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American Squares



THE MAGAZINE OF AMERICAN FOLK DANCING

December, 1953

VOL. IX—No. 4

Twenty-Five Cents

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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AMERICAN SQUARES is published monthly by Rickey Holden, 136 East French Place, San Antonio 12, Texas. Entered as Second Class Matter April 1952, at the Post Office at San Antonio, Texas, under the Act of March 3, 1879. Forms close the 15th of the month preceding date of issue. Subscriptions: \$2.50 per year; single copies, 25c each. The cover and entire contents are Copyright 1953 by Rickey Holden. All rights reserved.

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Our Christmas Gift

The pros and cons of the arguments about new dances go on forever. Much has been written about them, and that's fine: much should be written about them. Proponents of this "dance of the hour" system, or the other—even worse!—the "allemande hash" system, should view the over-all picture with maturity and an eye for the future.

Let me point out, however, two facets, one pro, one con: (1) Those against the creation of new patterns should remember that somebody has to start the patterns sometime. Even that famous old contra, Petronella, was created as the single brainchild of one single man,—Nathaniel Gow, in 1820.¹ (2) Those who insist upon creating "newness" should remember that most of the possibilities have already been created. Why not become thoroughly familiar with the past and present of your medium before you begin to beget for the future?

Which brings me to the point of AMERICAN SQUARES' Christmas gift to its readers: a new dance! This figure is based upon

the "hey,"² a very simple idea which has been in use for hundreds of years. How it has escaped being exploited by the dance "creators" is more than I know, unless it is that they have never bothered to inquire into the background of folk and square dancing. Here it is,—a "new" dance!

FIGURE EIGHT³

Ladies to the center come right back
Gentlemen forward come right back
Ladies to the center stand back to back
And face your partner
Head two couples do si do

Side two couples do si do

Head two couples hey

(Repeat for sides, then all 4 couples)

Head two couples lead to the right

Circle four hands round

Lead head gent let go left hand

Stand out four in line

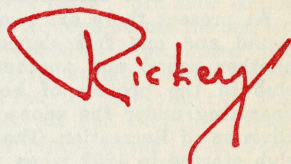
Do si do with your opposite lady

Do si do with your partners all

Hey in line . . . etc.

(Repeat for sides)

Anybody need an explanation?



1. Scottish Country Dance Books, I:1.

2. "Hey" is the English term; the Scots call it "reels of four."

3. The idea of using the hey figure has occurred independently to several people; however this arrangement under this title was shown to me by Ralph Page about eight years ago.

OUR COVER

voices from Virginia Wallace, our artist, and all the staff of AMERICAN SQUARES, the greeting that makes all men brothers—MERRY CHRISTMAS!

Dancing In Dayton

It has long been the opinion of AMERICAN SQUARES that the future of square and folk dancing is happiest in those areas where some recognized civic group, preferably the City Recreation Department, takes an active leadership. In past issues we have described some such cities and saluted those hard-working professional recreation people responsible for sound and healthy growth of this activity. It is a pleasure to add Dayton, Ohio, to this list of cities.

By **Bernie Eilerman**

There has always been square dancing in Dayton, found in what are known as "50-50" dances. These are held in commercial halls, usually on weekends, in the outlying area and smaller towns. Squares have always been kept at a simple level, so new people drifting in each week do not have too much trouble. The "50-50" refers to half squares and half ballroom dances. Many groups attending these dances carry their own bottle and the dancing, both square and ballroom, is of the jitterbug variety.

Revived in 1949

Square dancing, as part of the general revival which has swept the country, did not become firmly established in Dayton until 1949, when Mike Solomon of the Division of Recreation conducted a Community Leader's Training Institute at the Y.M.C.A., under the sponsorship of the Council of Social Agencies. Before that time, in 1947, on Mike's initiative, the Division of Recreation began to encourage international folk dancing.

Club Sponsorship

At present there are two square, one round and one folk dance club (with another round and another folk dance club in the process of being formed) operating under the sponsorship of the Division of Recreation. The round dance club started in 1952 when many square dancers began clamoring for more and more instruction in the round dances which flowed in a steady stream from the west coast. In addition to the clubs, the Division of Recreation conducts regular classes in all three forms of dancing. Graduates from these classes go to fill club vacancies or, in many cases, go out to build their own groups and clubs.

Activities Varied

The four clubs presently operating have a total membership of about six hundred. At this writing, there are an additional four hundred students regis-

tered in classes. In addition to Mike, there are a number of callers and leaders in Dayton who help to keep clubs and classes going. These callers and leaders are also kept busy with other groups,—schools, the U. of D., churches, fraternal groups, PTAs, 4-H, etc. They also donate much time to such worthy causes as teaching and exhibiting for veterans, the state hospital, League of Hard of Hearing, patients at Wright-Patterson Air Force, Goodwill, Red Cross and others.

Keeping Interest High

Many nationally-known callers and folk dance leaders are often brought to Dayton to keep interest sparked. Among these have been Rickey Holden, Herb Greggerson, Ed Durlacher, Ralph Page, Earl Gulley, Ed Gilmore, Michael and Mary Ann Herman, Paul and Gretel Dunsing and Jane Farwell,—not to forget Ohio's own Old Timer, Billy Foster, and the very popular Gus Heismann of Cincinnati's TV fame, who is a regular in Dayton. Such guests are an indispensable part of the drive to keep the folk dance movement alive, and will continue to be brought to Dayton as frequently as possible.

Although private clubs and groups are many, with dancers running into the thousands, most of the leaders are members of the City Sponsored Clubs, which are also the largest individual clubs. These are the clubs which sponsor guest callers and leaders. Also, they co-sponsor the Annual City-Wide Festival, a very popular event.

There has been nothing spectacular about the movement in Dayton, rather a slow steady growth, which has proven in the past to be the most healthy situation. For this, the dancers of Dayton owe a great deal to the Division of Recreation, both for its cooperation and the actual leadership of Mike Solomon who, with his wife Margaret, have given all their spare time to the furtherance of this activity.

BUT IT'S STILL FUN!

This originally appeared in the Cleveland Plain Dealer in 1948, written by the Breakfast Commentator, Wes Lawrence. It was later reprinted, with amplification by Ralph Page, in Northern Junket under the title of "A Little Nonsense."

When they are not busy telling us that the way to handle a cold is to treat it well and get over it in a fortnight or leave it alone and recover in two weeks, medical men are trying to figure out why so many people are dying of heart failure these days.

The best guess they have come up with to date is because there are more people here in the world than ever before and they are all growing older. Since older people have to die of something it might as well be heart failure.

My pet theory is that more people are having heart failure these days because so many of the people who are growing older are also growing sillier, which leads them to take up the art of communal mayhem known as square dancing.

On all sides of us, elderly people, 35 and over if they're a day, and who ought to be engaged in some comparatively gentle exercise like shinnying up and trimming out the deadwood of their shade trees, splitting wood, or spending their vacation on a farm and helping out with the haying are gathering together and dipping the oyster, ripping and snorting, swinging that little honey (said little honey weighing but a matter of 200 pounds or so), picking up your corner as you go by (said corner weighing in at more than your little honey so that this maneuver requires a fair knowledge of hydraulics and leverage), turning back one, or boxing the gnat, which is a euphemistic term for reducing the life span by ten more months and three more days.

All Tokedda!

People go in for square dancing because it is so much fun to do things together—so they've been told. You know, "Comes der revolution, you gotta do things tokedda!" They form a club because somebody wants to be president of something, and so that they can elect an executive board and a board of directors whose sole business it is to see that no one slips out a side door and goes home to bed where he belongs; and so that he

can dress up in twenty gallon hats, wooly chaps, and gaudy shirts because they never had a chance to play cowboy and indians when they were kids. Then they hire an orchestra made up of a galloping piano player, a saxophone player afflicted with the heeves, a fiddler who knows three tunes in the key of G and plays all of them flat, a drummer with fallen arches, and a caller.

Bellow is Important

The caller is the most important member of the setup. He even thinks so himself. Without him somebody might know what he was expected to do. His job is to keep the dancers thoroughly mixed up, mentally and physically, thus turning the whole party into chaos set to music. He does this by bellowing at the top of his voice in some outlandish gibberish, graced here and there with brief snatches of English to fool the dancers into believing they know what he is talking about.

He is a devil-may-care sort of fellow—full of such bon mots as—"Dive right under and don't let go, tic-tac-toe and away you go", "Now forward and back it says in the book, now shift to the right and left elbows hook", "All four couples right and left through across the set, let's do it agin—nobody's been killed yet". Also such excruciatingly funny expressions as: "Find the one you call your own, pick her off and take her home", "Swing with Mary, swing with Grace, allemande left with old Prune Face", "Had an old cow as black as silk, old black cow who gave white milk, we churned butter most every day, and all that silly old cow would say was, a-a-allemande left", "The rooster crowed and the goblins spit, swing your honey or she'll have a fit". An ideal caller is a retired and sadistic tobacco auctioneer who didn't get a job on the Lucky Strike program.

No Experience Required

One of the nice things about square dancing is that anyone can do it without

any previous experience. Dinner guests who have never heard of such a thing, much less seen it, can be slipped a mild Mickey Finn and dragged right out onto the floor without any danger of their messing up a square. Not a bit more than it is already messed up by the people who have been dancing for the last 50 years.

All that newcomers need to be taught is how to swing and how to twist and twirl the ladies into such awkward and grotesque shapes that would turn an honest God-fearing pretzel green with envy. After they have this down pat they can pick up the other patterns simply by watching what the others do, and then when it is their turn to do the same thing the caller will tell them to do something else so that it really doesn't matter if they've watched carefully or spent the intervening moments worrying over their income tax or wishing you were anywhere else but where you were. By the time it comes your turn, your hair may have turned white, but that just adds majesty and an air of respectability to the scene.

Glossary Information

"Allemande left" is reputedly a French term, but my own pet theory is that it is just the way some early caller with a mouthful of fine cut tried to say "all the men left". At any rate, when the caller yells "allemande left" each man in the square of four couples grabs the left hand of the girl on his left with his own left hand, and then moves to the right around the square, which is no longer a square but something that resembles an inner tube with most of the air let out. The man moves around to the right, that is, he does if he can get the girl to let go of his hand soon enough. If he cannot, there is bound to be considerable confusion, because the girl is supposed to move around the square to her left, and it usually is difficult for the man to go right and the girl to go left for any reasonable distance if they are still hanging on to each other the way a puppy hangs on to a root.

Once in a while when you are in the midst of a "grand right and left" movement the caller reverts into English "... turkey wing, meet your partner with the elbow swing", you hear him say, if you are in any condition to listen to what he is saying. This means that if you can remember who your partner is, instead of taking her by the hand as you pass

her going in the opposite direction around the square you lock elbows with her and swing her around trying to pull her arm out at the socket without doing the same to your own.

Then you do the same thing to the other girls as they stumble into your path until you get back home, whereupon you try to make up with your partner for what you have just done to her by taking her in your arms and swinging her up and down, preferably with her feet off the floor if possible, it's much more gentlemanly that way. The movement is especially attractive if you end up with your own feet off the floor also. This is considered the acme of gracefulness. After swinging her 'til she is crosseyed and doesn't remember whether she came in the door or through the window, you should stop dead still, but with your left hand give her a violent twirl under your left arm, smirking gallantly as you do so. You're not the one gettin' the business, so what do you care?

You are now ready for the main part of this particular dance you are going to do. You must always start out with "allemande left," but you have some choice from there on as to what form of lingering death you will indulge in.

I Spy the Loot . . .

Let us say you are going to do "Dip the Oyster." The caller roars out something which in translation means: "Oh, the first couple out to the couple on the right, and all take hands and circle 'round. DIP THE OYSTER!" At this the first couple takes a dive under the clasped hands of the other couple, as if they suddenly have seen some of the Brink loot overlooked by the FBI. But they learn it is just a piece of yellow wrapper off a stick of bubble gum and go back where they were, ready to be quiet if anyone will let them.

But the caller yells, "NOW THE CLAM!" and the other couple spies the loot and takes the same sort of dive under the arms of the first couple. But they also are quickly disillusioned and go back where they came from, feeling rather silly, too.

The caller now lets out with: "OPEN UP THE SARDINE CAN!"

. . . or the "Osteopath's Delight"

This is the signal for the piano player to jump up on the keyboard with both feet, for the drummer to hit everything within reach, and for the little circle of

The Roving Editor In Ohio

CLEVELAND: International folk dancing is more predominant in Cleveland than square dancing, due primarily to the many ethnic groups who meet regularly to dance their native dances. One group especially active in all folk dancing is the Tower Fellowship Folk Dance Group. Dick Peterson is director and they meet regularly at the Church of the Covenant Parish House.

Square dancing in the open groups is typical of Ohio,—mostly singing calls and long exuberant swings. Interest in square dancing is growing but seems to be hampered by the acute shortage of experienced callers. A number of the more ardent dancers expressed their dissatisfaction with the utter sameness of all the programs.

In my opinion, if square dancing is to progress in Cleveland an association is needed to promote square dancing, train more callers, introduce more variety to the programs and generally improve the level of the dancing. Joe Hritz has been working toward such an association. Those in the area who are interested should contact him at 3010 Victor St., Cleveland.

Callers whom I met and danced to on

this trip were John Bellamy, Russ Burns, Greg Gregory, Lloyd Litman and Paul Louis. All these boys are doing a good job and I wish them every success.

Lloyd Litman was fortunate in being the son of a man who taught voice. This early training, plus excellent range and volume, added to his thorough study of square and folk dancing, result in a young man who is well on his way to becoming an outstanding caller. Most interesting and pleasing to listen to is his ability to improvise around the melody.

AKRON: I had two pleasant weekends with the folks in Akron. Every Saturday night from early fall through late spring there is dancing at the Revere High School, on the edge of Akron. Quite often on Sunday nights some of the group gathers for impromptu dancing to records with calls. During the summer such gatherings are on the badminton courts at the home of the Hugh Maceys, and during the cold weather they move indoors to the attractive clubrooms of the Goodrich Tire Company. This is a very friendly bunch with a warm welcome to dancers from other areas.

BUT IT'S STILL FUN . . .

human beings there on the floor to turn itself inside out—sort of a four man skin-the-cat maneuver. Everyone in the circle puts his or her back to his or her partner's back, still holding hands all around, and one couple slides under the uplifted arms of the other couple, and in not more than one or two seconds the scrambled quartet comes to a stall in dead center. We now have a tableau which consists of one man standing with his head held back by your feminine arms crossed in front of his face just under his nose, the other man's arms each shutting off the windpipe of a lady square dancer, and this other man half squatting out in space with his back to everyone else, looking surprised.

The whole structure suddenly collapses on the floor, whereupon the first couple picks itself up and repeats the performance with the other couples in the square. After this, there is a round of "allemande left, grand right and left," just to get everybody pepped up, whereupon the second couple makes the rounds, littering the place with oyster and clam shells and half opened sardine cans. This

goes on until everyone has had an opportunity to garrotte everyone else, then the orchestra dies out like a pipe organ when a fuse blows, and eight people stagger back to their seats telling each other what a lovely dance it was and raining praises on the caller for being such a witty raconteur.

Now that everybody has got his blood up it is time for some really vigorous dances such as "The Wagon Wheel" (in which several people feel their garter belts snap), "Carry that Pretty Girl Off to the Morgue" in which four little girls are pretty near carried off to the morgue), "Great Big Basket, Turn It Inside Out" (in which four big men become meat for the mortician), "Break Down That Old Barn Door," (this is a breather in which not more than one lady throws a shoe), and "Cut Off the Old Hen's Head, She's Better Eating Dead" (which you have to see to appreciate).

Anyone who takes up square dancing had better be prepared to have either his head or his heart examined sooner or later. Personally, I am going to visit my psychiatrist before it is too late.

STEPS 'N' STYLES

If you have questions about dancing fashion, send them to us and Babe will be glad to answer.

By Babe

As Christmas approaches I know I'm not the only one compiling a square dance gift list. I've already decided on square dance dresses for all the girls in the family—all in red or green in keeping with the holiday season, but each of an individual style to suit the wearer.

Perhaps some of you have similar gifts in mind. Have you heard about the packaged pre-cut dress? Wrapped in a transparent bag, it contains all the cut out pieces, thread and zipper, complete with directions for making. There are three styles from which to choose. The manufacturer, with rare good taste, has refused to flood the market with identical fabric patterns. Further, if the color combination you wish is not available, it will be made up for you and mailed within a week or ten days. The dress was designed originally for the beginner square dancer, with styles carefully worked out so there is adequate fullness in the skirt, but not quite as voluminous as the more expensive garments, nor quite as limited for other wear. Write us, and we'll be glad to give you the source.

Jewelry Season

Christmas is always a good time to give jewelry, and what could be nicer for a square dancer than a sterling silver disc, to be worn on a bracelet or at the throat, with the name of the square dance club engraved on one side and the initials of the wearer on the other. This too is an item that does not have to be restricted to square dance wear.

Children haven't been overlooked this year either. We saw an adorable doll dressed in square dance clothes with real hair and eyes which open and close, about six inches tall and just the size to fit into a stocking.

When Men Shop

Last year we noticed that when men shop for square dance gifts they enjoy buying pretty petticoats. Nylon is the thing this year, and it certainly adds a lush note to any costume. There are many colors available and the prices seem reasonable.

Personally, I have been strongly hinting for a shoe wardrobe. With all the lovely shoes available to match our beautiful cottons, a girl gets tired of black or white all the time, and when better than Christmas to be a little impractical!

So far the only item I haven't been able to find this year is a Square Dance Cook Book. Perhaps if you girls will all send in your favorite recipes, we can have one compiled for next year!

Although I do not ordinarily care for husband and wife matching ensembles, I saw one the other night which was most attractive. This set met the challenge of femininity and masculinity which I find the stumbling block in planning such combinations. The lady wore a blue and green plaid jumper with a dainty blouse, and her partner's shirt was made of matching plaid. Since plaids have character enough for masculine wearing, it lends itself well to this combination idea, and might be an ideal gift for children to give their parents.

Things to Make

Stoles usually aren't warm enough for winter, but an enterprising seamstress can make a lovely warm stole out of heavy suiting to be worn quite comfortably in winter. Since two may be made out of the yardage necessary for one, it can solve a couple of gift problems. Write us for further details.

Clever square dancers who make their own clothes can make napkins out of the scraps of gay material remaining, and these are lovely for club parties.

Bright organdy aprons can bring new life into the square dance dress you're beginning to be tired of, and if you don't feel like making them, either for yourself or as a gift, they may be purchased in black, white, bright or pastel colors. When it isn't being worn over a square dance dress it can always do duty as a hostess apron.

If the above suggestions help you over some of the difficult spots on your Christmas list, that will truly make our Christmas merry!

(Editor's Note: For complete information about any of the above items, write direct to Babe care of the Square Dance Mart, 1671 Wisconsin Ave., N.W., Washington 7, D.C.)

ONE MAN'S OPINION

By Don Armstrong

Last week one of our regular dancers protested that I had presented a round dance which he considered to be above the average capabilities of those present. He was right, too. This provoked a general discussion during the koffeeklatch after the dance which led me to some definite conclusions.

Perhaps I should explain that here in Florida we follow a balanced program of dancing which includes an equal number of rounds and squares, with international folk dances being included among the rounds. Boiled down, our discussion divided round dances into two groups,—those for square dancers and those for round dancers.

Some of our folks seemed to think this is an alarming condition. I pointed out that a similar situation in round dancing has a healthy existence in England, where what they call Old Tyme Dancing is and has been prevalent for a long time. I added also that our own groups have been doing just that themselves, when smaller and specifically interested gatherings work on more difficult routines with much interest and still participate in and enjoy the simple routines presented at our open square dance nights.

I discussed this with various leaders at the Chicago International Festival and found many of them in agreement. Almost all of them said that rather than worry over the multitude of new rounds,

they just use what they wish, when they want to and with the groups who can get the most out of them.

Intelligent Selection

Almost every leader agreed that he had made the mistake of not distinguishing between those rounds suitable for square dancers and the routines obviously intended for dancers with a more concentrated interest. To maintain wholesome dancing, each leader agreed that the simple rounds provide a relaxing variation in any square dance program and, when well presented under proper circumstances, dancers enjoy them. This gradually increased the percentage of participation in rounds at regular square dances.

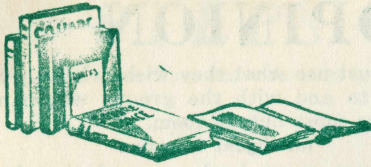
In our area especially I notice that folks no longer look upon rounds as "intermission" dances, but rather as part of the dancing program, to be shared and enjoyed. This to me seems to be the wholesome and most desirable attitude.

It narrows down to intelligence in selecting the rounds for the evening. The thinking of most leaders and dancers with whom I discussed this indicates that American dancing is showing a definite trend towards more rounds which require specific interest groups. If this is so, let's follow the desires of the dancing public, but let's be careful to keep in mind that the casual square dancer wants to enjoy the simpler rounds and folk dances, and plan our programs with this in view.



Dec. 5.—Orlando, Fla. Cent'l. Fla. S&FD Roundup, City Aud. 8:30.
 Dec. 5.—McPherson, Kan. Cent'l. Kan. SDAss'n. Dec. 5.—Roswell, N. Mex. SE Dist. Jamb., Hi. Sch. Aud. 2 & 8 p.m.
 Dec. 5.—Altus, Okla. SW Dist. Fest., Armory.
 Dec. 10.—New York City. FD House, 108 W. 16. Ralph Page.
 Dec. 25.—Merry Christmas and Happy Dancing!
 Dec. 31-Jan. 1.—San Bernardino, Calif. "World's Longest SD" 1109½ "E" St. 25 hours long!
 Dec. 31-Jan. 3.—Danbury, Conn. Holiday Dance-a-Toot. Ed Gilmore Al Brundage.
 Jan. 15-16.—Tucson, Ariz. 6th Ann. So. Ariz. SD.
 Jan. 23.—Houston. SD Council Jamb., Coliseum.
 Jan. 23.—Arkansas City, Kan. NoCnt'l. Okla. Dist. Fest., Armory.
 Jan. 30.—Philadelphia. SDInst., Mid-City YWCA, 2027 Chestnut. Gerry Gerald.

Jan. 30.—St. Paul. Winter Carnival SD.
 Jan. 30. Alva, Okla. NWDist. Fest., Leg. Hall.
 WATCH FOR THESE IN 1954
 Feb. 5-6.—Phoenix. 7th Ann. Festival.
 Feb. 11.—Seattle. Cent'l. Puget Sound Carnival.
 Feb. 20.—College Pk., Md. 6th Ann. Eb & Ely Jamb.
 Mar. 20.—Austin, Tex. Mid-Tex SDAss'n. Jamb.
 Mar. 27.—Tulsa, NE Okla. Dist. Fest.
 Apr. 2-3.—Houston. 6th Ann. Festival.
 Apr. 3.—Okla. City. 8th Ann. Cent'l. Dist. Jamb.
 Apr. 8-10.—DALLAS. 3rd Ann. NAT'L. CONVENTION!
 Apr. 9-10.—Medford, Mass. 10th Ann. New England Folk Fest.
 Apr. 17.—Ponca City, Okla. NoCnt'l. Dist. Fest.
 May 6-8.—Washington, D. C. Ann. Folk Fest.
 June 25-26.—Yakima, Wash. State Festival.
 Nov. 13.—Okla. City. 8th Ann. State Festival.



Book Reviews

Thirty Contras from New England, by Dudley T. Briggs, Burlington, Mass., the author, c1953. 78p., illus., photoprinted. We stock this at **\$1.50**.

The contra dance is coming to the attention of more and more square dance leaders over the country. It is inevitable that books be issued on this facet of the American Folk Dance, and we can be most thankful that so far those who are writing about contras know something of their subject.

The author of this latest book has been playing music for contra dances for at least 10 years, and carries this long musical experience into the discussions and dance descriptions. Each dance is explained very completely, with special emphasis on exactly how many beats it takes for each sequence. While the experienced contra dancer may pooh-pooh this business of counting 4 beats for this and 8 for that, the author's method of putting the idea across to beginners. Moreover, experienced dancers might do well to look over the explanations also, so they may see what they've been doing all these years.

Most of the standard favorites, such as Chorus Jig, Hull's Victory, Lady Walpole's Reel, Money Musk, etc., are included; in addition there is one original dance, Dud's Reel, and four other contras (Merry Wakefield, Minutemen Reel, Flowers of Edinburgh and Bonny Lass of Aberdeen) you can not find in any other source readily available. The Bonny Lass is worth the price all by herself.

Eight chapters, each quite short but very interesting, introduce the 34 dances. The chapters deal with such things as the nature, style, music, progressions and steps of contra dancing. Especially valuable is the discussion of how to operate the dances with men only, or women only. In the introductory chapters, and also throughout the rest of the pages, the author makes the mistake which is so common nowadays of trying to insist that every call begin exactly four beats before the figure is

danced. The fact that he admits on the last page that other ways are possible will not really help correct the impression; on the other hand he is probably right in providing the excellent 4-beat crutch and burying the truth until people are ready to understand it.

For anyone really interested in contras this booklet is a must.

Puget Sound Squares and Rounds, A. H. Blaker, Ed.-in-Ch. Seattle, Central Puget Sound Council of the Folk Dance Fed. of Wash., 1952. 99p., illus. **\$1.50**

A general handbook of the modern Square Dance movement in the Seattle area, showing an unusually mature attitude. The editors are frank to say their book is not the ultimate of anything, merely presenting things "as they have been developed and been standardized in" the area. We are particularly impressed to see old dances among the new, real folk rounds among the more modern stuff, easy squares among the toughies. Most helpful also are the notes on calling, dance etiquette, program and dance arrangement.

On reading through this book, we are delighted with the happiness of Seattle with what they have. What could make for a happier dance program? Truly those who dance the squares and rounds around the halls of Puget Sound must rejoice in a movement as harmonious as the onomatopoeia of the title of this book suggests.

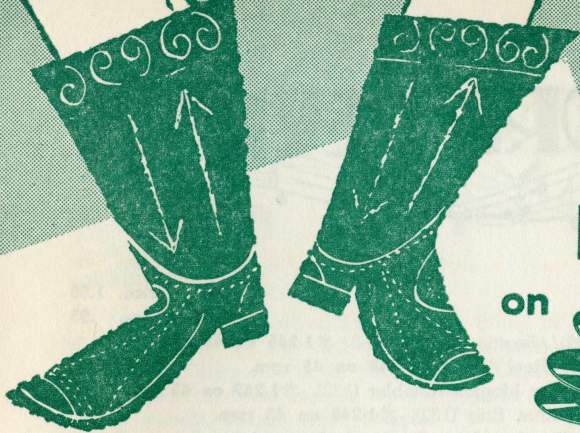
Will gent who took my wife by mistake please return same and pick up your own. Caller only meant to change partners while square dancing and not for good.—(Signed) Father of Ten.

—The Times Square.

THE MIDWEST DANCER
A Magazine of Round and Square Dancing
314 Cumberland Parkway
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RECORD REVIEWS

Decca records. 10-inch, plastic, 78 rpm.
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- #DU-941. San Fernando Square (130)//Seattle Square (134). #1-245 on 45 rpm.
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A series of square dances without calls played by Spade Cooley and his Square Dance Six,—and square dance music like you never heard before! Every month we have been getting better and better records. Competition is improving the product. With the release of this group we can say that the caller who depends on records never had it so good.

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- #DAS 4040. Silver Lake (132)//Grandma's Favorite (130). Without calls.
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These two records set a new high for Capitol's new recording project. The music is absolutely the finest the company has ever recorded, the quality is superb, and the balance of instruments ideal. All this and a caller to match!

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A re-issue at \$1.15 of the old 89c recordings. The increase in price has not changed the danceability.

- #DAS 4044. Hornet's Nest (130)//Silver Bell (128). Without calls.
- #DAS 4045. Jackson's Breakdown (132)//Bully of the Town (132). Without calls.

More good square dance music that good callers should have in their collection.

Old Timer records, 10-inch plastic, 78 rpm

Price \$1.05

- #8076 Delk's Berlin Polka//Delk's Schottische
- #8081 Whirlpool Hoedown//Up Jumped the Devil (124)
- #8082 Rustic Dance//Scatterbrain

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

Price, \$.90

- #7616. Drusilla Waltz//Waltz Carousel. With calls by Robby Robertson.
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Two very amusing songs, and just about the first things recorded that see the square dance movement in its proper perspective. We recommend these very highly; they will raise your "humility quotient" at least 50 per cent.

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RECORD REVIEWS

We have just received for review a group of LP records from London Records. If this trend continues, we can look forward to a much finer collection of records than we ever had before. This series is all published by London and like all of the other English manufactured records, these records are far superior to our products.

London records, 10-inch vinyl, 33 rpm.

Price \$4.95

#LPS 371 FOLK DANCES OF SCOTLAND, containing the following:
Broun's Reel//La Russe//Strip the Willow//Scottish Reform//Isle of Syke//Waltz Country Dance//The Pride of Erin//The Glasgow Highlanders//Dundee Reel//Hamilton House

#APB 1008 SQUARE DANCES, without calls, including the following:
Cacklin' Hen//Sourwood Mountain//Tennessee Breakdown//Haste to the Wedding//Skip to My Lou//Climbin' Up the Golden Stairs//Irish Washerwoman//Oh Susannah

London records, 10-inch vinyl, 33 rpm.

Price \$3.95

#LB 764 Lancers and Quadrilles, played by Ronnie Munro.
This record contains a complete five-part quadrille on each side, one of which is the "Lancers Quadrille". It is a very superior product and we can safely say it is the best record that has ever been made of this type of music. We anticipate that this record will launch a new move among square dancers—the dancing of formal quadrilles. At last we have some music that makes it possible.

#LPB 18 BLUE DANUBE, Johann Strauss waltzes played for dancing by Ronnie Munro and his orchestra. This is in perfect dance tempo and is flawless from a musical standpoint. This record includes the following waltzes:
Tales From the Vienna Woods//Die Fledermaus Waltz//Emperor Waltz//Voices of Spring//Blue Danube//Artist's Life//Roses From the South//Wine, Women and Song//Vienna Blood Waltz//A Thousand and One Nights.

#LB 540 OLD TIME DANCING. This is an LP of the Henry Davidson Orchestra which previously recorded the Columbia DX series. It has eight selections and is the equivalent of four of the old DX series. It is a bargain. It contains the following: The Boston Two Step//Maxina//The Mascot//Fairy Dream Medley//Blaze of Glory//Fairy Tiptoe//Bonne Bouche//Fairy Dream Medley

#LPB 148 OLD TIME DANCES. Same as the item immediately above, with the following dances: The Lola Tango//Waltz-Gypsy Love//The Veleta//The Moonlight Saunter//Progressive Two-Step//Dutch Foursome//The Military Two-Step//Congress Tango.

Western Jubilee records, 10-inch, plastic, 78 rpm.

Price, \$1.05

#581. I Like Mountain Music//Instrumental (128). Called side by Howie Bernard.

#582. Mexican Joe//Instrumental (130). Called side by Harold Newsom.

#518. Toot Toot Tootsie//Chinatown My Chinatown. With calls by Mike Michele.

#519. When You're Smiling//Shiek of Araby. With calls by Mike Michele.

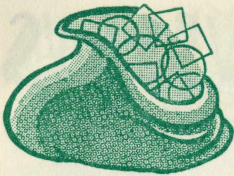
#811. Shiek of Araby//When You're Smiling. Without calls.

#812. Mexican Joe//I Like Mountain Music. Without calls.

Circle records, 12-inch, plastic, 78 rpm.

SCHOOL SQUARES. With calls and oral instructions.

Two albums containing fourteen 12-inch records, each theoretically part of an educational project to be used as a tool in teaching square dancing. It is painfully obvious that those responsible for this series neither knew their business nor had enough previous experience to tackle such a project. The approach is wrong and the details are silly. Durlacher did it much better; in fact, this could be called a very sad imitation of the Durlacher project. We cannot recommend this to anyone.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

HEEL AND TOE POLKA

As recently as five years ago the "Heel and Toe Polka" and "Put Your Little Foot" comprised almost 100 per cent of the couple dance vocabulary in the American Southwest. The polka here described does not have the characteristically preceding hop which distinguishes the polka from the two-step. This description is taken from "A Treatise on the Elements of Dancing"—T. Erp. Sichore — published in San Francisco in 1891 and describes the "Heel and Toe Polka" as danced some sixty years ago in the West.

—Frank and Olga

Record: Practically any two-step record such as Folkraft 1159A; MacGregor 400.

Starting Position: Couples in Ballroom dance position. Man's Left and Woman's Right foot free.

Note: The Polka in this dance resembles a Two-step. The hop is omitted and the Polka is described as 3 steps and a pause (Left, Right, Left, pause; Right, Left, Right, pause).

Measures

- 1 HEEL AND TOE with Man's Left and Woman's Right foot.
Place heel to side; touch toe behind heel of other foot.
- 2 POLKA step to Man's left (Man: L,R,L, pause; Woman: R,L,R, pause).
- 3-4 REPEAT MEASURES 1-2; starting with Man's Right and Woman's Left foot.
- 5 TWO SLIDING STEPS SIDEWARDS to Man's left.
- 6 POLKA STEP TURNING ONE-HALF TURN CLOCKWISE (M: L,R,L, pause; W: R,L,R, pause).
- 7 TWO SLIDING STEPS SIDEWARDS to Man's right.
- 8 POLKA STEP TURNING ONE-HALF TURN CLOCKWISE (M: R,L,R, pause; W: L,R,L, pause).

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Contains 34 contras: 25 standards and 9 new ones, all with timed calls and descriptions. Makes calling and dancing contras easy, and really fun.

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Hillcrest Road, Burlington, Mass.

SIX HAND REEL—contra

1-4-7 etc. active

Cross right over there you be
Outside two and inside three
Up the outside to the head

Active couple cross over and go outside second couple, inside between second and third couple, pass outside of third couple up to head or first position in this line. As gent 1 passes outside of second lady she turns and follows, and as he passes inside and around below lady 3 she also turns and follows; thus ladies 2 and 3 change places. Gents 2 and 3 change similarly.

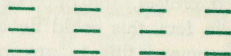
Cross right over home you be
Outside two and inside three
Up the outside back to place

Active gent and lady now cross to their original lines and make the same changes, gent 1 with gents 2 and 3, lady 1 with ladies 2 and 3. At the end of this everybody is back in position as they started.

Down the center

Same way back and cast off

Right and left with the couple above



PADDLE WHEEL

(Introduced by Dick Montgomery, West Glacier, Mont.)

**One and three balance and swing
Lead right out to the right of the ring
Form a paddle wheel and make it churn**

Ladies 1 and 2 hook right elbows so couples 1 and 2 turn four-in-line clockwise once around and back to the center; couples 3 and 4 turn similarly.

Now back to the center for a one half turn
Head gents hook left elbows in center, head couples turn four-in-line counter-clockwise halfway round.

Go out around the other side

Lady 1 hook with lady 4, lady 3 with lady 2, and the two groups turn four-in-line as before.

**Come back to the center for a half turn ride
Ladies alone go out and around**

**Then come back to the center of the town
Halfway across and out they'll go**

Then back to the center and don't be slow
Similar to first part except ladies only go out and active gents keep turning in center. Each gent should end up with his partner.

**Back to the center and away we'll reel
Let's do another paddle wheel**

Repeat first part

**With the heads in the center the sides cut in
Make that old paddle wheel spin**

**Heads roll out go one notch back
Sides do the same on the outside track
Spread the wheel way out side
Allemande left on all four sides . . . etc.**

Part II

This can be used only with two squares acting.

**Squares with your gals form a left hand star
Go $\frac{3}{4}$ around from where you are**

**Now 1 & 3 form a line
3 & 1 a star we're doin' fine**

**Then 1 & 3 go on across
3 & 1 the same and don't get lost**

Now 2 & 4 form a line
Squares have now exchanged places; use allemande left, etc., to get to places. Numbers to left and right of ampersand refer to couples of left and right hand squares. To get squares changed back again, call:

**Gals with your gents form a right hand star
Go $\frac{3}{4}$ around from where you are**

And repeat the calls of Part II except interchange "2" and "4" all the way through.

HOW DO YOU SWING HER JOHN?

(Introduced 1947 by Ray Buzzell, Springfield, Vt.)

Tune: Where do you Work-a John

INTRO: 1st 8 bars.

**First couple to the right and circle four
about**

**What-a you do-a John? You swing her up
and down**

**What-a you do-a now? You swing your own
around**

**Around, around, around, you swing your
own around**

Lead to the next . . . etc.

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89c

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SUNFLOWER POLKA**

**712—JAMBALAYA
KENTUCKY WALTZ**

FULL INSTRUCTIONS FOR EACH DANCE

Western Jubilee Record Co.

708 East Garfield Phoenix, Arizona

MILLER POLKA

(Introduced by Lester Miller, Ft. Mitchell, Ky)

Record: Coral #60405 "Metro Polka"

Position: Closed dance, man's back to center.

Start: Man's left foot; lady does counterpart.

- A. Heel, toe and two slides to man's left.
- B. Repeat starting with right foot.
- C. Repeat A and B.
- D. Passing right shoulders do a do-sa-do with partner in four polka steps and come back to place.
- E. Turn away from partner making each an individual circle with four polka steps, lady making a right face turn and man making left face turn.
- F. Eight polka steps around room in closed position.

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OLD TIMER RECORD CO.

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Phoenix, Arizona

MIDDLE OF THE MOUND

(Introduced 1951 by Selmer Howland, Wagon Mound, N. Mex.)

One and three you balance and swing
Promenade 'em half the outside ring
Right and left through by the old back gate
Head two ladies chain
Heads star right in the middle of the mound
Turn that star three quarters round
Ladies star left on the side of the mound
It's a two by three as you come down

Gents 1 and 3 keep turning in center; two side stars have three people each, lady 3 with couple 2 and lady 1 with couple 4.

Gents star left behind your maid

Each head gent behind original partner in side stars, couple 1 with couple 4, couple 3 with couple 2.

Once around, don't be afraid

Head gents right in the middle of the mound

Right hand star in center

Head ladies follow as you come around

Behind original partner in center star

Allemande left and hold on tight

Catch your partner with your right

Balance up and balance down

Hold with the right swing half around

Swing that girl that's facing you

Your right hand lady

Promenade home go two by two

WHIRLAGIG AND CHEAT

First lady out to the right

Turn that man by the right hand around

Back to your partner left hand around

Opposite gent by the right hand around

Back to your partner left hand around

Gent on the left by the right hand around

Back to your partner left hand around

And that lady cheat or swing

Anywhere in the hall or the ring

Then two ladies, three ladies, all four ladies; then all four gents, etc., then everybody balance your corners and everybody balance your corner and everybody cheat or swing. After every cheat or swing call:

Go back home and swing your own

Don't get caught cheating your own

—as called by Ralph Page

RORY O'MORE—contra

1-3-5, etc., active

Cross right over down the outside

Down below one couple

Up the center cross to place

Cast off and join right hands

Balance partner there in line

Each active person join right hands with partner, left hands with the other active people, to form a third line in the center (gents facing the ladies' side, ladies facing the gents') and active people balance this way. This is usually a step-swing balance.

Step to the right and join left hands

Each active person shift places with partner, moving two steps to his own right.

Balance there in line again

Each active person join left hands with partner, right hands with the other active people to form a center line as before and active people balance again. This is usually a forward-and-back balance, for variety.

Step to the left — —

Active people shift places again, each moving two steps to his own left.

Turn contra corners

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— — — —
— — — —
— — — —
— — — —
— — — —
— — — —
— — — —
— — — —

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Balance and swing your partner

BREAK IN TWO

(Introduced by Pat Pattison, Santa Fe, N. Mex.)

All four balance, all four swing

Boys circle four in middle of the ring

Girls twirl left on the side of the land

Put your right on his right hand

Head ladies back with a left face spin

Join a girl and you're gone again

Squeeze 'em in and stretch 'em out

Whoop and holler as you come about

Girls sweep out and break in two

Heads back one sides back two

Side ladies back with a left face spin

Join a girl and you're gone again

Squeeze 'em in and stretch 'em out

Bellow and yell as you come about

Girls sweep out and break in two

Sides back one heads back two

Now you boys your left let go

Partner grand right and left . . . etc.

—Cowboy Kinser, Marfa, Texas

DIXIE CANNON BALL

(Introduced 1953 by Al Hughes, Altoona, Pa.)

Tune: Just Because

First gent out turn the right hand lady around

Your partner with a left hand round

Turn the opposite lady with a right hand round

A left to your own as you come down

Turn the left hand lady with right hand round

Your partner with a left hand round

Everybody swing that southern belle around

On the Dixie Cannon Ball

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"MR. GALLAGHER and MR. SHEAN"

It's a riot of a dance—with the dancers sassing the caller and the caller barking at the dancers. The tune goes back to 1922 but the dance is strictly up to date. ROBBY ROBERTSON calls like crazy on this one.

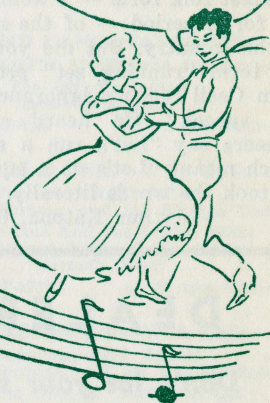
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Absolutely,
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with an easy and original routine by Jim and Ginny Brooks of Everett, Washington. Both tunes are beautifully played by the Sundowners Band. No. 7618 (78 RPM) and No. 4618 (45 RPM) Detailed dance instructions included.

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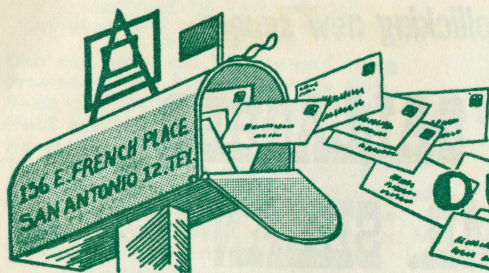
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American Squares



LETTERS FROM OUR READERS

Mountain Dancing

Dear Rickey:

Your editorial, "A Natural Expression," in October **AMERICAN SQUARES** said what needs to be said. It had eloquent punch and inspiring good sense. You bet I agree with your statement that Mountain dancing is the greatest folk form — I would say greatest form, period — of the square dance in this country. But did you know that the term "running set" probably came from Cecil Sharp's ignorance of American speech? He heard some mountaineers say "Let's run a set tonight," which meant "Let's do a square dance." He took the words literally.

—Arthur Katona, Golden, Colo.

Dear Book and Record:

Enclosed find my check to cover cost of records. Thank you for your prompt service. Frankly, I am amazed and delighted with the courtesy you extend to new customers.

—Mrs. Orpha Hanson,
Shrewbury, N. J.

Travel and Visit

Dear Rickey:

We enjoy reading your magazine and get lots of useful information from it. We spent our vacation at St. Petersburg Beach, Florida. Having read the article, "Florida Follows the Trend," by Harold Emery in your June issue we knew there was square dancing there. We called the Chamber of Commerce for information and they suggested we try the Rod and Gun Club.

The caller, Fred "Chris" Christopher, did a wonderful job. Although we were from Indiana we had very little trouble following his calls. He and his wife are certainly proving with their leadership it is possible to have teenagers and oldsters dancing in squares together and each having a good time.

Don't stop writing information such as the Florida Trend as maybe next year we will be taking a vacation in some other part of the States. If you square dance and know square dancing is popular in a given locality, there is no reason for any vacation to be lonely.

—Mrs. Arthur Lohman, Indianapolis

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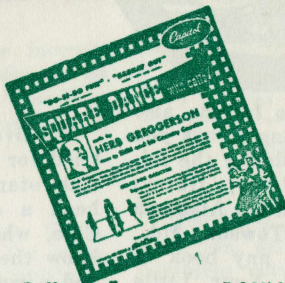
FIDDLE AND SQUARES (Wisc.)
"About 36% of the people in our country take part in ballroom dancing. However, there are only about three-eighths of 1% square dancing. It begins to look like the leaders and callers of America have a tremendous selling job ahead of them with the surface not having been scratched as yet."

More Fun with These



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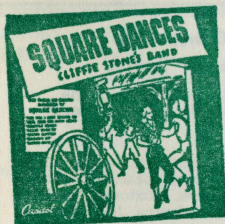


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Leather Britches
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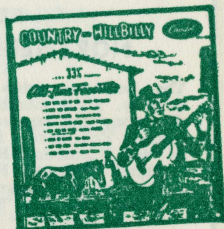
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Forward Six Hash "Bully Of The Town"
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Virginia Reel "Virginia Reel"
Make An Arch "Silver Bell"
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The Old Three-Step
Texas Schottische
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With Jack Barbour and his Rhythm Raiders
Four in Line And The Ladies Whirl
"Mississippi Sawyer" The Route
"Hornet's Nest"
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SQUARE DANCE—With Calls
Featuring **RAY SMITH**
With Jack Barbour and his Rhythm Raiders
The Ends Turn in "Buckcreek Gal"
Dallas Traveler "Buffalo Gals"
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● Cindy is available in any book of American folksongs; Put Your Little Foot is in the Henry Ford book, "Good Morning" (we stock this at \$1.25); Alabama Jubilee (Witmark) and Hurry, Hurry, Hurry (Dryer) are both popular tunes, and sheet music should be available at your music store,—otherwise try Carl Fischer (165 W. 57th) or Remick (448 Madison Ave.) in New York City.

I'm looking for a square dance book by Bob Hall, and a record of Pistol Packing Mama without calls. Got any? — Jimmy Lindsay, Edmonton, Alta.

● Don't believe Bob Hall ever issued a book; are you looking for one of his figures? Pistol Packing Mama without calls is on Old Timer #8055 or Imperial #1106, either one of which our Book and Record Shop can supply.

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satisfactory. Once you have the basics of people, place, leader, music and happy social ideas, you need only watch out for the three great evils which can do your movement great harm: (1) dancing at too fast a tempo, (2) using too much "new" material which puts too much strain on the "square" aspect of the phrase and ignores the idea of "dance", (3) internal political wrangles among your members or officers.

Would you please send the instructions for Dutch Foursome which is on the other side of London #734 "The Progressive Two Step"?—Dixie Lee Wray, Altoona, Pa.

DUTCH FOURSOME

Record: London #734

Formation: Form as for Spanish Circle, couple facing couple around the room, inside hands joined. Step description is for man; woman dances counterpart.

Measure

- 1- 2 STEP FORWARD on left, swing right; STEP BACK on right, swing left
- 3- 4 PASS THROUGH without turning; left, right, left, face partner and point with right.
- 5- 6 BALANCE FORWARD and back holding right hands.
- 7- 8 CHANGE PLACES turning under right hands. Lady changes hands while turning.
- 9-16 Repeat 1-8 to come back to original positions.
- 17-18 PARTNERS JOIN both hands, balance toward opposite couple, balance back.
- 19-20 PASS THROUGH, finish facing opposite lady, taking both hands. Repeat 17-20.
- 21-24 Repeat 17-24 with partner and opposite lady, everyone progressing to all four corners of the foursome.
- 33-36 RIGHT HAND STAR
- 37-40 LEFT HAND STAR
- 41-42 JOIN HANDS, balance in and out.
- 43-44 BOW to partner
- 45-48 WALTZ, in ballroom position, to progress to next couple and start again.

NOTE: The last part of this is just like Spanish Circle.

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SQUARE DANCE --



PEOPLE AND PLACES AROUND THE COUNTRY

In NEW YORK CITY, the metropolitan area is well underway for a busy winter season. Among the leaders who are building greater interest daily in square and folk dancing, some names come quickly to mind: Dick Kraus, professor and caller of Columbia University, now teaching square dance classes at Yonkers, Valhalla, Scarsdale, Rye, Hastings, and at Columbia and the 92nd St. YMHA. Eugene Tso, well loved international folk dance teacher, has a regular Tuesday class at Joan of Arc High School, and edits the only regular publication on folk dancing in New York, entitled "Folk Dance Bulletin." Mat and Frank Larkin, formerly of California, teach every Thursday night at the Labor Temple. Their program, known as "Round-the-World Festivals," includes a nationality meal and a talk and film concerning the nationality group being studied each night. The recently organized Bronx Folk Dance Society is a closed group of advanced folk dancers meeting every Friday night at the Taft High School Adult Centre. Murray Sherman leads a group of friendly and congenial folk dancers every Saturday night at Washington Irving High School. Rose Zimmerman has a Friday night group at the same place. And of course, dancers' Mecca in this area is Folk Dance House, directed by Michael and Mary Ann Herman, with dancing six nights a week. Bernie Klay has just announced a new square dance group meeting on Fridays at the Broadway Tabernacle Church.

In a warmer clime, the First Annual Fontana Square and Couple Dance Swap Shop was recently held at FONTANA

VILLAGE, N. C. Directed by John Brendle, the registration list read like a Who's Who in Southeastern Dancing. Among those present were Mary and Fred Collete of Atlanta; Ed Weaver of Jacksonville; Bob Patillo, Atlanta; Ben Williamson, Augusta, S. C.; Bob Wagar, Aiken, S. C.; Stewart Kissane, Charleston, S. C.; Paul Pate, Atlanta; Jim Strickland, Atlanta; Everette Long, Atlanta; Fred Caswell, Lanett, Ala.; Fred Goodner and Verne Steves, Chattanooga; Joe Mays, Birmingham and many others. We understand that a roaring good time was had.

The Sixth Annual Southern Arizona Square Dance Festival to be held in TUCSON in January will be a two-day deal, with several sessions being held in the Student Union Ballroom at the University of Arizona . . . New officers for the 1953-1954 season for the MICHIGAN Square Dance Leaders Association are Reed Hagen, Detroit, Pres.; Harold Slate, Saginaw, 1st Vice Pres.; Chuck and June Kopta, Bloomfield Hill, 2nd Vice Pres.; Leroy Stoutenberg, Brighton, Treas.; Marty Dunlap, Flint, Corres. Sec. and Dorothy Friis, Royal Oak, Rec. Sec. . . . The WOLF RIVER Area Square Dance Callers Association of WISCONSIN has voted to hold their monthly meetings whenever possible at BEAN CITY, since this is the most centrally located spot for all members . . . The Golden Squares of SAN BERNARDINO, CALIF. will sponsor a 25-hour long dance to see in the New Year, starting December 31st at 11 p.m. and lasting until midnight January 1st. One ticket will allow you to come and go as you wish, and three square dance bands will provide continuous music. M. C. will be Cal Golden, the Kid from Arkansasaw.

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The personnel at the AMERICAN SQUARES Book and Record Shop join the San Antonio office in wishing you all a

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