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AMERICAN

SQUARES

VOLUME XII

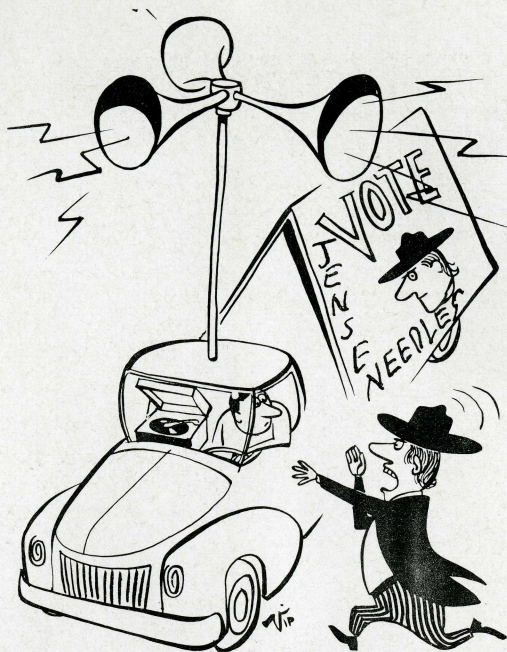
NUMBER 2

OCTOBER 1956



The Magazine of American
Square Dancing





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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 12

Number 2

OCTOBER 1956

THIS MONTH

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"Dancing being that which gives graceful motion to all our lives, and above all things, manliness and a becoming confidence to young children, I think it cannot be learned too early. Nothing appears to me to give children so much confidence and behavior, and so to raise them to the conversation of those above their ages as Dancing."

Locke, "Education"

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How much better is BIG?

Last month I spent a Saturday night in a basement with nine or ten other couples, and had another good look at the real grass-roots of our present square dance activity.

The following week I was one of approximately fifty callers who called to some fifteen thousand dancers at the Second Atlantic Square Dance Convention. And this is an important facet of the square dance picture today.

It's been a long time since my professional activities have allowed me an evening of the kind of basement dancing referred to above. These couples had not met each other until last spring, when they all went through a square dance class together. Because they enjoyed the lessons so much, they stayed together and kept dancing together. Now they are interesting other friends in square dancing, and very soon they will be too big for the basement and patios, and there will be another flourishing square dance club to be considered.

This is the history of the growth of what has become a nation-wide recreation. These are people who started with nothing but their enjoyment of square dancing as a common meeting ground; now they have become friends, appreciative of each others' problems, pleasures, fancies and foibles. This is one of the great underlying satisfactions of square dancing—the ability to develop our own understanding and appreciation of other people.

The square dance conventions, the big big festivals and jamborees, the tremendous gatherings, fill a need. They give us a big chance to express the party spirit inherent in all of us. They let us recognize that we are a part of something bigger than our own neighborhood, our own state—that, in square dancing, we can meet people from all geographical sections, all levels of living and achieve a fundamental sharing with them. We can wear our prettiest clothes; do our fanciest twirls; use to the utmost our ability to dance to a new and strange caller. Certainly the big dances do a great many good things.

But there seems to be a tendency on the part of some to evaluate all of square dancing by the standards of the big dances, and this seems to me deplorable indeed. The foundation, the continuance, the very life-blood of square dancing today lies in the constant and regular meetings of small groups who get together to enjoy dancing with each other. This does **not** require dressing in breathtakingly spectacular dresses, nor does it require a new costume every week or even every month. It does not call for an insistence upon precision, exhibition-style dancing. It does not need calling which includes only the newest and latest figures. To allow anyone, those active in square dancing or those completely outside of it, to view a big square dance as typical of today's square dancing is not only inaccurate but destructive.

I'm all for the big dances. I think they're wonderful. But I never for a moment forget that they couldn't exist without the basement dancers.

Rickey

Record Reviews

MacGregor Records, 10 inch plastic, 78 rpm

\$1.25 each

#726 After They've Seen Patee (132)//Whattayaknow (130) Square Dance with Calls by Fenton Jones

This is a sprightly, rollicking recording of "Jonesy" calling a fairly easy figure to an excellent playing of "How You Going to Keep Them Down on the Farm", a great one step, very popular during the first world war. It is backed up with a rather mediocre calling performance which leaves us quite disappointed as the music on the B side is really sensational. It is a marvelous playing of "Good Old Mountain Dew".

#761 Instrumental of #762

#764 Trixie's Special (130)//Lookin' Back to See (128) Square Dance with Calls by Fenton Jones

"Trixie's Special" is an excellent record. Good, solid "Jonesy" fare. "Lookin' Back to See" — this side is terrific. We recommend it without reservation. A very fine call for what has already become a square dance hit.

#763 Instrumental of #764. Excellent.

#766 Roses and Revolvers (128)//Glad Rags (130) Square Dance with Calls by Bob VanAntwerp

Two well called sides in the ultra modern jazz style. Although your reviewer detests this style of calling, we must admire the competence and admit the fact that this style is sweeping the country. In spite of my admiration for the technical excellence of the record, I still feel that, not only the title but the general idea of the introduction of questionable material is definitely in bad taste in the square dance development. MacGregor, however, has produced so many sensationally good things that we can forgive an occasional lapse.

#767 Instrumental of #766. The title of the A side is listed as "Grey Eagle". It is not the "Grey Eagle" we are used to hearing, however, it is a well played instrumental of the music used for the number above on 768A.

The title of 767B is "Dragging the Bow". This is a terrific fiddling piece which may not be easy to call to. The predominance of the violin will disturb some callers. This is music used for 768A.

Sets in Order Records, 10 inch plastic, 78 rpm

\$1.25

#1057-1058 Maybe (132)//Square Dance Melody (130) Square Dance with Calls by Arnie Kronenberger

Here are two sides that are nicely called by Arnie Kronenberger. Neither tune strikes us as being great, but Kronenberger fans should eat 'em up.

#2093-2094 Instrumental for 1057-8

Hoedown Records, 10 inch plastic, 78 rpm

\$1.25

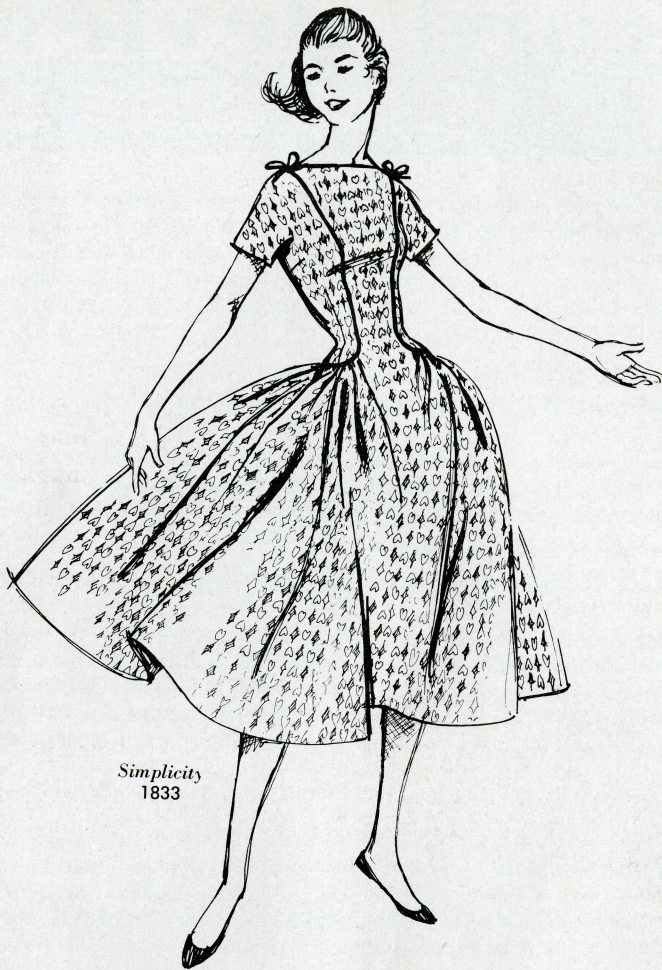
#506 Tennessee Wagoner (128)//Rollickin' Rhythm (132) Square Dance Instrumental

A rather inaccurate, but lively playing of "Tennessee Wagoner". It is backed up with a pretty good recording, entitled "Rollickin' Rhythm", the right name of which escapes us.

#701 We've Got a Square Dance Tonight (128)//Instrumental Square Dance with Calls by Dr. Bill Price

#702 Give My Regards to Broadway (126)//Instrumental Square Dance with Calls by Dr. Bill Price

Several complaints have been received about the severity with which we criticize poor records. They say if we can't say something good not to say anything; therefore, we feel obliged to say nothing about these two records.



Simplicity
1833

Thread the Needle

When this picture arrived in our office, the reaction of every feminine staff member was the same. The comments varied, but each was ready to thread her needle and begin at once. Imagine our disappointment when the Junior office clerk returned from a shopping tour to report that this pattern had not yet reached the stores. This number would not be released until next month, she had been told. How like the record business!! However, by the time you see and fall in love with it, stock will have reached your supplier.

We think this is an extremely pretty dress. Yet it is not fussy. It's charm is enhanced by several clever features. Note the long line produced by cutting the bodice and the skirt center-front in one piece. This flattering effect will make the diminutive look tall, or at least taller, and the buxom look willowy. The bodice is fitted to the figure by darting and is shaped at the lower edge. We specially liked the kimona sleeve as a neat change from the more usual puffed or gathered detail. This pattern offers more than one sleeve length. The neckline

dips to a low V in back. The illustration shows a contrast bias trim at the bodice and hip seam. This is also used for the small bows on the shoulders and for a larger bow at the center back.

Any material suitable for a dance dress will make up beautifully in this design. And if you want a wonderful "any-occasion" dress, you can make this pattern serve double duty by using it with a more formal material such as silk brocade, lace or velveteen.

We are indebted to the Simplicity Pattern Co. for this pre-view of an excellent style.

Simplicity Pattern 1833 may be purchased from your usual supplier of patterns. It is available in Canada and Great Britain.



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#1037—the Dual Key instrumental

And

Is the Gal with the Yaller Shoes really the Gal Who Invented Kissin'? See for yourself when you dance to Jack Logan calling them

#738 The Gal With the Yaller Shoes / The Gal Invented Kissin'

#1038 The Dual Key instrumental by The Haylofters

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AC-101-SO Don't Blame It All On Me

AC-109-S Two Timin' Gal

C-109-SO Sweetest Gal In Town

Jim York calling

AC-105-S Side By Each

AC-105-SO Flim Flam

AC-107-S Floorwalker

AC-107-SO Single Whammy

Instrumental squares

AC-102-S Waiting for the Robert E. Lee

AC-102-SO Don't Blame It All On Me

AC-110-S Two Timin' Gal

AC-110-SO Sweetest Gal In Town

Hoedowns

Jack Barbour and His Rhythm Rustlers

AC-106-S Draggin' The Bow

AC-106-SO Rocky Mountain Goat

AC-108-S Blue Mountain Rag

AC-108-SO Roanoke Hoedown

Rounds

AC-103-S Waltz of Love

AC-103-SO Black and White Rag

AC-104-S I'm Forever Blowing Bubbles

AC-104-SO Louise

AC-111-S The Hour Waltz

AC-111-SO Happy Polka

Sunny Hills Barn
Fullerton California

WEGGIS

(Swiss-American Couple Dance or Mixer)

This dance, done to a Bavarian-Swiss yodelling song, was first performed in New York in 1938. It was featured by the Swiss group at the World's Fair. It very interestingly combines polka and schottische steps.

— Frank and Olga

Record: Folkraft #1160 "Weggis".

Formation: Circle of couples facing counterclockwise, Woman on partner's right.

Starting Position: Skater's position, hands crossed in front, right hands joined over left; Left foot free.

Measures

FIGURE I

Music A

- 1-2 HEEL-TOE and a POLKA STEP FORWARD, starting with Left foot,
- 3-4 HEEL-TOE and a POLKA STEP FORWARD, starting with Right foot.
- 5-8 REPEAT pattern of Measures 1-4.

CHORUS

Music B

- 1-2 TWO SCHOTTISCHE STEPS, starting with outside foot, moving AWAY then TOWARD partner,
- 3-4 FOUR STEP-HOP STEPS TURNING CLOCKWISE with partner in shoulder-waist position.
- 5-8 REPEAT pattern of Measures 1-4.

Interlude (two measures)

Partners face in single circle, Man facing counterclockwise, join both hands with partner and extend arms sideward.

FIGURE II

Music A

- 1-2 HEEL-TOE and a POLKA STEP, starting with Man's Left and Woman's Right foot, moving TOWARD CENTER of circle,
- 3-4 HEEL-TOE and a POLKA STEP, starting with Man's Right and Woman's Left foot, moving AWAY FROM CENTER of circle.
- 5-8 REPEAT pattern of Measures 1-4.

Music B CHORUS

Interlude

Couples assume original starting position.

FIGURE III

Music A

- 1 STEP SIDEWARD LEFT and POINT RIGHT TOE across in front of Left,
- 2 STEP SIDEWARD RIGHT and POINT LEFT TOE across in front of Right,
- 3-4 TWO POLKA STEPS FORWARD.
- 5-8 REPEAT pattern of Measures 1-4.

Music B CHORUS

Interlude

Partners face, Man's back to center, join and raise right hands.

FIGURE IV

Music A

- 1 STEP SIDEWARD LEFT and POINT RIGHT TOE across in front of Left,
- 2 STEP SIDEWARD RIGHT and POINT LEFT TOE across in front of Right.
- 3-4 TWO POLKA STEPS forward, CHANGING PLACES with partner.
- 5-8 REPEAT pattern of Measures 1-4, RETURNING to original places.

Music B CHORUS

Interlude

Partners face and join inside hands.

FIGURE V

Music A

- 1-2 THREE WALKING STEPS, starting with outside foot TURNING AWAY from partner and progressing counterclockwise, ending with a BOW to partner.
- 3-4 REPEAT pattern of Measures 1-2 CLOCKWISE.
- 5-8 REPEAT pattern of Measures 1-4.

Music B CHORUS

AS MIXER

During Chorus, Man advances to Woman ahead with Schottische step of Measure 6 and takes new partner for Step-Hop turn.

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SQUARE DANCING'S FUN.

SOCIAL DANCING IN AMERICA

(Continued from last issue)

This is even more prudish than it may appear to present-day readers; the "close embrace" that we previously referred to was not the body-to-body "bunny hug" that we often see in our ballrooms today, but a considerably more restrained position. Open positions, twirling of the lady, "windows" and arm movements that today we associate with the peasant landlers of Austria and Germany were a definite part of the new waltz, which had been divided by the dancing masters into two categories: French Waltzing and German Waltzing.

Oddly, it was the French Waltzing that laid the greater emphasis on the landler-like twirling and "window" positions and the French Waltz was, according to Wilson*, usually danced in three parts; **The Slow Waltz, The Sautouse Waltz and the Jetté**. Since some of our American dancing masters of this era advertised that they taught "French and German Waltzing," it may be assumed that the waltzing of 'society' people followed this pattern, but we have been able to find no reference to such set sequences being carried out at tavern dances and "kitchen junkets."

The "German Waltzing" as described by Wilson* would not seem too out of place on the average ballroom floor today: "The left foot is passed into the second position on the flat foot, followed by two Coupee, made in the same place, one with each foot; the right foot passed forward into the fourth position, and the left foot brought forward with a rise or slight spring into the fifth position and immediately afterwards bringing the right foot forward into the fourth position."

The final triumph of the waltz (and possibly the key that opened the last doors to its ingress) was its incorporation into the **country dances**; waltz country dances by the dozens appeared

on the scene; the "indecent" waltz thus borrowed a cloak of respectability by becoming a part of the "old fashioned" and accepted country dance.

Few if any dance forms remain static for extended periods, the quadrille which we noted in the beginning of the 19th Century as being danced by two couples, soon became dances for a formation of four couples, and, the pendulum swing on over, for six or eight couples, at least in the ballrooms of society where, then as now, novelty was always the goal of the more fervid pleasure-seekers. The return to the four-couple dance was rapid however . . . Wilson* describing the situation rather well: "Quadrilles are of novel introduction in this country, and we are indebted to the French for their revival, for they approximate so nearly to the dance called the Cotillions that design or invention cannot with justice be applied. They are danced in sets of 8, 12, or 16 persons, **but the set of eight is best calculated for displaying the true spirit and the elegant evolutions of this mode of dancing.**"

Of course it was inevitable that miscegenation should take place here also, and it is not surprising to find a new hybrid making an appearance: the waltz quadrille . . . it is indeed fortunate that hybridization of elements too far removed from each other seldom produce viable offspring, and all the waltz country dances, waltz quadrilles, minuet quadrilles, etc., survived only as data in the books written by the dancing masters of the time. I have been unable to unearth any evidence that they ever passed beyond the ballrooms of society where they enjoyed a brief season's popularity based on their only virtue: novelty.

To be continued.

*Thomas Wilson, "The Correct Method of Waltzing", London, 1816.

#Thomas Wilson, "Analysis of the London Ballroom", London, 1825.

KENTUCKY

Of our thousands of readers, only 80 a year are fortunate enough to experience the week-long fun fest in Kentucky every August.

Under the joint sponsorship of American Squares Magazine and Dr. M. G. Karsner of the University of Kentucky, each year there is held a square dance workshop on the campus of some rural Kentucky college. We gather together the best faculty and the nicest people, mix these two ingredients with magnificent food and a delightful climate, and the result from year to year has always been the most memorable week that each of the participants has ever experienced.

The following series of pictures were taken during the session last August by Earl Brooks of Wilmington, Delaware. Earl is not only a great photographer, but a real old timer in the folk and square dance movement. He is one of the few pre-war dancers still active and we mean pre-WORLD WAR I.



The Happy Faculty: Kars-Shirley-Rickey-Bob-Vyts-Olga-Frank-Marti and mascot Lesley



Contra Dancing: Rickey calling "Lady Walpoole"



Dancing lessons: Olga tells 'em where to put that little foot.



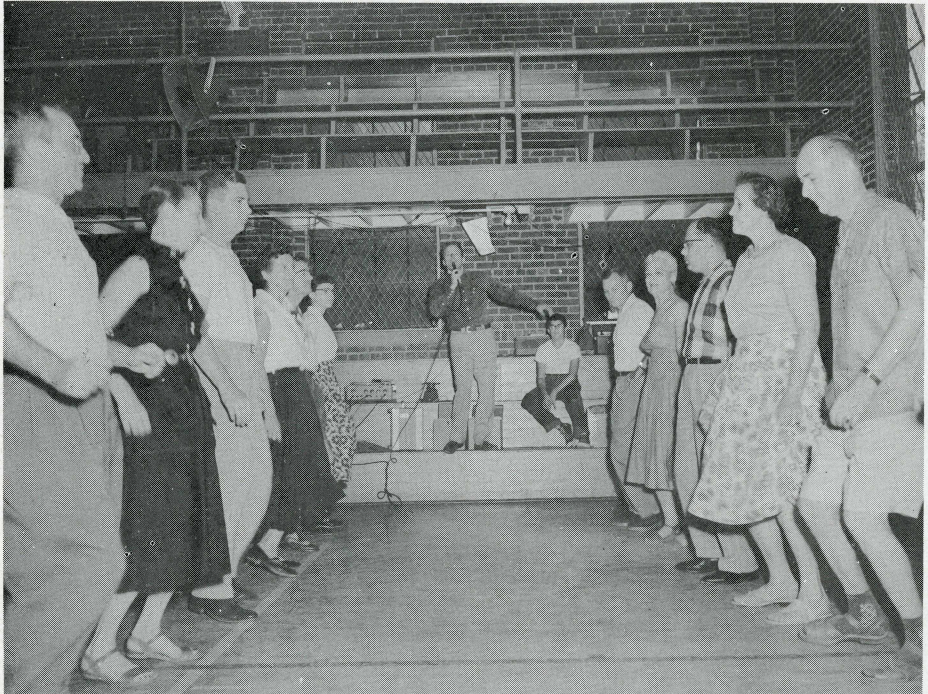
Folk Dance: Vyts leads a Kolo



Social Recreation: Bob "and here are all the little people"



Lectures: A brief history of square dance — Frank expounding



Lined up for a Contra we find: Elsie Ricker, Penna.; Wally Carroll, N. Car.; Viola Miller, Penna.; "Liz" Bennett, N. Car.; Jack Cutler, Wash., D. C.; Charlotte Trubey, Mich.; Al Hellwig, Aruba, N.W.I.; Colin Wright, N. Car.

THE ORACLE

QUESTION:

Oracle: Can you send me the correct information on "Pokey"? For instance, "Three in the kitchen, 3 in the hall — Hokey Pokey around the wall" is easy, but what about "Swing right through with a Pokey 4, now right back and Pokey more" or "Pokey Shay." I have looked through my vast collection of books and I can't find the information. What dope have you got?

Tony McCall

Natrona Heights, Pa.

P.S. Ray Anthony's version of "Hokey Pokey" is still different.

ANSWER:

Your question is a very opportune one for the Oracle. We have been bursting at the seams with information on this dance and just waiting for someone to ask about it. Basically the idea in this dance is the old quadrille form. First lady lead out to the right and circle three with couple 2. The lady then goes to couple 3, the gent going to couple 2, then 3 around 3 with a polka step. The active couple then proceeds to couple 4, while couples 2 and 3 form a circle. They perform 4 around 4 with a polka step, break away and swing and promenade home.

It has been known by many, many names. Here are some of the names that are still used for this same dance: Whiskey Swing, Lemonade Swing, Pokey-O, Pokey-6, Bouquet Waltz and Polka Walk.

The French Canadians in the Quebec area do the dance and I have danced it with them exactly as described above. The music invariably is a snappy polka. Billy Foster in Delaware, Ohio, still calls it (when the dancers know how to polka). His call for the dance appears in a small handbook published by the Cooperative Recreation Service, Delaware, Ohio. He calls the dance, "Polka Waltz."

As part of an old polka quadrille, it has just been recalled to me, it will probably be performed as the head couples polka around each other, then side couples polka around each other, heads to the right to circle 4, then 4 around 4 with a polka step.

It is very interesting to trace this dance. Old time callers tell us that they remember the dance called "Polka-O". As it went West, the pronunciation became "Pokey" so that "Polka-O" became "Pokey-O". All of the derivatives, like "Pokey 4, Pokey 6, Pokey 9, are clearly traced to its root. However, somewhere along the line "Pokey" was changed to "Bouquet" and very often we run across the same figure in New England called "Bouquet Waltz". This is a horrible misnomer as the so-called "Bouquet Waltz" is not only not a waltz, but as performed, has completely lost the polka step.

This might be a very good time to ask all you callers to send in special calls for this dance.

Here is a piece of a call that we picked up somewhere:

"Make the lady go on
And the gent go after
And 3 by 3
We'll climb the rafter."

Another odd piece:

"The lady go on
And the gent solo
Heel and toe
And off they go."

Incidentally Billy Foster's musicians always played "Hell and Toe Polka," it was their name for the old "Jenny Lind Polka" for this dance. There are always played "Heel and Toe Polka," and away you go" in many of the calls which indicates further the polka characteristic of the dance.

Incidentally, it is still danced in the Pennsylvania Dutch area in Pennsylvania as a vigorous polka.

GRAB BAG

SHOOT THE OWL or CIRCLE HALFWAY JOE

(Frank Tyrell, Castro Valley, Calif., 1956)

Couple number one go down the center

Circle half with the opposite two
Inside arch and the outside under
Separate to the sides and circle half

Woman 1 with couple 4, man 1 with couple 2.

Duck to the center hook a right elbow
Round and around and around you go
To the other side and circle half
Duck right home and swing your own
Everybody swing your own . . . etc.

RIGHT HAND UP variation, or ST. PATRICK'S FOLLY

(Frank Tyrell, Castro Valley, Calif., 1956)

Couples 1 and 2 swing your partner
Couples 3 and 4 go right and left thru
Turn your girl here's what you do
New 3 and 1 go right and left thru
Turn your girl and don't get blue
New 1 and 2 go right and left thru
Turn your girl same ladies chain
Turn 'em boys and don't get lost
New head ladies chain across
Turn 'em boys and don't delay

Couple 3 you half sashay

All this has finally gotten people in the special position of being properly mixed up, so now they may be unmixed cleverly, as follows:

Couple 1 bow and swing
Down the center and split the ring
Around just one stand four in line
Forward four and back you go
Right hand high and the left hand low
Forward six and back you go
Right hand high and left lo
Forward four and back you go
Right hand high and left hand low
Couple four, just two gents
Down the center and box the flea

Turn opposite woman with left hand.

Everybody corner with a left
allemande

This is original corner, one on man's left.

Partner right, right and left grand
. . . etc.

BY THE SEA—singing

(Roy Willard, Wyncote, Pa., 1955)

Record: Western Jubilee #815.

INTRODUCTION, BREAK & ENDING

Join your hands, circle left, and you
circle the hall

Circle round all the way circle all the
way home

Wave that ocean and you wave each
wave

All joined hands are raised high
over head and waved left and right
in time to music.

Wave each wave then you jump!

Here comes a big one

All release left hands, take partner
with both hands and jump once to-
gether in time.

Circle right to the right circle all the
way round

Circle eight, all get straight, circle
back to your home

Do si do your corner girl, do si do your
own little pal

You swing her by the beautiful sea.

FIGURE

First old couple show how deep come
cn up and you swing

Couple 1, individually, hold nose
with left hand and right hand high
overhead with forefinger pointing
up, and bend knees for the descent
showing how deep.

Lead right out to the right to the right
of the ring

Circle four hands around you go then
you

Pick up two and you circle six and
don't get mixed then

Pick up two more and you circle with
eight

Circle round circle round now don't
you be late

Dive into the waves and come up wet,
back to the bar you're not thru yet

You swing her by the beautiful sea

DIXIE CHAIN—"new" term

Two couples come into center of
square single file and move thru one
another like a grand right and left; the
first two who meet give one another
right hands, left to the next, and one.
This is usually followed by a split ring
or cross trail sort of movement.



After long rehearsals, dancers arrive on the set of "Giant", George Stevens production of the Edna Ferber novel for Warner Bros., to square dance for the party scene at Reata Ranch, home of stars Elizabeth Taylor and Rock Hudson in the Warner Color epic. Others starred in the drama are James Dean, Jane Withers, Chill Wills, Mercedes McCambridge and Sal Mineo.

ARCHWOOD SQUARE

(Harold Neitzel, Cleveland, Ohio, 1956)

Tune: "If You've Got the Money I've Got the Time"

Head two couples promenade the outside of the square

Side two couples right and left thru and turn your lady there

Head two cross trail thru separate around just two

Four in line go forward up and come back once again

Forward again pass thru join hands and then the ends turn in

Star by the right in the middle till once around you've been

Corner with the left hand your partner box the gnat

Eight hand right hand star but don't you go too far

Girls reach back with your left hand and allemande left

Grand old right and left around the ring you go

Promenade your lady around the Archwood square

Promenade the ring until you're home again.

MOUNTAIN MUSIC MADNESS

—singing

(Rod Linell, Presque Isle, Me., 1952)

Record: Imperial, "I Like Mountain Music"

Head two ladies chain, side girls do the same

Promenade one-quarter round the ring

Head two right and left thru, side two right and left too

Promenade one-quarter round the ring

Four ladies grand chain go halfway round and turn 'em round

Let's swing your corner all then promenade your corner the dear little thing

Promenade your corner pretty little corner

Promenade your corner right back home

Repeat once more for heads, then twice for side couples.

"... the time having arrived when every teacher, in every department of education, should do his part towards the moral elevation of the young."

Dodsworth "Dancing" 1888

Hey dancers! Hey Callers! Hey, hey! HEY!

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Jerry Jacka

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SAY HOWDY

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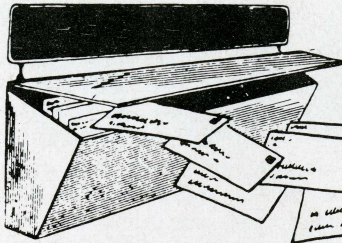
Brandon, Manitoba

Baltimore held their first DS Cam-
poree last month; so successful that
they plan for a BIG name caller next
year. SD Leaders of Baltimore are the
sponsors of this event.

Import Department: The Richmond
(Va.) Square Dance Federation is hav-
ing Dick Anderson of Cape Cod down
as the MC for their Fall Festival in
the Richmond Arena on Nov. 3, 7:45
to 11 P.M. They will also have a work-
shop in the afternoon.

Churches do it. The 1st Presbyterian
Church of Baton Rouge (La.) ran two
weekly square dance groups all
through the summer months and are
now adding a caller's class to the
activities. Tried stirring up your local
churches lately?

Music Library. The Dance Leaders
of the Delaware Valley now have a
library of sheet music for their mem-
bers.



LETTERS

FROM
OUR READERS

We have received a long, interesting letter from Shirley Humphrey, the wife of Col. Lee J. Humphrey, now stationed in England. In addition to doing a great deal of square dancing, they have investigated the merits of English sequence dances, Scottish line dances "which are so much fun" and other varieties new to them. Several excerpts follow:

... We had a big dance at West Drayton, where the Golden's are stationed, with Lee, Moose Holland, Cal Golden and a bunch of English callers calling. By the way, did I tell you, that Lee and Moose went through Cadets together at the beginning of the war (14 years ago), have known each other all these years, though not in actual contact for the past 11 until they met again over here, and never knew of each other's interest in folk or square dancing? Moose was one of Pappy Shaw's original mountain dancers. He is legally known today as Major Clark O. Holland and is here as an RAF exchange officer. It took Cal to get Lee and Moose together again. A real small world, this is! Now we have a callers association meeting in West Drayton once a month. The first meeting was mostly dancing and getting acquainted. They ran the dance in August and will meet again on the 23rd of Sept.

... I was thrilled to see that Simplicity was coming out with a Square Dance pattern each month. This is BIG news to us here. Buying dresses is impossible and there have been no patterns. Jeanie Golden has been buy-

ing material and sending it to her sister in the states to be made and returned. Jane Holland makes hers after piecing several patterns together, which is much what I have done. So you can see why we are so happy over the news. Would it be possible for us to get the magazine airmail, so as to have it sooner? I would be happy to send the extra postage. And on these patterns, are they immediately available in the stores, and how do we get them over here. Altho all the American patterns are sold here, there are NO Western ones, not even for the men.

A real "Old Time" barn dance. The Woodberry Down Square Dance Club (England) recently staged an American square dance in a huge 15th century barn.

Well, "they" have decided to have this Atlantic Convention thing in Washington next year. I don't know what it'll bring, but so far it appears to have brought out the worst in everybody. I'm almost contemplating giving up the whole business of square dancing, and going back to backyard farming. I guess I won't really, but people can sure be stinky sometimes. We are trying desperately to get a functioning organization going, and at last it would look as if something may come out of it. Should know more about it the last of this month. Thank gosh I'm a "caller", and us "callers" have been ruled out.

—Washingtonian

Perhaps we shouldn't take all the space for this, but having seen some badly mangled presentations of square dancing in the past, we are printing here the final instructions sent to the dancers at the Milwaukee Square Dance Spectacle. Note the three mass rehearsals and the dress rehearsal; also the reasonable provisions for discipline.

P.S. I am glad to note that they are not narrow-minded enough to boycott the event because a brewery is one of the television sponsors!

Dear Square Dancers:

Here are the final instructions regarding the Square Dance Spectacle to be held at the Milwaukee County Stadium on Sunday, October 14:

All captains of square dance sets who have not registered will do so at either one or the other of the two rehearsals scheduled as follows:

Sunday Evening, Oct. 7, at Capitol Pladium, 27th St. at Capitol Dr., 8 to 11 P.M.

Tuesday Evening, Oct. 9, at Pilgrim Hall, North Port Washington Rd., 8 to 11 P. M.

A final dress rehearsal will be held on Sunday morning at 11 A. M. at the Milwaukee County Stadium. All who expect to take part must be present for the full dress rehearsal.

A most beautiful Water Wheel pattern will be rehearsed at the Stadium. The other dances will be rehearsed at the previous Hall rehearsals. A short briefing on the Entrance Pattern will also be explained at the Hall rehearsals.

All Captains will be numbered and will be responsible for getting their set to the Milwaukee County Stadium promptly at 11 A.M. No waiting for stragglers at the Stadium. If one couple cannot get there, captain must replace them with another couple.

Colored movies will be taken of the

entire square dance exhibition, which will be shown to all who care to see them at a later date. The whole show will be televised, thruout 8 states. However, it will not be televised in the Milwaukee or Green Bay areas. Standard Oil Co. and Pabst Blue Ribbon Brewery and one other firm will share television sponsorship.

Detroit square dancers packed the football field in that city last fall for a square dance exhibition. Let's show California, Michigan and all the rest that Wisconsin can do it, but even better if we all pull together! At Green Bay, Wis., last year dancers drove more than 100 miles to be in the exhibition and enjoyed it so much they said they would do it all over again.

No sets for the exhibition will be taken after the Tuesday, Oct. 9 rehearsal. More than 40 sets are now registered for the demonstration spectacle. So, if your friends want in on this outstanding square dance event before the winter sets in, please have them phone CONcord 4-6533, Howie Bernard, General Director, for further and complete details.

P.S. Received such fast service on last order I could hardly believe it. Thank you for such fine service.
—Floyd Groesbeck, Selkirk, N. Y.

Dear Frank:

For goodness sake, "Caller's Sake," keep up the good work in the American Squares Record Review column. It's a real asset to we callers, despite the criticism record companies may make.

—Aubrey Long, Greensboro, N. C.

Why not all 48? The State of Virginia set aside the week of Sept. 30 to Oct. 6 as State Dance Education Week. Have you any friends in your state capitol?

JONESY

CALLS

NO. 762

"After They've Seen Paree"

("How Ya Gonna Keep 'Em Down On The Farm")

"Whattayaknow"

Music: "Mountain Dew"

NO. 764

"Trixie's Special"

"Lookin' Back To See"

For the caller

NO. 761

The instrumental of No. 762

NO. 763

The instrumental of No. 764

MAC GREGOR RECORDS

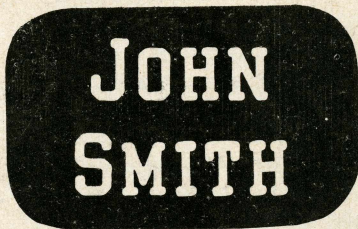
729 SOUTH WESTERN AVE. • LOS ANGELES 5, CALIF.

Coming Events

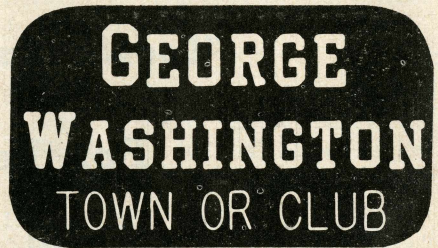
Oct. 21 **Levittown, N. Y.** Levittown Hall. Caller's Assn. square, round, contra and folk dance party.
 Oct. 27 **Jamestown, S. D.** High School Gym. SD Festival.
 Oct. 27 **Marlow, Okla.** SD Festival.
 Oct. 27 **Trenton, N. J.** Dick Forscher calls at Slackwood School.
 Nov. 3 **Brownsville, Texas** SD Festival.
 Nov. 3 **Richmond, Va.** Richmond Arena. SD Festival.
 Nov. 3 **Chicago, Ill.** Conrad Hilton Hotel. International SD Festival.
 Nov. 3 **Oklahoma City, Okla.** SD Festival.
 Nov. 10 **Ardmore, Okla.** SD Festival.
 Nov. 17 **Wyckoff, N. J.** Grange Hall. Peasant's Ball.
 Nov. 17 **Kiowa, Kansas.** SD Festival.
 Nov. 17 **Fayetteville, N. C.** SD Festival.
 Nov. 17 **Kilgore, Texas** Gregg Co. SD Fest.
 Nov. 17 **Austin, Texas.** SD Festival.
 Nov. 18 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Nov. 24 **Houston, Texas** SD Festival.
 Nov. 24 **Ponca City, Okla.** SD Festival.

Dec. 16 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Dec. 27 - 31 **College Station, Texas.** Xmas Vacation Institute.
 Dec. 27-31 **Lake Murray Lodge, Okla.** S&RD Institute.
 Jan. 19 **Fort Supply, Okla.** SD Festival.
 Jan. 20 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Feb. 9 **Houston, Texas.** 5th Annual Couple Dance Festival. Workshop 2-5 P.M. Dance 8-11 P.M.
 Feb. 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Feb. 22-23 **Phoenix, Ariz.** 10th Annual SD Fest.
 March 9 **Houston, Texas.** SD Festival.
 March 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 April 6 **Tulsa, Okla.** SD Festival.
 April 21 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 May 4 **Oklahoma City, Okla.** SD Jamboree.
 May 19 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 June 13-15 **St. Louis, Mo.** National SD Convention.

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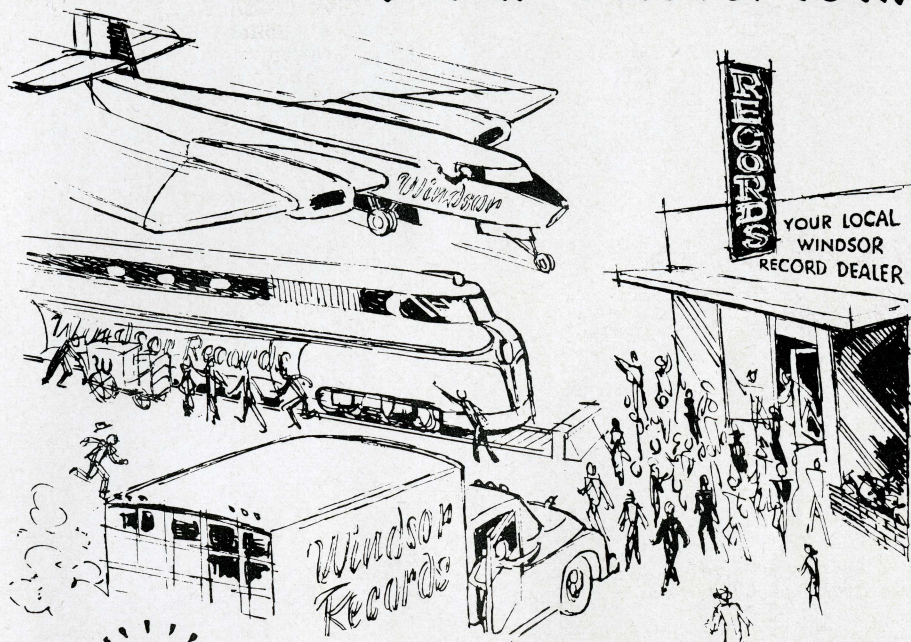
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Flip this disc and there is an equally enjoyable dance set to the old and favorite tune of "WHO'S SORRY NOW", with a free-flowing figure contributed by MERL OLDS of South Gate, Calif. Robby also does the calling on this side and the Sundowners Band makes with the music.

DANCERS' EDITION (with calls), #7452
CALLERS' EDITION (instrumental), #7152

Remember . . . be patient . . . not available before October 15th

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