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AMERICAN SQUARES



The Magazine of American Folk Dancing



Volume xiv November 1958 Number 3



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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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YOU!

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A MATTER OF PRINCIPLES

The most useful thing a person can have is a good big bag of principles. You don't have to live up to them, merely having them laying around handy can often be an indispensable advantage. You can almost always avoid contributing time, money or energy to club, fraternal or community projects because they are against your principles. Some square dancers object to folk dancing on "general principles". And vice versa. To be fair, this is not really quibbling; "principles" are defined as "settled rules of conduct" without distinction as to good or bad, advisable or inadvisable. It is quite possible for an individual to maintain a set of principles in which he does not truly believe and which are entirely unacceptable to the remainder of society. The terminal results are usually disastrous.

Moral or ethical principles are a bit more confining than just principles in general. These are supposed to be "good" principles. Leaders in the field of religion, politics and philosophy have battled over the question of what is good since the dawn of time; the debate still rages and even tentative answers differ vastly from place to place and generation to generation.

Many professions (law, medicine, etc.) have a code of ethics by which the members abide. If we narrow our search for good principles down to this point it becomes practical to frame rules of conduct for callers, leaders and dance groups. To serve its intended purpose, such a code of ethics should embrace relations, not only between leaders and dancers, but between "competing" leaders and between dance groups. It should also cover contacts with musicians, the press and the community in general.

Here is a beautiful project for those who yearn to write rules for standardizing square dancing, constitutions for federations and by-laws for dance clubs. May we have the first manuscript in tomorrow's mail, please?



THE WASHINGTON CONVENTION

A report by W. Joseph Bray, Falls Church, Va.

The Fourth Atlantic Convention has come and gone. The spectacular has given way to the ordinary. The Washington area Square Dance community has resumed its day to day club type Square and Round Dance activity. For the present there is perhaps a little less than the usual enthusiasm, but they can certainly take pride in themselves and their leaders for a tremendous job well done.

Cold statistics, of course, prove it a success. There were 3,134 registrations, with 3,098 actually attending. That is 60 more than last year. These dancers came from 44 States and 4 foreign countries, including Canada. Quite a delegation came down from Toronto where the Fifth Atlantic Convention will be held next October. All of the Atlantic States from Maine to Florida, and the eastern States from Michigan to Louisiana, were represented. There were 188 Callers and Round Dance leaders present (only 3 who were registered didn't come). Of the 188 present, 109 participated directly in the program. No financial report is available at this time, however, we are sure no loss is anticipated. Last year there were something over 200 spectators a night. Unfortunately this year, due to the large number of dancers, spectators had to be limited to about 25 a night. Newspaper coverage was most disappointing, and misleading. Contrary to their reports, not one single pair of blue jeans was in evidence, and we believe "whooping and hollering like wild Indians" isn't descriptive of the enthusiasm of the dance which from time to time was displayed.

The Convention Staff this year was composed of Al Brundage, Ed Gilmore, Lee Helsel and Joe Lewis on Square Dancing, with Al Brundage also leading on Contras; and Roger and Jean Knapp and Nita and Man-

ning Smith on Round Dancing, with the Knapps doubling on Quadrilles. Convention accommodations were comprised of two large halls, each of which would hold about 125 squares, and four smaller halls for panel discussions, workshops, "hi level", etc. A highlight of Convention planning and programming, was the balance between "name" Callers and round dance leaders, and "local" Callers and leaders. At no time were locals "competing" with name Callers or leaders.

The most interesting comparison between the Convention last year and the Convention just ended is the dance emphasis. Last year the Callers appeared to be trying to outdo each other with "glossary type" fast "square dances." There seemed to be kind of a competition to push up the level of the floor. This year the spirit of just good dancing was the most outstanding feature of the whole Convention. They seemed to seek the level of the dancing, not push it. When Gilmore said that of all the four Atlantic Conventions the level of dancing in this one was the highest, he did not mean that it was "hi level". There was no "hot rod" room this year, and the "hi-level" sessions had more pattern and less "hash". The tempo was more relaxed, hardly ever more than about 132 metro beats, and never in the 140's. This is quite different from reports of the speed and the dancing in the side rooms at the Kentucky National. Too much praise cannot be given to the Convention Staff for leading the way in this more relaxed type of dancing.

Here are some of the interesting sidelights of this Convention. Instead of local clubs sponsoring individual and sometimes hard to get Trail End Dances, there was a Convention sponsored large Trail End Dance on Thursday night. No exhibition dancing was

featured, but instead Staff lead Workshops in Square, Round, Contra, Quadrille, etc., and panel discussions. Among the interesting workshops was Nita and Manning Smith's session on teaching children, using real live children from the local area in their demonstrations. Lee Helsel said that the greatest majority of Square Dancers were from the 35-45 year old age group. If grey hairs are any indication, a real good percentage of the Conventioneers were on the high side of Helsel's figures.

The Round Dancers dancing in between Square Dance tips, and also attending the Round Dance sessions, were at least twice as many as last year. There has been a definite and sizeable increase in Roundancers. Al Burrows with a pedometer to prove him, calculates that including the Trail End dance on Thursday night, and two days of Convention dancing, the average dancer traveled about 13.8 miles. On Thursday evening the Iron Foundry's Convention Ball, in the same Hotel, requested the Square Dancers to send up an exhibition dance square. Max Forsyth of Indianapolis, with a group just picked at random, put on a square dance for them. The orchestra got the right beat, and Max and the dancers got encore after encore.

There hasn't been compiled yet a list of all the dances called. However, unlike last year where Marianne and Mama Don't Allow It and one or two other dances were the outstanding favorites, this year no one particular dance seemed to stand out, and all of the old favorites were done somewhere in the program. Either by planning or by chance, patter calling seemed to be stressed a little more than singing calling.

The ladies put on a Style Show which was unique in that the participants were couples, and not merely the usual ladies displaying feminine fashions. Forty-two couples took part, displaying all the way from ensembles

for entire Sets to "contrasting" attire for couples. The girls seem to be giving some attention to what the old boy is wearing these days.

The outsiders attitude toward this Square Dance Convention is summed up in a letter from the Manager of the Sheraton-Park Hotel to Convention Chairmen Don and Virginia Chaney: "It has been a long time since I participated in a Convention where the emphasis was on fun, gaiety and just plain old fashioned entertainment", he said. A Toronto official "scouting" this Convention, was surprised to find that everybody came to Square Dance, and not merely as an excuse for a two-day binge. The Hotel is now interested in starting square dancing among its own employees, as they put it, "as a release from their day to day tensions." Again the Hotel was caught flatfooted. This time on their rooms. They said that there were so many less cancellations in this Square Dance Convention than in the usual commercial or association convention, that they were temporarily put in a pinch for rooms. (Lots of the Dancers, unfortunately, had to be sent to another nearby Hotel for rooms.)

Special recognition should be given to Convention Chairmen Don and Virginia Chaney, to their Committee Chairmen, June and Ed Ruebush on Hospitality, Amanda Hess on Program, Jana and Ed Hahn on Public Relations, and Jim and Helen Thomas on Sound; to the Washington Area Square Dance Cooperative Association which sponsored the Convention; and to the hundreds of individual dancers who worked with the Committees. Whatever Conventions may add to the Square Dancing activity as a whole, the unselfish work of these people exemplifies Square Dancers in general.

Typical scene going through the Hotel Lobby: an obviously square dancer couple, lady with make-up kit or purse dangling from one hand, coyly smiling to one and all, gent with

(Continued on Page 24)

HAPPIER DANCING

By Yvonne Doumergue, New York, N.Y.

I like dancing, I love dancing. People tell me I'm dance mad. I'll admit it. I've been that way more years than I want to say. Not that I'm ashamed of being crazy that long, but my age is my own business. Folk dancing, square dancing, round dancing, social dancing, modern dance, ballet, jitterbug are all fun. But there are degrees of fun. Each of the dance forms are more fun in their proper setting with the right people.

Living in a city like New York has many advantages for the dance enthusiast. Of course teen-agers look askance at older people invading their jitterbug sessions, but there are plenty of social dance groups that cater to all ages. If you are interested in ballet or the modern dance there are many studios where you may study.

There are plenty of folk dance groups and a number of square dance groups. But here are the ants in the aspic. Social dance groups have ballrooms or intimate little clubs. So do the jitterbugs. These people are living their social values. Modern dance groups and ballet classes expect to meet in gymnasiums or barren studios. These are people studying for theatrical work. Whether for professional careers or as a hobby is not a consideration. The atmosphere is student-fellowship and this is a suitable setting.

I made comment on the atmosphere of folk and square dance groups the last time I wrote for you. (AMERICAN SQUARES, Sept. 1958). I have no solution to the problem in as far as leaders may be concerned. The only places that most folk dance groups may rent in New York are practice studios and gymnasiums. I do think however, that a more folksey atmosphere would be generated if

many of the folk dance leaders would drop their attitude of being great authorities and mingle more with their dancers. A great deal of grimness is caused by some leaders' insistence of painstaking attention to details that are really not observed by the ethnic groups whose dances they teach. They fear criticism by some rival dance leader who will claim they taught the dance wrong.

Folk dancers who would like the real thing should note that New York is the most cosmopolitan city in the world. There are many foreign communities and they all hold dances and other social events. Nearly all the national groups publish newspapers listing such affairs. Even if you can't read the language, many of these papers have English sections. If you attend foreign community affairs to really dance and not as a gawking tourist you will be welcome. Some of our book-learned leaders should try this. They might get a better idea of what they are trying to teach.

Square dance groups in New York City are pretty sad. I think one of the causes is the lack of live music as well as the cold gymnasium settings of most of the groups. The callers are cold too. They have learned all their calls from records and there is too little spirit in embalmed music. Even this situation would not be too bad if each caller did not insist that there are only two or three competent callers in the city. Himself and a couple of friends of course.

I have a dancer's remedy for this too. There are still country style square dances held in the Town Halls and Granges of Connecticut and New Jersey and the trip isn't too long for a Saturday night party.

THE BACKBONE

By Stan McIntosh, Little Silver, N. J.

The terms "Barn Dance" and "One Night Stands" really stand a lot of abuse. Yet, I feel, these are the backbone of our American Square Dance tradition — receiving little or no creditable recognition by the advanced society. Square Dancing could not exist without such functions. Let's turn back a bit.

The one important vestige (before the recent impetus) of Square Dancing was contained in the symbols O & □ (to mean Round and Square) Dancing at the Saturday night Country Dance. This is what some may now class as a "Barn Dance", plus a few games to keep the party moving during the several "breaks" the modern orchestra takes. (In the past only one intermission was general practice). People came to dance and dance they did. Square Dancing being a part of the night's fun with waltzes, polkas, etc., included.

Now to the "One Night Stand" — a term often used in a derogatory manner by the self-considered elite of our modern Square Dance world. I would prefer to consider these engagements as one night or single performances — which they are. The caller is the key. His performance and personality, to be successful, must create fun or offer a good time. His audience are people, not Square Dance enthusiasts. They seek entertainment but seldom know what a Square Dance is. They must be caused to feel at ease, welcome, comfortable and happy. He must instruct and call to the level of their understanding. This is a performance. Many times advanced dancers at this type of dance will make mistakes and then attempt to discredit the caller. These people have, so soon, forgotten a past tyro.

Recently, several articles claimed a lack of good "one night" material. Why not be original. Improvise on the spot, if necessary, to fit the occasion. Incidentally, repeat performances are an important part of next year's "Date List".

Thus, while some folks may prefer to advance into the club structure — most will prefer fun without a higher education. The world's best Square Dancer, to my mind, is the one having fun — no matter what his knowledge advancement or mistakes. Spoil the fun and you lose the dancer. I wonder where the club emphasis is leading with its high mortality rate. Could advancement — of too high a degree — be spoiling the fun for many an otherwise contented occasional dancer?

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PEOPLE WORTH KNOWING



HUGH ANSFRID THURSTON

In early September we were visited by Hugh Thurston, who was passing through on his way from Britain to Vancouver, where he plans to settle permanently. We were delighted to get better acquainted with him and further pleased when he agreed to become an Associate Editor of AMERICAN SQUARES. As his first contribution appears this month, you, the reader, should be interested in something about his background.

The picture we have used is a passport-type which gives no more than a slight sense of personality. If you met him casually, you would carry away the impression of a modest, quiet man, sandy-haired, medium height, about 35ish. If you had the advantage, as we did, of spending some time discussing matters of mutual interest, you would discover a whimsical sense of humor, a sympathetic interest in people and a great enthusiasm for dancing and dance history.

He was born and educated in England, and took his Ph.D. in Mathematics at Cambridge University. As his father was English and his mother Scottish, he was exposed early in life to more than one cultural background. He says that he had only a vague interest Scottish dancing when young, but became very keen on Scottish at the end of World War II (1945). Learned from all sorts of people at various places, but most of his Highland Dances from Jack MacConachie, who in turn had learned from the well-known Edinburgh teacher of a generation ago, McNiven Cuthbertson.

Then he became interested in non-Scottish dancing while visiting Europe with a group of students from Cambridge. This led to a whole series of vacations spent on the continent, usually travelling in a party of 8 to 12 people specially interested in Scottish dancing. Contact was always established with folk-dance groups of the country visited, giving each a chance to exhibit their own dances; and to teach and share their easier, recreational dances. In this way he became familiar with the dances of many countries; Austrian, Danish, Italian, Norwegian and particularly German. Several times he visited Ireland to attend a week-end session at an Irish dance school. In turn, many European folk-dance groups came to Britain and exchanged visits with groups there. Because of this common practice of visiting back and forth, dances were learned from ethnic groups rather than being transmitted through teachers who have learned them second hand. It leads to a more scholarly approach than is usually found in our country.

For about three years Hugh edited "THE FOLK DANCER" a scholarly magazine published in Manchester,

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LETTERS from our READERS

Dear Editor,

Once again I'm renewing our subscription to American Squares.

I fully intended to send our Indiana State Festival date to you but forgot to do so — it was Saturday, Sept. 27, and was the best attended state festival in its eight years of running. It was held in the Manufacturer's Building on the State Fair Grounds in Indianapolis, afternoon and evening and over 3,000 dancers filled the floor to overflowing. Also a complete round dance program was conducted at the same time with a grand attendance.

Rounds presented were Tammy, Lovers Two-Step, Two Penny Waltz and Walkin' to the Whistler. This is the first year that a round dance program was presented at the same time as the square dance program. Callers were selected by various state organizations and the program was danceable and enjoyable. At this festival local callers hold the spotlight and no "name" callers are imported to lure the people to the festival.

Enjoyed your Letters to the Editor in the September issue, and was especially interested in the letter on taping dances. We know of a couple who tape name callers, rent a hall, charge admission to the dancers for dancing to this tape. One of these days some one will surely call a halt to this abuse.

We are glad to learn Rickey is home again. Hope to see articles on his trip or is he going to write a book? Thanks again for a good magazine and we hope it will continue to prosper.

Sincerely,

RUTH & REED MOODY,
Indianapolis, Ind.

Dear Frank:

The package of records arrived in good shape. Thank you mucho. We also received the latest issue of AMERICAN SQUARES and have been devouring its contents. Enclosed find check renewing our subscription.

We have started a beginners class and they all seem interested. Four officers and their wives are attending our sessions and the Chaplain keeps an eye on us too. He had danced before with our Twilight Twirlers at March AFB, although he never agreed to let news of it get into the base paper there. A number of visitors have dropped in. A Capt. Clark called some squares for us a week ago and invited our group to visit with his dancers. He is stationed at Zeragosa, Spain about 200 miles from Madrid. We have also heard of a square dance group at Roto (a Navy Base) on the South coast. Sure hope it's true as it's so much fun to do a little visiting now and then.

The Old Mixmaster will be away on an inspection tour next week, so yours truly will be left to go it alone. I will manage but I won't say how the dancers will respond to my brand of calling. If you hear of a wife getting a fast boat back to the States; that will be me. No kidding though, that bunch we have at the Service Club are Tops as far as we are concerned.

I found some fresh apples from the States at the Commissary this AM and they are a sight for these eyes. I can see what an effect it had on some of the Oldtimers here. The Spanish markets have an abundance of fine foods but they just aren't like what we had at home. We realize that it wouldn't be Spain if it were the same as Stateside. We ask to come here and are gonna enjoy it to the

limit, but we do love to get reminders of home. So thanks again and Adios Amigos!

MILLIE & LYNN MIXER
Madrid, Spain

Dear Friends,

. I must say that this International Folk Dancing is spreading out all over Sweden, both in the schools and youth organizations. I wish more adults would dance. We are working for this though and hope that it will come.

Yours,

Anta Ryman, Stockholm, Sweden

Note from Editor:

Our readers may be surprised to learn that there is more than a little interest in International Folk Dance in Sweden. We have two subscribers there who teach and also order records for their dancers. There are some records published in Sweden but not in great enough variety to satisfy the needs of the movement. Anta Ryman is a teacher of Physical Education who spent some time in the United States several years ago, where she learned some typical American dances. Since her return to her own country, she has been teaching many of these to student teachers and various youth groups. One of her pet projects is dance therapy for the blind. In addition to her school work, she gives dance institutes during summer vacations. The real interest generated by her activities is demonstrated by the large amount of folk dance records shipped to Sweden. Some of the American dances most popular there are Pattycake Polka (naturally), Oh Johnny, Portland Fancy, Fireman's Dance, Black Hawk Waltz, Mexican Waltz, Jingle Bells, Yankee Doodle, Teton Mt. Stomp and Glowworm. They are now trying out Contras and simple square dances. Other American dances are done in addition to a vast variety of dances from other countries.

We have no doubt that the young people now enjoying this program will continue to dance all through their adult life.

Dear Frank:

If at all possible I would like to start my subscription to American Squares with the July 1958 issue and also take advantage of your two-year offer. My father let his subscription lapse with the issue before that—not because of any dissatisfaction but merely because, at 77, he has decided to taper off on his square dance leadership activities. He was a youth of 69 years when he danced his first square dance, and for six of those eight past years he got his inspiration and aid from American Squares. On his 50th Wedding Anniversary he bequeathed to me his entire set of American Squares.

Although I started square dancing about 10 years before he did (when I was about 13, I soon became almost exclusively an enthusiast of foreign folk dancing. After settling in Yellow Springs, Ohio I saw little hope of getting a folk dance group going, so for the past 8 years I have been trying to establish a going square dance group—originally with the hope that from such a group I could develop some fellow folk dancers. Reading the past issues of your delightful magazine has helped me crystalize my growing feeling that square dancing is really the best (here in America anyway) but that other folk dances make a nice adjunct to it.

I'm with you and Rod and Ricky and Olga all the way!

Sincerely,

Rex Barger, Yellow Springs, Ohio

The early bishops of the Christian Church were called "proesules" because they originally led the dances at festivals.

LÀ RUSSE

Some pointers by Hugh Thurston, Vancouver, Canada

Everyone knows about the country dances collected in Britain early in this century—the old-world “contras”. Not so well-known are the quadrilles; chiefly, I suspect, because they are few. Most (the Lancers, the Caledonians, etc.) are popular with “old-time” rather than with folk or country dancers. But one is well known: the quadrille “La Russe”, traditional in England and Scotland, which I have heard someone call “a Russian dance which has a French name and comes from Britain.”

In England it was most popular up North. Cecil Sharp missed it (his time there went in collecting sword-dances) but Maud Karpeles published it later, and it has been a favorite with the EFDSS ever since.

In Scotland it was widespread. It appears in several late nineteenth century dance books, so it must have been a popular ballroom dance then. A living example from Forfar was published in *The Border Book* in 1925 or so. It is one of the few dances from outside their own books that the Royal Scottish Country Dance Society have shown any liking for; and recently Miss Milligan published a version in *101 Scottish country dances*; thus practically giving it official recognition. Let us compare the English version with four recent Scottish versions: (1) from the *Border Book*, (2) Miss Milligan's, (3) from Kerr's Collection, and (4) one which I learnt in past years, I forget now who from. All four are fairly similar.

The English version starts with each man going behind his partner to the next woman; in three of the Scottish versions each woman goes in front of her partner to the next man; in Kerr's version all dancers move. Then they balance and swing (or set and turn—

the same movement in another language), return to partners, and do as much with them. There is little difference so far. Next, in England, the leading couple swing and promenade; in Scotland they promenade and poussette. This amounts only to a change in the order of the figures, for the English swing and the Scottish poussette are equivalent, as can be seen by comparing country dances. All versions next have the figure which is known in the Lancers as *le tiroir*: two opposite couples go across the square, the leading couple going inside the other on the way over and outside on the way back. To finish, there is a hands-round—all the way round in the English version and two of the Scottish versions (2 and 4) but hands-round and back in the *Border book*—followed by a whole host of various figures. The English can either polka or promenade; my version has a double-hands-across (we used to go one and a half revolutions in the hands-round and another one and a half in the hands-across, except when we were feeling exhilarated, in which case we went twice round each time); and so do 1 and 2; Kerr's version differs quite a bit—instead of a hands-round it has a promenade, and for the last figure it has a hands-round half-way followed by a promenade or poussette to places.

The whole sequence is repeated three more times with the other three couples leading. In Scotland the couples are numbered clockwise; in England, anticlockwise. Presumably neither is the original numbering, for in the quadrille 2 is opposite 1 and 3 opposite 4. The Scots are probably copying the eightsome reel, and the English copying American square-dance numbering (many details in English dancing have become Ameri-

(Continued on page 22)

HERE AND THERE

Round Dances. Dr. Roger Knapp (621 Ohio, Corpus Christi, Texas) has just issued Supplement #20 to his "Collection of Couple Dances." 25c for this supplement from the author. I don't know the price of the complete collection nor how many dances are in it, but since this supplement has ten dances, the total must run into the hundreds.

Gimmick. Latest of the collection of badges (Idiots, Knotheads, Kookoos, etc.) that you may want to pin on your broad chest is the "I BAB" (I bagged a beginner). Requirements: bring a couple of beginners to start square dancing at any SD rendezvous or class, have a form signed and mail to Box 3644, Milwaukee 17, Wis. with \$1.25 inclosed. Somebody is making a few fast bucks here, but since it may add a few dancers to the corral, I thought I'd mention it.

National Convention. The committee planning the 1959 Convention in Denver is already making massive mailings. They promise that "To accommodate the huge crowd expected there will be dancing in the auditorium arena, Stage and Columbine Room, as well as several near-by halls. There will be panels, clinics, fashion shows, square round, folk and contras going at the same time." Just in case you haven't as yet been barraged with publicity, the dates are May 28-29-30.

Florida. Seems as if there is considerable resentment against 45 RPM records down Florida way if this resolution by the Florida Callers Association is an indication.

RESOLUTION

WHEREAS; It appears that those record companies manufacturing records for square and round dancing are changing from 78 RPM pressings to 45 RPM pressings, and

WHEREAS: Such change will occa-

sion great difficulty and expense to the callers and teachers, and

WHEREAS: 45 RPM records are highly susceptible to warping from heat, a considerable factor in the Florida climate, and

WHEREAS: 45 RPM records are easily damaged by accidental dropping of the needle on the record, and

WHEREAS: 45 RPM records used in the dusty atmosphere of the square dance wear out very more rapidly than 78 RPM records, and

WHEREAS: The result of this change-over will cause great inconvenience and expense,

Now therefore be resolved by the Florida Callers Association in convention assembled, that this resolution suitably reproduced and a copy sent to each of the record companies over the signature of the president.

WM. MUENCH, President
Florida Callers Association

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Taxes. Since we have been discussing various legal matters of interest to dancers, we thought that the following item which we are reprinting from PRAIRIE SQUARES might also be timely. It's an answer from the Fargo (N. D.) office of Internal Revenue to

(Continued on Page 20)



RECORD REVIEWS

Aqua Records, 45 or 78 rpm

#311 Topeka Polka (134)//Tennessee Waggoner (134) **Price \$1.25**

Square Dance Instrumental by the Westerners

A pair of well played hoedowns which should delight the patter callers.

#112 Let the Bells Keep Ringing//Instrumental (128) **Price \$1.25**

Square Dance with Calls by Heber Shoemaker

A modern singing call to an old time melody. Good clean recording. Available on both 45 and 78 rpm.

Blue Star Records, 78 rpm only

#1517 The Auctioneer//Instrumental (128) **Price \$1.25**

Square Dance with Calls by Marshall Flippo

A beautifully executed lyric call with lots of song value.

#1518 Squares Along the Yukon//Instrumental (130) **Price \$1.25**

Square Dance with Calls by Roy Holt

Review on this one is . . . "So What."

Old Timer Records, 45 or 78 rpm

#8134 Oh, Lonesome Me//Instrumental (128) **Price \$1.25**

Square Dance with Calls by Bill Castner

A very well done singing call by the "Old Pro." We recommend this one very highly.

SIO Records, 45 rpm only

#X3106 Strolling Through The Park//Verdell Waltz **Price \$1.25**

Round Dance with music by The Roundabouts

A pair of well played slick round dance recordings. Should be just as successful as "Tammy."

SIO Records, 33 $\frac{1}{3}$ rpm

#LP-4005 **Price \$3.95**

Square Dancing For The Student Dancer, No. 2, called by Bob Ruff

We highly recommend this for new club dancers. Twelve bands, each covering one or more of the more complicated breaks. Various Alle-

mandes, various Square Thrus, Bend The Line, Red Hot, and many more . . . 26 in all are clearly called. Well recorded in excellent taste. Printed instructions appear on cover of album.

Sunny Hills Records, 45 rpm only

#142 Swing With Lu//Changin' Love (126) **Price \$1.45**

Square Dance with Calls by Johnny Barbour

A terrific pair of called dances by Johnny Barbour.

#143 Instrumental of the above (126) **Price \$1.45**

The instrumental on this pair matches the brilliant calling performance of Johnny Barbour, and why shouldn't it, Jack Barbour is Johnny Barbour's Pop.

Longhorn Records, 78 rpm only

#125 Back to San Antone//Instrumental (128) **Price \$1.25**

**Square Dance with Calls by Red Warrick—
Music by the Melody Cowhands**

Caller here is much better than his orchestra. There are some rather weird chord combinations, they seem to be slightly out of step with either the caller or the fiddler. The resulting sound is rather unpleasant.

#304 Booger Red//Sorghum Break (140) **Price \$1.25**

Square Dance Without Calls—Music by the Melody Cowhands

Well played hoedowns, rather fast for dancing.

DON'T BE CRUEL

. . . to your records . . . especially those new 45's with the delicate grooves. **AMERICAN SQUARES BOOK AND RECORD SHOP** can supply genuine **JENSEN** diamond styli (list price \$25) to fit most cartridges except G.E. at the low, low price of \$7.50 per side. Diamond styli for G.E. cartridges \$8 per side.

Social Dancing in America

A history by Rod La Farge

Continued from last issue

The era from the beginning of World War I through the "Great Depression" saw political, economic and social changes that radically altered the personality of the average American. Since this is not intended as a work on sociology except to the extent necessary to comprehend the dancing of the day, we will not go into great detail, but many apparently irrelevant things exerted an influence on the dance. World War II did not produce quite the unbridled emotions of the First World War; with Italy on the enemy side we did not re-name spaghetti "Democracy Noodles" in the spirit that sauerkraut was re-christened "Liberty Cabbage" in 1914. Anything remotely German was unpatriotic. To play a Strauss waltz in public would provoke almost as big an uproar as spitting on the flag. Of course the more sedate American (old-fashioned) waltz took over from the Viennese style.

In 1914 there were less than two million automobiles in the country; in 1925 over twenty million. In the early part of the century most towns and rural areas had only their own local amusements; young folks went out to the "trolley park" at the end of the line; and among other attractions, the ballroom there flourished. With the advent of the auto age they perhaps started out for the park . . . well, you don't neck in a trolley car. Among the younger generation, Prohibition had given birth to the pocket flask set, and the papers of the Twenties delighted in descriptions of gin-swiggling, necking college parties. Certainly there was a shifting in the pattern of public conduct between the sexes; gleeful newspaper accounts of girls parking their corsets at dance hall check rooms were not long a subject for scandal . . . they abandoned the

contraptions altogether! The dances of the times however were a curious anomaly in the midst of a supposed moral breakdown. Contrasted with the Bunny-hugging of the previous generation and the creeping petting parties that were to encumber the floor in the Forties and Fifties, they were incredibly chaste. The frenzied Charleston furnished the cartoonists of the newspapers and humor magazines with endless material, but neither this or the fast-moving Peabody gave much chance for romantic dalliance. The temporary upsurge of the tango did not long survive the death of Rudolph Valentino in 1926, and although orchestras still played "old-fashioned" waltzes, these were regarded as a sop to the older folks. The supposedly amoral younger generation did not avidly seize this chance for cuddle-dancing. (After all, there was the ride home after the dance; why risk gossip by a public display?) For a while at least the ballroom became a place to dance; the Black Bottom, Big Apple and other dances that followed were more or less in the same vein.

The slow-motion, gotta-hug-my-gal dances were mostly the product of the rash of night clubs and speakeasies that sprung up in this era. It was some time before this style became respectable at public ballrooms.

Again, throughout rural America, the picture moved but slowly; in really rural sections the square dance remained the standby, interspersed with waltzes, polkas and in less conservative places, with some of the new "city" dances. But slow as this motion was, it was an accelerating one. Farm communities were beginning to lose their sense of identity as such; it was no longer a big event for the average farmer to "go to town" on a Saturday night. With modern communications the town was right next door.

Unrelated to the automobile as a direct social influence, the popularity of this vehicle contributed one odd facet to the dance in America: it made Mr. Henry Ford a millionaire, and afforded him the opportunity to indulge his tastes in Americana, which included "Old Time Dancing." In America a millionaire is an object of considerable public interest: thus when Mr. Ford commissioned Benjamin Lovett to collect old dances, published a book of these ("Good Morning"), organized a dancing group and even set up a recording division to produce records for the public, these endeavors attracted a great deal more attention than would have been accorded to a lesser figure in public life. True, these productions were heavily loaded on the society quadrille side and were approached more from the "quainte" or "Olde Tyme" angle, but they did stimulate interest in square dancing. The Ford records were almost the only material that most public schools could easily obtain.

At the end of the Twenties, one of America's great disasters proved a blessing to the square dance. The Great Depression gave birth to the W.P.A. The officials in charge of this scheme, casting about desperately in search of "made work" organized recreation projects among which by some chance they included mass public square dancing. Probably the best known of these was the one sponsored in conjunction with the Chicago Parks. The publicity given to this project encouraged many city recreation departments to try square dancing as a public recreation, and the manual used in Chicago became a standard book in many places. The portion of the public that had recourse to this inexpensive form of recreation during the lean depression years provided an indoctrinated backlog for an increased interest in square dancing in other than rural areas.

(Continued next month)

SUNNY HILLS

TWO

NEW

ROUNDS

AC3144

Forget
Me Not

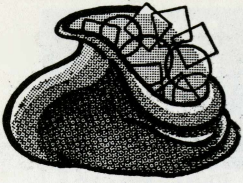
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RHYTHM RUSTLERS

SUNNY HILLS RECORDS

Sunny Hills Barn
Fullerton California



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

Indians Yet

Indians are about the best we could dig up for a Thanksgiving season dance . . . or perhaps you'd rather Turkey Trot?

Head two squaws just chain across
Sides right and left thru and don't get lost

The head two squaws they chain right back

Sides half promenade the outside track
All promenade in single file
Squaws in the lead in Indian style
Everybody holler, everybody yell
Braves turn around and swing like
One little, two little, three little Indians
Swing little Indians, swing.

BUTTERFLY

RECORD: Cadence 1308 (45 or 78 rpm)
By Larry Ward, Hawthorne, Calif.

POSITION: Open, facing LOD.

FOOTWORK: Opposite.

MEASURES

1-2 WALK, 2, 3, BRUSH; WALK, 2, 3, BRUSH. Start L foot, walk fwd. LOD 3 steps and brush RF fwd. Repeat, starting with RF.

3-4 GRAPEVINE, SWING, GRAPEVINE, TOUCH. Drop hands and step LF to L, step RF XIB LF, step LF to L, swing LF XIF RF and clap hands. Repeat, starting RF to R back to partner. Assume closed pos., man facing RLOD.

5-6 TWO STEP TURN. Turn CW with 2 two-steps, progressing LOD.

7-8 STRUT OUT. Turning out away from partner, walking 4 steps around in a circle, either returning to partner or progressing (man to lady behind), if danced as a mixer.

TURN AND A QUARTER CHAIN

First gent take your dame
Out to the right and the ladies chain
Center gent with a turn and a quarter
(End turn facing couple #3)

Chain the opposite, you know you oughter

Turn and a quarter, don't be late
(End turn facing couple #4)

Chain the last and take home Kate
All eight swing and the four ladies chain

Now three-quarter chain and promenade your

Honey down the lane.

"MUSICAL MIXER FUN" "FIFTY MUSICAL MIXERS"

both books by Arvid and Ray Olson only \$1.00 each ppd. Handy pocket size. Each contains 50 easy-to-teach fun-to-do musical mixers and play-party games. Complete with calls, explanations, and record numbers. A must for all callers.

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CONEY ISLAND WASHBOARD

Bill McIlvain, Mt. Holly, N. J.

Record: MacGregor #705

Introduction

Allemande left your corner and you sashay your own

Swing your partner, swing her round and round

Allemande left with the old left hand
Partner right, a right and left grand

Right and left, go around the town

Meet your own and sashay round

The four gents promenade around the outside

Halfway round

Ladies chain across to your partners all

Turn that pretty girl twice around

Promenade, go round the town
And the Coney Island Washboard she
would play.

Figure

Left hand round your partner
And the four ladies star
Turn the opposite left and star right
back again

Turn your partner by the left
Corner by the right
Partner left, go all the way round
Four gents star, go round the town
Turn the corner lady by the left hand
Sashay partners all the way around
To the right hand lady and you box
the gnat

Swing that gal when she gets back
Promenade that right hand lady round
Coney Island Washboard she would
play.

STATEMENTS REQUIRED BY THE ACT
OF AUGUST 24, 1912, AS AMENDED BY
THE ACTS OF MARCH 3, 1933, AND JULY
2, 1946 (Title 39, United States Code, Sec-
tion 233) SHOWING THE OWNERSHIP,
MANAGEMENT, AND CIRCULATION OF
AMERICAN SQUARES, published monthly
at Newark, New Jersey, for the month of
November, 1958.

1. The name and address of the publisher
is: Frank Kaltman, 1159 Broad Street, New-
ark 2, New Jersey. The name and address
of the editor is: Rod LaFarge, 115 Cliff
Street, Haledon, Paterson 2, New Jersey.
The name and address of the business
manager is Frank Kaltman, 1159 Broad
Street, Newark 2, New Jersey. The name
and address of the managing editor is Rod
LaFarge, 115 Cliff Street, Haledon, Pater-
son 2, New Jersey.

2. The owner is: Frank Kaltman, 1159
Broad Street, Newark 2, New Jersey.

3. The known bondholders, mortgagees,
and other security holders owning or hold-
ing 1 per cent or more of total amounts of
bonds mortgages, or other securities are:
none.

4. Paragraphs 2 and 3 include, in cases
where the stockholder appears upon the
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person or corporation for whom such a
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the two paragraphs show the affiant's full
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owner.

Frank Kaltman

Sworn to and subscribed before me this
1st day of October, 1958.

Esther Goodman, Notary Public
(My commission expires Jan. 8, 1962)

SWAP 'N SWING

One and three forward up and back to
the ring

Forward again and the opposites swing
Face the outside and swap and swing

Pass right through and balance too

Then swing the gal behind you

Ring up four and circle once around

Inside arch, dive on through

A right hand pass to the outside two

And travel four in line

Right back home and the gent unfurl

And the ladies whirl, now you swing
that opposite girl

Twice around and hold on tight

Open out and the girls star right

Roll away with a half sashay

Gents star right in the same old way

Drop 'em off at your home bar

Gents in the middle and roll that star

Pass your own to a left allemande

Right to your honey and a right and
left grand.



LONGHORN RECORDS

Box 271, Kilgore, Texas

NEW RELEASES

#125 Back to San Antone

One side called by Red Warrick

#304 Booger Red

Key of G

Sorghum Break

Key of A

Two Fast Bouncy Hoedowns for

the Fast Stepping Dancers

Music by Melody Cowhands

Have You Tried the Round Dance

Mixer "Melody D'Amour" #124?

Write for information on Red

Warrick Tours and free record

listing.

Here and There

(Continued from page 13)

a letter from Ralph Harris of the N. D. Caller's Assn.:-

This is in reply to your letter in which you ask about Federal excise tax on admissions and dues as it would apply to various Square Dance Clubs and their related activities. You advise that these so called square dance clubs are organized for furthering square dancing and that square dances are sometimes sponsored by the clubs or an individual to become acquainted with other club members. You state that such clubs are not primarily operated for profit.

The Federal tax on admissions and dues is imposed under entirely different circumstances and by separate sections of the Internal Revenue Code. Section 4231 of the Internal Revenue Code imposes a tax of 1 cent for each 10 cents or major fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription. No tax is imposed on admission of 90 cents or less. Certain organizations and certain types of entertainment are exempt from tax under provisions of Sect. 4233 of the Code. Included in general are organizations such as churches, education org. such as primary and secondary schools and colleges, community chest foundations, National Guard and Reserve Officer organizations, posts of war veterans, and Policeman's and Fireman's disability funds. Included in the types of entertainment exempt from tax under certain conditions are certain concerts, certain amateur and semi-professional baseball games, museums, historical sites, etc.

The tax on club dues is imposed by Section 4241 of the Code on any amount paid as dues or membership fees to any social, athletic or sporting club or organization, if the dues or fees of an active annual member are in excess of \$10.00 per year. If there is an initiation fee to such club or or-

ganization the tax also applies to the amount of such fee if the dues of an annual member are in excess of \$10.00 per year. The tax on membership dues and fees or initiation fees is imposed at the rate of 20%.

The fact that an organization is a non profit organization does not in itself exempt an organization from tax on admissions. To be exempt an organization must meet all the requirements provided by the statutes. The Internal Revenue Service has also held that where admission to a place is permitted on condition that the admittees pay an amount of their own choosing, these alleged "donations" are amounts paid for admission to a place at regular or reduced rates are subject to the tax on admissions.

If you have any further questions that are not answered in the above information, it is requested that you present an actual specific case for determination. Since the exact facts may vary in each individual case, this office could not give you a determination based on a hypothetical case.

Very truly yours,
B. J. ROCKWOOD
District Director

Legal Beagles. Ever wonder what your legal status would be if you busted your bustle playing musical chairs? We picked up this precedent for you. Docket #7159-5-96 **M o n m o u t h** County, New Jersey Court, Clements vs. Jones. Mrs. Gloria A. Clements filed suit for \$60,000 against William J. Jones, Jr. claiming that Mr. Jones was responsible for an injury to her back, since during a game of musical chairs at a Red Bank church Hallowe'en party, Mr. Jones removed the chair upon which she was about to sit. The defense attorney held that the woman knowingly assumed the risk of injury by participating in the game, and that Mr. Jones' action was entirely proper considering the objective of the game. The jury agreed and Mrs. Clements' suit was thrown out.

DECCA

RECORD #9-30363 45 RPM only

White Silver Sands

POSITION: Open, facing LOD. Opposite footwork for lady.

INTRODUCTION

Acknowledge and wait 8 measures.

DANCE PATTERN

Measures

- 1-4 WALK, 2, 3, TURN; BACK UP, 2, 3, 4. Walk fwd LOD 3 steps, turning in towards partner to face RLOD on 4th step. Walk bwd 4 steps in LOD.
- 5-8 REPEAT MEASURES 1-4. Starting RLOD and end facing LOD in open Pos.
- 9-12 BALANCE AWAY, BALANCE TOGETHER, BALANCE AWAY, BALANCE TOGETHER. Balance away from and toward partner in open Pos. facing LOD.
- 13-16 TURN AND CHANGE PARTNERS; BALANCE L, BALANCE R. Lady does R face turn in place while man walks in a small circle to the L, moving to the lady behind him and assuming butterfly Pos., man's back to COH. Balance L and R.

**AMERICAN SQUARES BOOK AND RECORD SHOP
CAN SHIP YOUR ORDER TODAY**

La Russe

(Continued from Page 12)

canized in the past ten years or so.

Quadrilles as a whole came from France. This does not mean that any particular quadrille did so; in fact, "La Russe" is not known there as in a British dance — almost certainly a Scottish one. The earliest description I know is in a Glasgow book: H. D. Willock's **Guide to the ball-room**, published about 1860. It is called "La Russe Polish dance" (at that date Poland was part of Russia). Here it is:

Bars

1. All eight chasse across, set at the corners, and turn 8
2. The same back to places, set and turn 8
3. The first couple promenade round inside the figure 8
4. The same couple pousset round 8
5. The first couple cross to the second couple's place; the second couple at the same time passing on the outside to the first couple's place: the same reversed to places 8
6. Repeat No. 5 8
7. Double ladies' chain or hands-round 8
8. All promenade 8

So in the first figure neither the lazy English girls nor the lazy Scottish men are right — all originally moved, as in Kerr's versions. Figure 3 and 4 are in the Scottish, not the English order. In figure 7, the hands-round was all the way, not round and back—the alternative (double ladies' chain, which is what New Englanders call "ladies' grand chain") has not survived. Finally, the eighth figure is like one of the surviving English versions.

Thus it seems that each of the surviving versions preserved something

of the original, and none presented it all—and what could be fairer than that?

Editor's Note: Two records are available for LaRusse; Folkraft #1143, and Folkraft #1245 which has the dance "called" on one side with the instrumental on the reverse.

NEW RELEASES

#588 Swing All Eight
Flip — by Pancho Baird

#725 Calico Melody/Teton Mountain Stomp
Round Dance

#577 Wheelbarrow/Allemande Breaks #2
Marvin Shilling, caller

Western Jubilee Record Co.

3703 N. 7th St. - Phoenix, Arizona

NEW

#8134

OH, LONESOME ME

Flip

Called by

BILL CASTNER

Music by the Four Squares

Available on 78 & 45 rpm

Old Timer Record Co.

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AND THE NEW LINE



Write for list of TNT instrumentals — recommended by schools for dance instructions. We carry all Square and Round Dance labels. Write us if your dealer cannot supply you.

MERRBACH RECORD SERVICE
323 West 14th Street, Houston, Texas



New record company: 'BENZ'. Their first release will be **'Lucky Me'** (# 1201) called by Ben Baldwin, Jr. Flip: instrumental.

Thurston

(Continued from Page 9)

England (now incorporated in "THE FOLKLORIST"). He is also the author of "Scotland's Dances" published by Bell, London, 1954. "The Number System," a non-dance book about the logical basis for arithmetic is another of his published works. His articles appear regularly in the magazine of the English Folk Dance and Song Society and other publications.

During 1955-56, he spent a year in New England while doing research in mathematics at Harvard. There he rapidly became a "fan" of Ralph Page and explored typical New England dancing and music. He found many similarities, as well as contrasts, to that which he knew at home. One observation he made while here is of interest to all lovers of fiddle tunes and square dance music. He found that traditional New England tunes are mainly those known in common to both Ireland and Scotland; and generally speaking, those Scottish tunes unknown in Ireland (and vice versa) were not used in New England. There has been a great deal of speculation about the original source of American fiddle tunes. This observation seems to be a clue of value to any prospective researcher in this field. We hope to hear more of this. In addition to dancing and writing about dance, he has

done a great deal of informal teaching wherever he has been. He also plays the recorder and is devoted to classical music as well as folk music.

Now that Hugh Thurston has left the Old World and settled in Vancouver, where he will be teaching mathematics at the University of British Columbia, he no doubt will set about exploring the dance situation in this hemisphere. He had some tentative plans to trace the relics and survivals of Scottish dance and music brought here by earlier emigrants. In time we may be hearing about any discoveries he may make. A note from him shortly after his arrival at the University states "There's plenty of Indian dancing on the reservations which I must investigate. Also lots of Chinese activity — festivals, parades, dances, etc. Folk-dancing forms part of the physical education curriculum in the University and ball-room dancing is actually a compulsory subject! A far cry from the three R's." Knowing that each new aspect of dance that comes to his attention is a challenge to his inquiring mind, we anticipate a great many interesting articles from his pen.

Athor, a goddess of the ancient Egyptians was designated as patroness of the dance and of laughter. Some of our present-day dancers might do well to note the connection.

Fall Releases

4 NEW SINGING CALLS

#822

"CASEY JONES"
"SWEETEST GAL IN
TOWN"

(With call by "Jonesy")

#821

Same as #822

(Without calls)

#824

"TRUE BLUE"
"WAIKIKI"

(With call by Bob Van Antwerp)

#823

Same as #824

(Without calls)

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Books and Magazines

SETS IN ORDER, the national square dance magazine, \$2.50 a year, or \$3.70 for the special Caller's Edition. Sets in Order: 462 North Robertson Blvd., Los Angeles 48, California.

BOW AND SWING. The magazine of Square Dancing in Florida. Published six times a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$1.00 per year. **BOW AND SWING**, Box 891, Kissimmee, Florida.

THE FOLKLORIST incorporating **THE FOLK DANCER** and **THE FOLK MUSICIAN & SINGER**. Published in Manchester, England. \$1.50 per year quarterly. American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

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SELL YOUR OLD P.A. or record player with an ad in this column. You'll put enough in the piggy bank to start thinking about a new **BOGEN**.

WANTED

WANTED. Old books in all foreign languages, dealing with folk dancing. Kristos Shapilo, Box 555, American Squares.

OLD BOOKS ON AMERICAN SQUARE DANCING; Jason DeVrie, Box 42, American Squares.

Washington

(Continued from Page 6)

more serious look on face, boots in one hand, the other holding clothes hangers over shoulder, with square dance shirt, square dance dress, and pantalettes waving in the breeze.

If I may editorialize in closing, I'd like to add my own reaction to the Convention. If one came there to outdo and outshine his fellow man, or to single out one performer from all the rest, it was disappointing; if one came there to learn any great truths, it was just—let's say—so-so; but if one came there just to Square Dance, one had oneself a grand Ball of a time.

"Fashionable life is not passed in being happy, but in playing at being happy."

—Herbert Spencer

A GERMAN PICNIC

By Rod LaFarge

Since our friend Yvonne has an article in this issue suggesting that folk dancers visit foreign community affairs, perhaps our readers would be entertained by my impressions of various nationality picnics. I manage to attend one almost every Sunday during the Summer. We'll start with a German picnic.

It's early in the afternoon

I guess I'm here a bit too soon;
Down by the tent they're driving pegs,
The brewery truck is leaving kegs:

Gemütlichkeit !

Hausfraus in the kitchen bustle
Early yet, but still they hustle;
Aromas seeping through the grove
Bauernwursts cooking on the stove:

Gemütlichkeit !

There's a group all dressed in white,
Spreading mats to left and right;
Gymnasts practice, so we know
The Turnverein will give a show:

Gemütlichkeit !

Feathered hats and leather pants
A Bavarian club is here to dance:
The bellng skirts on all their girls
Show pantalettes on all the twirls:

Gemütlichkeit !

Pretty girls whose hair like flax
Hang in pigtails down their backs;
Meat on their bones and rosy cheeks
Make fashion models look like
freaks:

Gemütlichkeit !

The Sangerbund in lusty voice
Sings old favorites, worn but choice
The beer is flowing, spirits rise
The crowd joins in to harmonize:

Gemütlichkeit !

The band is playing, all in brass,
Now in the hall the dancers pass;
Waltz and polka, German style
Old folks schottische with a smile:

Gemütlichkeit !

At the outdoor grill where bratwursts
sizzle
They're closing shop; it starts
to drizzle
But all around the busy bar
The crowds complain how dry
they are:

Gemütlichkeit !

All crowd beneath the leaky roof
Wet but jolly, here's the proof:
We raise the foaming steins on high
And half a thousand voices cry:

Prosit !

Gemütlichkeit !

EPILOGUE

My morning-after head's not clear,
They pack a punch in that German
beer,
And from wet clothes and chilly
breeze
All I do is sneeze and sneeze:

Gesundheit !



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COMING EVENTS

- Nov. 1 **Atlanta, Ga.** 5th S.E. SD Festival.
- Nov. 1 **Summit, N. J.** Edison Rec. Hall. Fall Hoedown.
- Nov. 1 **New York, N. Y.** Joan of Arc. H. S. Folk Dance Festival.
- Nov. 2 **Hollywood, Calif.** The Palladium. SD Festival.
- Nov. 8 **Jacksonville, Fla.** Garden Center Bldg. SD Roundup.
- Nov. 8 **Winnipeg, Canada** Weston School. FDFM dance.
- Nov. 8 **Richmond, Va.** Richmond Arena. SD Festival & Workshop.
- Nov. 8-9 **Netcong, N. J.** Hudson Guild Farm. SD Weekend.
- Nov. 10 **Euclid, Ohio** Euclid Roller-drome. Cleveland Area Caller's Assn. 5th Annual Fest.
- Nov. 14-16 **San Diego, Calif.** Fiesta de la Cuadrilla.
- Nov. 15 **New York, N. Y.** Joan of Arc H. S. SD Festival.
- Nov. 15 **London, Eng.** Albany St. Drill Hall, N.W. 1. Alamo Hoedown.
- Nov. 19 **Syracuse, N. Y.** Museum of Fine Arts. International Night.
- Nov. 22 **Wyckoff, N. J.** Grange Hall. 11th Annual Peasants' Ball.
- Nov. 22 **Dallas, Texas** Memorial Auditorium. Polio benefit SD Festival.
- Nov. 23 **New York, N. Y.** Fashion Institute, 225 W. 24th St. Fall Folk Dance Festival of the Folk Festival Council.
- Nov. 29 **Bethesda, Md.-McLean, Va.** NCAADLA Twin Jamboree. The Maryland location is the Bethesda Chevy-Chase High School; for the Virginia event the McLean H. S. Both 8:30 to 11 P.M.
- Nov. 29 **Cleveland, Ohio.** Cleve. Area Callers Jamboree.
- Nov. 29 **Peoria, Ill.** YMCA. Round Dance Fest. Workshop 2-5 P.M., dance program 7 to 10:30 P.M.
- Dec. 10 **Fort Myers, Fla.** Pageant of Light SD.
- Dec. 13 **Winnipeg Canada** Weston School FDFM dance.
- Dec. 20 **Wyckoff, N. J.** Annual Xmas in Europe party. Folk dances and Xmas customs from many lands. Grange Hall.
- Dec. 21 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Xmas Party, N. Y. Folk Festival Council.
- Dec. 31 **Savannah, Ga.** New Year's Eve square dance.
- Jan. 10 **Winnipeg, Canada** Weston School. FDFM dance.
- Jan. 10-11 **Columbus, Ohio** Buckeye State SD Convention.
- Jan. 11 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Nationality Evening (N. Y. Folk Festival Council).
- Jan. 31 **Grand Blanc, Mich.** High School. 2nd Annual Squarama.
- Feb. 1 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Nationality Evening, N. Y. Folk Festival Council.
- Feb. 14 **Winnipeg, Canada** Weston School. FDFM dance.
- March 1 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Nationality Evening, N. Y. Folk Festival Council.
- March 14 **Winnipeg, Canada** Weston School. FDFM dance.
- April 11 **Winnipeg, Canada** Weston School. 8th Spring Jamboree of the Folk Dance Federation of Manitoba.



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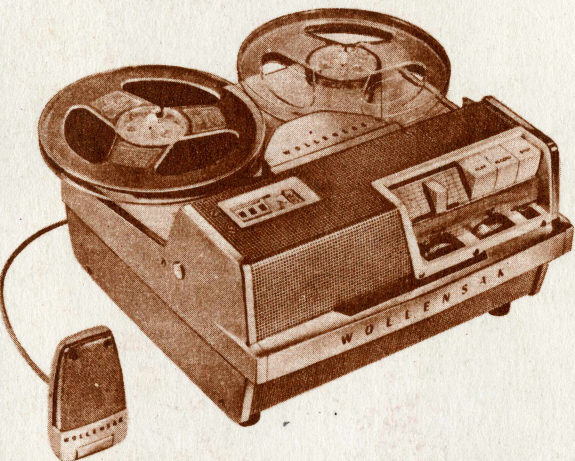
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