girls turn back on the outside track once around then box the gnat

Box the gnat when you meet your own swing her and you'll agree

(Still the same person—your original right hand lady.)

We'll dance tonight to the ragtime melody
(When sides start figure, rhyme goes:)

Side two ladies chain across the same for one and three

Swing the corner where you are and bounce her on your knee

(Sequence: CHORUS, FIGURE for heads then sides, CHORUS.)

then sides CHORUS, FIGURE for heads

THE YELLOW ROSE OF TEXAS

(Introduced 1955 by Ruby Arndt & Claude Joyce, Flin Flon, Can.)

Record: Coral #61476 Yellow Rose of Texas

Starting Position: Open, side by side, facing LOD, inside hands joined. Instructions are for man, lady does counterpart.

Measures

1-2 Starting with outside foot, three walk steps and a brush. Step L (count 1); R (count 2); L (3); brush R (4). Repeat starting with inside foot.

3-4 Pas de basque outward (man to L, lady to R), pas de basque toward each other. Inside hand are joined and still face LOD. Balance or two-step may be substituted for pas de basque. Turn away from each other with four walking steps, man to L, lady to R. Finish in closed dance position.

5-6 Four turning two-steps counterclockwise.

7-8 Man does four walking steps in LOD as lady turns twice under his raised left arm. Complete the figure with two two-steps turning counterclockwise once. Repeat from beginning.

NOTE: As this record has a break in the music it is necessary to supplement the sequence every second time by six turning two-steps followed by four pivot steps while completing two turns, then lead into opening sequence.

DON'T TURN ABOUT—filler

(Introduced 1955 by Jack Logan, Castro Valley, Calif.)

Allemande left in the Alamo style
Right to your partner and balance awhile
Balance in and balance out

Gents cross over and all face out

(Each gent cross to opposite position, face out.)

Circle to the right in the usual way

Break that ring with a half sashay

(Each gent now has original partner on right.)

Circle right and don't you blunder

Drop your left hand pull your partner under

(Each gent release left hand, turn his partner with right hand so they both face center and she is on his right.)

Allemande left . . . etc.

BREAK

(Introduced 1955 by John Lizon, No. Tonawanda, N. Y.)

Promenade go two by two

Go right along as you always do

Now drop your hands and turn right back

And promenade wrong on the same old track

The gents on the hub the ladies on the rim

Star that wheel and move again

Keep on rolling along that grade

Keep on going don't be afraid

Now all join hands and make ends meet

(Gents back out)

You got a new partner ain't that sweet

Swing your partner swing her round

Now promenade along the town . . . etc.

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HEY GOOD LOOKIN'

(Introduced 1954 by Jerry Helt, Cincinnati, Ohio)

CHORUS

Allemande left your corner, allemande right your partner

Ladies star left in the center, gents promenade the ring

(Gents promenade clockwise.)

Allemande right your partner, allemande left your corner

Grand old right and left you'll hear me sing
Meet your partner do si do that lady back to back

Allemande left the corner and you promenade partner round the track

Hey hey good lookin' what you got cookin'
Come on home and settle down with me

FIGURE

Do si do your corner, left hand swing your partner

Head two promenade the outside ring

Once around with you, side two right and left thru

Join hands and circle left now in a ring

First gent turn out and everyone follow left hand star you know

(Gent 1 step out of the circle and start to form a left hand star. Everyone else follow the leader so everyone ends up in the left hand star, each lady behind her original partner.)

Move that star and the girls drop back and promenade with him

(Each lady step out of star and star promenade with gent who was behind her in the star. Each gent is promenading his original right hand lady.)

Hey hey good lookin', what you got cookin'
Come on home and take a swing with me

(Repeat FIGURE for heads with gent 3 stepping out to form left hand star, CHORUS, FIGURE twice for sides with gent 2 then 4 stepping out, CHORUS.)

CHEVEY CHASE—contra

1-4-7 etc. active

Beats

8 **Down the outside, second couple cross over and follow**

Active lady down the outside followed by gent 2; at the same time active gent down the outside followed by lady 2.

8 **Up the center back to place**

Same two couples join hands with partner and come up the center to place.

8 **Forward four and back**

8 **Same two couples swing**

3 **Both couples down the center**

8 **Other way back and first couple cast off**

16 **Right and left with the couple above**

Helpful Hint: This is likely to be confusing for the inactive couples at the beginning of each change, since one time they stand still to mark the line and the next they cross over to follow the actives. Each active person may assist by helping the person below to cross over his partner and the person above to stay still. If necessary, hold the one above and nudge the one below to go follow your partner.

*IDEA

Head two couples with the right hand couple Forward and back then swing the opposite

(Couple 1 face 2, 3 face 4; each gent swing opposite so gent 1 swings lady 2, etc.)

Put the lady on your right and face the center Ladies pass thru to a left hand star

Gents pass thru promenade to the left

(Everybody pass thru and ladies real quick-like form left-hand star while gents promenade to the left.)

Twice around then meet your partner with an Allemande right . . . etc.

WHERE'D THEY GO?

(Introduced 1954 by Luke Raley, Calif.)

Ladies grand chain across

Turn 'em now and don't get lost

Eight to the center and back that way

All four couples do a half sashay

(Each gent now has opposite lady on his left.)

One and three go forward and back

Pass on thru and split the track

Go around just one then pass on thru

Box the gnat with the outside two

(Gent 2 with lady 4 face couple 3 in position 2; gent 4 with lady 2 face couple 1 in position 4.)

Right and left thru and don't you blunder

(Pairs of facing couples do this at the sides.)

Inside arch and the outside under

(This puts couples 3 and 1 back in positions 2 and 4.)

Right to the opposite box the gnat

(Center couples do this.)

Pass back to the side of the set

Split that couple go around just one

(Gent 4 with lady 4 on his left is in position 3; gent 2 with lady 2 on his left is in position 1.)

Down the center and pass thru

Split the ring go round one

Down the middle and have a little fun

Go around just one as you did before

Then box the gnat in the middle of the floor

(This puts couple 4 in position 3, couple 2 in position 1.)

Allemande left with your corner. . . etc.

NOTE: This is a combination of a sort of inverted Split Ring Around Just One with a few boxed gnats tossed in to put the bite on.

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HERE COMES TIMBER

(Introduced 1955 by Dick Charlins,
Asbury Park, N. J.)

Use any introduction, fillers and endings.

Head gents with their corner girl
Go up to the middle and back to the whirl
Up to the middle and make a ring
Go half way round with the pretty thing
Then pass through and turn alone
Same four you circle four
Circle four in the middle of town
But this time go full around
Then pass through and turn around
Four ladies chain across the town
Hey look fellas here comes timber
Promenade and let's get limber
Promenade but don't slow down
Keep on going round the town
Always smile and never frown
Now one and three you wheel around
Right and left through with the couple behind
Same two ladies chain that line
Turn 'em around and don't be slack
Same two ladies chain right back
This time you take your pet
Promenade around the set

(In order to change partners, substitute the following for last two lines)

Four gents wheel back and promenade
Your corner pretty little maid

SWANEE

(Arranged recently by Bill Owen, California)

Record: Western Jubilee

Chorus

Allemande left with your left hand grand right
and left

Right hand round your Swanee

(Meet partner halfway round with an alle-
mande right—two times round with the
right hand, in fact.)

Allemande right turn twice around then gents
star left go once around

Pass your partner don't fall down to the right
hand lady with the right hand round

Partner left hand once around

Then promenade your Swanee

Promenade home just once around the floor

Take her to your Swanee shore.

FIGURE

One and three go forward and back, forward
and again and pass thru

Split the ring with Swanee

(Head couples pass thru each other, ladies
go right and gents left around outside back
to place.)

Allemande right your partner, allemande left
your corner

Partner right then turn back two a left and
right here's what you do

(This puts you with original opposite lady.)

Turn half around then go back four, count
them off around the floor

Now right hand round that Swanee

(Who is, again, your original opposite lady.)

Then promenade home just once around the
floor

And take her to your Swanee shore

(Sequence: CHORUS, FIGURE TWICE for
heads, CHORUS, FIGURE TWICE for sides,
CHORUS.)

PIGTAIL PROMENADE

Recognizing the fact that many of
our American Squares subscribers
are often called upon to plan pro-
grams for children's groups, this
page will be devoted to material
suitable for the younger set, folk
dances, square dances, song plays,
play party games, mixers, etc. We
hope to make this a regular feature
and have snared for our Mother
Goose, Olga Kulbitsky of Hunter
College.

BLUEBIRD

(American Song Play)

Bluebird, a universally loved song play, is
easily learned and enjoyed by the four to
seven year olds. If an occasional "three"
to "thirty" wants in, they too may fly.

SONG

Record: Folkraft #1180

1.

Measures

- 1 - 4 Bluebird, bluebird, through my
window,
5 - 8 Bluebird, bluebird, through my
window,
9 - 12 Bluebird, bluebird, through my
window,
13 - 16 Oh Johnny, I am tired.

2.

- 1 - 12 Take a little boy (girl), tap him on
his shoulder, (sing three times)
13 - 16 Oh, Johnny, I am tired.

DANCE

FORMATION: Single circle facing center,
hands joined. One child, "the bluebird,"
outside the circle.

STARTING POSITION: Joined hands raised
to form a circle of arches.

1.

Measures

- 1 - 16 "The Bluebird" weaves in and out
through the arches.

2.

- 1 - 16 "The Bluebird" stops behind a child
in the circle and, with both hands,
taps the child lightly, in rhythm, on
the shoulders, finishing with hands
on the child's shoulders. The selected
child now becomes the new bluebird
and leader.

Repeat with a new bluebird leading
the file each time.

Note: In large groups, or as a varia-
tion, start with two or more bluebirds
at various points in the circle.

TAW TOGS—from 11

Navajo necklaces and earrings of silver and turquoise appear in squash blossom or lucky horseshow designs. An inexpensive neckwear with the V-neck dress is a man's tie slide worn under the collar with the slide ornament pushed to the point of the V. These can be obtained in metal to match the belt or dress trim and the slide may be of Indian design with turquoise settings.

As far east as Colorado squaw boots are worn with squaw dresses—a high topped moccasin with concho button. Indian style moccasins are occasionally worn in the Midwest.

From the Mexican Senorita

The circular skirt takes on a new look with its gaily hand-painted Mexican designs in large patterns and varied colors, and its wrap-around waist with tie-belt for easy adjustment for comfort and styling. With the skirt is worn either a wrap-around blouse or many variations of the peasant blouse with low elasticized neck and puffed elasticized

short sleeves. A gusset at the armpit of the peasant blouse saves wear and tear and provides comfort in dancing.

The woven round basket purse in many sizes, plain or gaily adorned, makes an appropriate accessory to the Mexican motif.

Petticoats and Pruderies

Ruffled petticoats enhance the appearance of the square dance ensemble, but not when they rise with the skirt showing a wide expanse of bare leg on every twirl. Regardless of the number of petticoats, underneath them all should be worn either pantalets or some slip or petticoat that stays down to knee level.

Petticoats are to be seen when sitting or moving and should not hang below the skirt for constant visibility. Best effects seem to be achieved with petticoats an inch shorter than the skirt. Needless to say petticoats should be as neat and even at the bottom as the skirt itself.

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

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Coming Events!

NATIONAL EVENTS

- Dec. 9—SMOOTH ROCK FALLS, ONT. Rickey Holden.
- Dec. 10—SIOUX CITY, IOWA. SD, City Aud.
- Dec. 10—HOUSTON, TEX. SD, Coliseum.
- Dec. 10—NORTH BAY, ONT. Rickey Holden.
- Dec. 12—SUDBURY, ONT. Rickey Holden.
- Dec. 14—RENFREW, ONT. Rickey Holden.
- Dec. 15—TAMPA, FLA. SD Party.
- Dec. 17—ELKHART, IND. SD, Hotel Elkhart.
- Dec. 17—AUSTIN, TEX. All-Club Dance.
- Dec. 19—BIRMINGHAM, ALA. Rebel Reelers Party, YWCA.
- Dec. 20—MIAMI, FLA. Allapattah Lion's Club Hall. Al Brundage.
- Dec. 31—DAYTON, OHIO. FD Club New Year's Party.
- Dec. 31—MIDLAND, TEX. Permian Basin New Year's Dance.

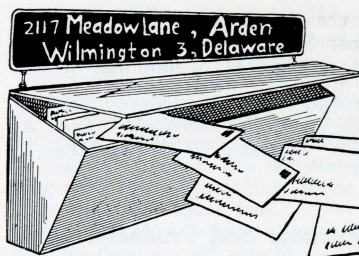
- Jan. 20-21—TUCSON, ARIZ. 8th Ann. So. Ariz. Fest.
- Jan. 28—CHATTANOOGA, TENN. 1st Fest.
- Feb. 4—HOUSTON, TEX. 4th Ann. Couple Dance Fest.
- Mar. 2-3—MOBILE, ALA. 3rd Ann. Azalea Trail Fest.

EASTERN METROPOLITAN AREA

- Dec. 17—PITTSBURGH, PA. East Liberty YWCA. Rickey Holden.
- Dec. 31—EAST BRIDGEWATER, MASS. Square Acres New Year's Dance. Rickey Holden.

Jan. 1—ARDEN, DEL. New Year's Party. Gild Hall. 8:30 p.m.—2 a.m. Midnight supper. Reservation only. Vera Berk, 2314 Cherry Lane, Arden.

- Jan. 8.—YONKERS, N.Y. Rickey Holden.



LETTERS

FROM
OUR READERS

November Cover

Dear Rickey:

I guess I'm just a big old country boy, like 75% of the square dancers—but I don't understand the November cover. What the heck is it? What is this that is bowing to Autumn? This cover sure has got people asking each other questions—is that what you wanted? If so, you sure got it? Looks like a crossword puzzle, but nobody can figure it out!

—Guy Gentry,
Oklahoma City, Okla.

● We didn't even try to figure it out—we just think it's mighty purty!

Wanna Talk to England?

Dear Rickey:

I wonder if any of your readers would be interested in corresponding with me by tape. I have a Grunding T.K.A. speed 3 3/4 P.S. on which I get very good reproduction and I would like to exchange tapes with callers or dancers in the U.S. or Canada. All letters will be answered and I would be grateful if you would print this request for me.

Re Record reviews, all I can say is if they only want good criticism they should only release good records. Then everyone would be happy!

—Bob Taylor,
103 Herschel St.
Liverpool 5, Eng.

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B & R Doing Okay

Dear Frank:

Wow! Such service! You must have had the postman who brought my order help you fill it before he left. Thank you.

—Ken Gray,
Glenside, Pa.

Dear Sir:

The records and cases arrived today in fine condition. This is the most amazing speed we have ever known in receiving records. Thank you very much.

—Mrs. R. V. Boucher,
State College, Pa.

Welcome Back!

Dear Rickey:

Enjoyed your calling in Kankakee and at the festival in Chicago. Would like to subscribe the AMERICAN SQUARES again. Dropped it for a year or so, and haven't seen a copy since.

Keep us informed on lots of dances—not foods or sewing projects. Record reviews are wonderful. We need more mixers for beginner groups. We have a whole new area of beginner square dancers in south Cook County. Any helps are appreciated.

—Margaret B. Vessel,
Olympia Fields, Ill.

B&R Still Best

Dear Sirs:

You might be interested to know that on October 26th I ordered three records from each of four sources. Your order came through first—Oct. 30th at 11 a.m. The next arrived on Nov. 1st, the third on Nov. 5th and the last isn't here yet!

—George J. Garmon,
Jefferson, Ohio

Dear B&R:

I wish to express my appreciation for the extremely prompt service you gave on my last order. I sent it in on Friday and the following Monday the postman knocked at my door before breakfast—7:15 a.m.!

—J. E. Johnston,
Kensington, Md.

CONVENTION—from 5

Slim Sterling, pride of Westchester, was there. I know because I talked to him, not because I heard him call. Long Island's up-and-coming youngster, Chip Hendrickson, was there, exhibiting his remarkable solo Indian dances, but for your information he is an excellent caller, too. Howard Hogue, Pat Paterick, Bill Lewis, Howie Davison, Dick Doyle—outstandingly competent callers all; all, when it came to calling for a good floor, crammed at a furious rate into "Look, kid, we can give you six minutes, but try to cut it to four, willya?" square dance spots, their names lost in the vast echoing vaults above the big hall, their voices and personalities obliterated in the endless hasty parade. In essence, what the Atlantic Convention did was invite the finest leaders of the New England and North Atlantic States to come in person and receive the message: "Sorry, buster, we can do better."

If any of the foregoing is construed as criticism of the three featured callers (and by that I mean Ed Gilmore, Manning Smith and Pancho Baird), I shall be deeply distressed. They did the sev-

eral jobs they were hired to do, and did them superbly, doubtless believing—as almost everybody else believed—in the sincerity of the Foundation's pre-convention announcement that there would be **no** featuring of individuals with the single exception of "Smoke on the Water's" Pancho Baird. What happened between the printing of that statement and the printing of the program was perfectly visible to the naked eye, but that any of the three gentlemen from the West would deliberately associate himself with such chicanery is next to unthinkable.

Well, it's all over now, the pennants and nets and the bright swinging fish pulled down and packed away, the scarred old floors swept of convention debris: empty paper cups, burst balloons and scraps of shattered reputations. By now the City of Boston has probably figured out the disposal problem presented by all that de-wrapped bread. And the callers of New England, New York, Pennsylvania, Maryland and Virginia have gone home again—a little sadder, a little poorer, but a whole lot wiser. It's over now. It went thataway.

ONCE upon a time

Chinee licshaw boy was going ovah high mountain (Formosa) when all sludden licshaw blake down. Chinee boy get awful mad. He cuss blue stleek—real hot. Set mountain on flier. Velly sad! So we put out hoedown lecord to commemolate occashun. Is velly good lecord!



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EASTERN NEWS NOTES

Baltimore Area

Baltimore dancers are having a wonderful time as you can now go to a square dance most every night in the week. There is always some dancing going on.

The Square Dance Association is having an out-of-town caller in every month. The Callers Association met recently to reorganize and about 20 callers and dance leaders were present. Officers will soon be elected, and meetings are being held the second Tuesday of each month at Lutherville School. If you are in Baltimore stop out to see us. Dancers are always welcome. We are planning a Spring Jamboree for March or April.

Our clubs are going to work on a March of Dimes Dance. Square Dance Club of Baltimore has an open dance the 4th Saturday and 2nd Wednesday of each month.

Have already received invitations to come back to Charlottesville (Va.) Square Dance Festival on April 14. Rickey Holden will again be emcee.

Many thanks to Town Journal Magazine and Don Cunnion for the very good article "Square Dance Your Troubles Away" in the November issue.

Jack Carver

Cleveland Area

Approximately 400 dancers attended the Fall Jamboree of the Cleveland Area Callers Association in October . . . The Association has published a new list of dances in the Cleveland Area . . . We welcome Mr. and Mrs. Lloyd Yesberger from Minnesota, now residing in North Olmstead, Ohio . . . The Dischingers, originally from Akron who have been living in Chicago, are now in Parma . . . First Annual Folk and SD Jamboree held in November at New Wooster School in Rocky River . . . Jack Houston of Cleveland is collecting information on a Square Dancers Federation to present

to club officers and dancers at the meeting in Canton.

Harold Neitzel

New York - Western Area

The picturesque location which makes the clubhouse of the Boston Conservation Society so popular with area dancers during the summer and fall becomes a doubtful asset during the snow season and dancing ends November 1st to resume in May. It has become traditional, however, to set a fire in the huge stone fire place and light the hall again each New Year's Eve for one night's dancing in spite of the elements. The club president, Walter Gutekunst, is also the town road commissioner. He assures all dancers that the roads will be open. Harry Martin will call to the music of the Square Notes.

Buffalo Squares will dance to Ed Gilmore's calling Dec. 17. Art Harris will be at the mike for their New Year's party.

The Promenaders plan their Christmas party with Mike and Betty Stark for Dec. 17. John Staby and the Y-Knot Twirlers will toss their Snow Ball on Dec. 31.

Harry Martin

Washington Area

The Square Dance Association of Montgomery County featured Rickey Holden in November and will have Ed Gilmore in December. The Virginia Creepers are sponsoring Al Brundage for a December dance.

There were some surprised parents at a recent football game when the Bethesda Chevy Chase High School Band used the Grand Square as a marching formation between halves. Great oaks from little acorns, etc.

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. SCRF. 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 & Growland Aves, 8:30-11.

Bill Granger. Giller 5-1358.

***Balto. 1st Tue. & 3rd Thu. SR.** Balto. Area SD

assn., Old Guilford Sch., Old Cold Spring

Lane & York Rd. **George Meekins.** Va 5-1200.

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. YMGA, Cent'l Br., 24 W. Franklin,

8:30-11. **George Meekins.** Va 5-1200.

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.** Wood-

lawn 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. Va 5-1200.

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.

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

***Towson. all the time!** SCRF. 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**

Putchat (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&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 6-8291.

Crosswicks. 1st Sat. S. Comm. Sq., Comm. Hall,

Mill McIlvain, AM 7-0674-R-11.

Trenton. 2nd Sat. SF. Jolly Promenaders, Slack-

wood 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. Genter Squares, Jewish

Comm. Ctr. **Marsh Tipton.** Mrs. Zuts, ME

6-4390.

Caldwell. Mon. (S)C)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. Tues. SCRF. American Squares Dance

Group, Livingston Sch., Midland Blvd. 8-11.

Frank Kaltman. Rec. Dept., MU 6-4200.

Bloomfield. Wed. SF. Brookdale Sch., Broad St.

Elmer Purchase. Montclair 3-3427.

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. YWCA, 45 River Dr. 8-11. **Artie**

Palacek.

***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, Pleas-

antsdale 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.

Elizabeth. 1st Fri. SR. YWCA, 1131 E. Jersey.

John Carroll. Nancy Pope, EL 5-1500.

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

DANCE DIRECTORY

Shackamaxon. 2&4 Fri. SRF. Raritan Reelers. Shackamaxon 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.
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. S(F). 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. Swanic,** ME 6-1492-M.
Middlesex. 2&4 Sat. SRF. Watching Sch. Aud., Rt. 28. **Jack Reeve.** D. F. Koechlein, EL 6-4679.
Preckness. Sat. SF. Lafayette S&F Gp., Lafayette Sch. **Walt Bulloch,** TERhune 5-3047-W.
Preckness. Sat. SF. Wayne Sq. Set, Preckness 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 Ringholz & Bill McIlvain.** Raymond Vanaman, HOBart 1-2017.
Mullica Hill. Mon. S. Mack Hammond Squares, Oasis. Mack Hammond, WEnonah 8-0213-W.
Swedesboro. 2,4,5 Tue. SF. Pioneer Club, Woolwich Hall. **Chas. Wilson.** Chas. Gill, SW 7-0534.
Moorestown. 2&4 Wed. F. Burlicé 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 Tue.** SRCF. Dan Sq. Workshop—Adv. 257 S. 27th St. **Al Rosenberg,** WO 3-4795.
Woodbury. Thu. SF. Square Circle Club, Hoedown Hall, 500 E. Red Bank Ave. **Tom McGoldrick,** TI 2-1083.

Friday

***Haddonfield. Alt. Fri.** S. Rancho Squares, Grace Epis. Ch. **F. Seidemann,** 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.
Trenton. 1&3 Fri. SF. YMCA S&FD Club, YMCA, 2 So. Clinton Ave. **Mr. Hallock,** EX 2-5168.

Saturday

Carneys Point. 2&4 Sat. Haylofters, YMCA, Rt. 130. 9-12. **Chas. Wilson,** Woodstown 711-R-2.
***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.

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

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.
Haddon Heights. 4th Sat. S(RF). 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-R-2.

NEW YORK—Albany area

Albany. Thu. (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.
Delmar. 2nd Sat. SB. Fire Hall, Kenwood & Adams. **Richard Thayer.** Henry Kleinke, Del 9-2057.
Schenectady. Fri. F. Sch'dy FD, YWCA, 32 Wash. Ave. 8:30-11:30. **Monica Corneau,** 3-7673.
***Schnectady. 2&4 Fri.** S. Balance & Swing. Groom's Corners Grange Hall. **George Schacher,** 2-6854.
***Schenectady. 2&4 Fri.** S. Balance & Swing. Athl. Club. **Gayle Adams,** 98-4056.
Selkirk. 3rd Sat. SB. Bethlehem Grange, Rt. 396. **Richard Thayer.** Charles Sullivan, RO 7-3055.

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.
***Astoria. Mon.** SRF. Bryant Eve. Ctr., 31st Ave. & 48th St. **Harry Lazar,** IL 9-3923.
***Bellport. Mon.** F. Bellport FD, Hi Sch. **Hildred Blewett,** Pa 3-2114-W.
Westbury. Mon. F. Beginners FD. Hi. Sch. 8-10. **Fred Franz,** Westbury 7-3078-M.
***Mineola. Tue.** S(CRF). Island CD, Sexton's Hall, 241 Mineola Blvd. **Paul Hunt.** Terry Dade, RO 4-5616.
Williston Pk. 1,3&5 Tue. SCRF. Sperry CD Club, Masonic Club, Willis Ave. & Princeton. **Bill Kattke,** PI 2-5918.
***Bayside. Wed.** SRF. Bayside H.S., 209th St. & 32nd Ave. **Harry Lazar,** IL 9-3923.
Roslyn. Wed. F. Adv. FD. 8-11. **Fred Franz,** Westbury 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.** Westbury 7-3078-M.

Friday & Saturday

Floral Park. 1st Fri. SF. Bellerose Sch., nr. Belmont race track. **Howard Nordahl,** FL 2-0920.
Freeport. 1,3&5 Fri. S(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.
Bellport. 2nd Sat. SRCF. Comm. SD, Comm. Hall. **Hildred Blewett,** PA 3-2114-W.

DANCE DIRECTORY

Elmont. 1st Sat. SRCF. Ball & Chain Club, Covert Ave. School. **Bill Kattke...** H. Comstock, IV 1-4724.

Malverne. 2nd Sat. SRF. Gaysquares, Lindner Pl. Sch. 8:30-12. **Chip Hendrickson,** RO 6-6125.
Oceanside. 1&3 Sat. S(CRF). 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. F. Columbus H.S. Astor & Colden Aves. 8-9:45. **David Hahan,** OL 2-2740.
Tue. F. Beginners. De Witt Clinton H.S. **Murray Sherman.** Call the school.
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. **Shorty Williams,** WA 7-6809.
Thu. F. Int. & Adv. De Witt Clinton H.S. **Murray Sherman.** Call the school.
Thu. F. Int. Evander Childs H.S., Gunn Hill Rd. & Barnes Ave. 8-9:45. **David Hahn,** OL 2-2740.

Brooklyn

Mon. SCRF. Youthtown Comm. Ctr., 3000 W. 1st St. 8-10. **Essie Chasnoff,** GE 5-3451.
Tue. SRFB. Molbert Dance Sch., 846 Flatbush. **Joe Rechter.** Harry Molbert, BU 2-7383.
Wed. SF. YMCA SD Club, Prospect Pk. YMCA, 358-9th St. **Ted Krandon.** YMCA, SO 8-7100.
Wed. SCRF. Youthtown Comm. Ctr., 3000 W. 1st St. **Essie Chasnoff,** GE 5-3451.

Manhattan

Sun. SF. Teachers Str., 205 W. 15. 8-11 **Essie Chasnoff,** GE 5-5800.
Sun. SF. Dance Circle, 144 W. 54. 6:30-10:30. **David Hahn,** OL 2-2740.
***1&3 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. F. City College, 225 W. 26th St. **Murray Sherman**
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.** SRF(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 PePilon,** 3-5476.
Rutherford Hts. 2&4 Wed. SRF. Square-a-Round D Club, Sunnyhill Farms SD Barn. 8:30-11:30. **Glenn Shandafelt,** Cedar 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. SCR. 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. SE. 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 Gurzua. 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 Asnis, EV 6-0100.

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

DANCE DIRECTORY

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 & Sun. SCRF. Sydney Dictor Folk
 Dance Studio, Music & Drama League,
 1415 Locust St. 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 Play-
 ground, 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 6-1950.

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, Sum-
 neytown PIPke, 8-11. **Mac McKenrick**, Lans-
 dale 6468.
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.
Foloroft. 1&3 Wed. S. X-B Club, Fire House,
 Prinds Ave. 9-12. **Tex Prince & Ray Beamer**.
 Jas. Hurst, FArragut 9-3676.
***Skipack. 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. Hoe-
 downers, 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.
Skipack. 4th Fri. SF. RD Club, Lochwood Barn,
 Rt. 73. **Bill Johnston**, Ctr. Point 3086.
Skipack. 4th Fri. SF. Lions Club, Fire Hall,
 Skipack Pike. **Gene Pulcher**, Ctr. Pt. 3697.
Worcester Twp. 1st Fri. Comm. Ass'n., Comm.
 Hall, Rts. 363 & 73. **Bill Johnston**, Ctr. Pt. 3086.

Saturday

Aidan. 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.
***Skipack. 3rd Sat.** SRF. Lancers Quadrille
 Corps, Lochwood Barn, Rt. 73. **Bill Johnson**,
 Ctr. Pt. 3086.
Trevoise. Sat. SRF. Old Time Masters, Comm.
 Hall, Street Rd. **Bob Dean**, Perkasio 7978.

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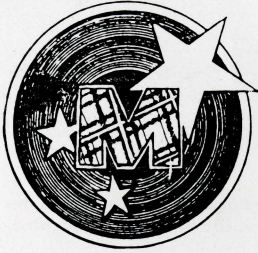
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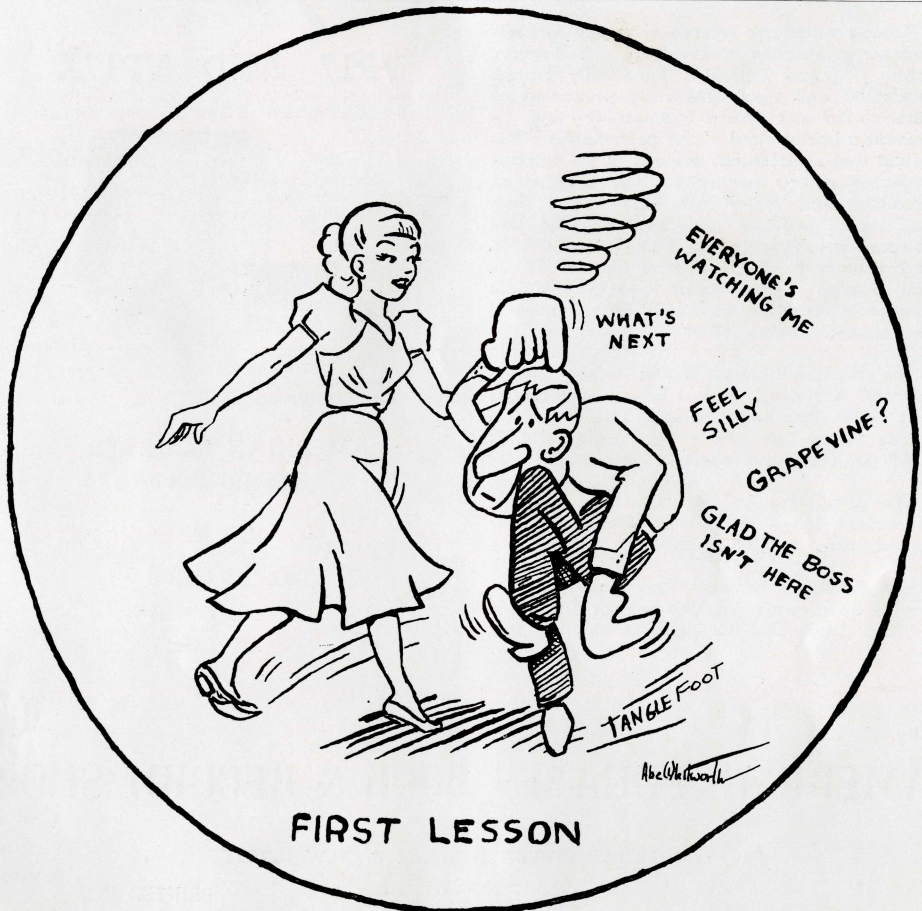
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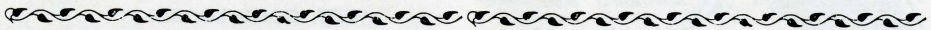
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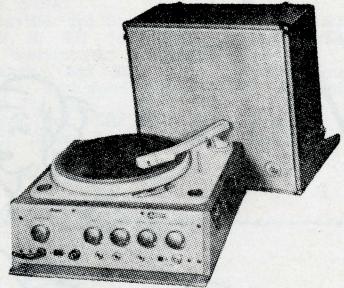
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