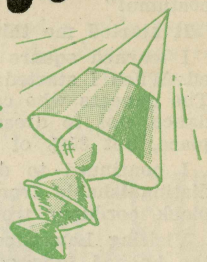


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AMERICAN SQUARES

10¢



Wallace

APRIL
1950



Square Dance Costume



An announcement of the March festival in Houston contains the following in capital letters: "No dancers admitted to Houston unless in square dance costume!"

It started me thinking.

I learned square dancing with Denim and Calico and there everyone dressed. When I started the dance at the Camden Y, I naturally wore my costume. The dancers who came to dance, however, clearly indicated that they came to dance, not to dress up. A person in western costume does not look out of place, but 85% of the regular members come in street clothes.

I continued to dress up on the theory that the caller should be readily distinguishable from the dancers. I chose, however, a bright red shirt with black corduroy trousers and black tie.

Visiting Lawrence Loy, I noted that he wore slacks and sports shirt with the bobbed tails outside. It was designed for comfort but wasn't a business suit by a long shot. Many of his dancers were dressed the same way.

Now, it just sticks in my craw a little to be told that I have to appear in square dance costume. Of course, it is scarcely my business how the private clubs in Houston want to run their own dances. That's their business. And what is "square dance costume"? Once in a while one will see a girl in slacks at an eastern dance—usually an exuberant teen-ager who has been misled by the term "barn dance"—I understand that they are taboo at western dances. Would they admit Lawrence Loy in his sports shirt?

As I said, it's none of my business, but it set me thinking. Does it start your brain spinning? If so, lets have the result of your cogitation. I'd like to know your opinions.

Charley Thomas



AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

VOL. 5

No. 7 8

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He's Got 'Em All Square Dancing

BY JACK TARVER

LA PAZ, Bolivia — "Ladies to the Center, backs to the bar,
Gents to the center, form a star . . .
Dive for the oyster, dig for the clam,
Swing that girl from Al-a-bam . . ."

The overhanging cliffs which gird La Paz have echoed a wide range of music in their time, from the eerie war chants of the Aymaras to the soft Castilian lamentations of the homesick Conquistadors. But never has the canyon rung with as strange and un-Bolivian a beat as has emanated from the U. S. Bolivian Center Sunday nights of late.

Doc Winters, chief of the agriculture mission, started it. A native Oklahoman, he had been square dancing all his life. And he didn't see any sense, just because he was transferred to non-doci-do-ing La Paz, to quit. So he rounded up a few well-worn phonograph records he had back in Oklahoma and talked a dozen or so of the American community into coming up to the Center one Monday night. It wasn't difficult to do; La Paz doesn't offer much in the way of entertainment unless you didn't go to any movies between '37 and '42.

They all came to watch, of course. Only a couple of them had ever square danced before and the remainder considered it something quaint and corny. But Doc Winters is a persuasive cuss. And before the evening was over he had them all laughing and puffing and forming pretty fair pinwheels to his call:

"Make a ring eight hands across,
Turn back around and don't get lost . . ."

They met again the next Monday night . . . and the next . . . and the next. And their ranks have grown until now they have three full squares and a couple of extras. Once it appeared they might have to quit for a week or so. Doc's ulcers got to bothering him and he went down to the hospital to see if they couldn't give him something to relieve the pain and they took his appendix out. But Monday night Doc was back at the Center, calling the squares as loud as you please.

Col. J. V. Thompson, the military attache, was a little disappointed Doc got up so soon. He's been practicing up and is itching to do a little calling himself. The Colonel is a pigeonwinging testimonial to the skill of the Medical Corps. Watching the exuberance with which he "dives for the oyster, digs for the clam," culminating in a spine-twisting "dishrag," you'd never think he could have taken five machinegun bullets across the middle in Normandy.

Square dancing is arduous anywhere. But it really requires terrific stamina to go a 20-minute set at an altitude* such as that of La Paz, where climbing one flight of steps leaves the average person limp-weak and winded. But Doc Winters' group continues to grow in size and enthusiasm. It's a source of considerable wonder to La Paz's native population, some of whom come and stand in the doorway on Monday

(Continued to Page 18)



How We Do It In Our Town

ONE-AND-A-HALF

By EMMETTE WALLACE

This should probably have been considered as a variant of Right and Left Grand. The modern execution apparently is almost universally the same—the gents swing their partners around clockwise once with a right elbow swing, the next lady once around with a left elbow swing, and so on until they meet their partners. H. Greggerson, S. Justin, J. Clossin, H. Ford, Tolman and Page, and D. Hendrix give this execution. Ford's book calls it Grand Right and Left with an elbow swing while Tolman and Page (and other New Englanders?) call it Grand Allemande.

The one-and-a-half usually starts at the end of a Grand Right and Left. In Texas the Right and Left Grand is done only halfway around the ring, thus the one-and-a-half starts opposite home position. Do any of you use the one-and-a-half (1) after Grand Right and Left All the Way Around, or (2) beginning after some other figure?

Jimmy Clossin says, "On meeting partners, use a right hand grip behind your partner's elbow. Some teachers use a forearm grip and some an elbow hook." Raymond Smith of Dallas, Texas says either a waist or elbow swing may be used according to the call. Herb Visser, of Los Angeles, advocates the use of a forearm swing position instead of the elbow hook, as it gives better balance, and is faster and smoother to use.

The calls used, similar to D. D. Foster's "Meet your partner once and a half and keep hookin' on for an hour and a half" indicate that the call originally meant something other than the modern figure. Lloyd Shaw describes this earlier version—a figure apparently not widely used now. "Gent swings his girl with his right elbow, completely around once and then continues for another half, which puts him beyond her. (That is, if he stands facing a girl, he hooks elbows and swings her once around he will be back just where he started from. But if he continues a half swing more, he will be on the other side of her.) He then goes on to the next girl and hooks left elbows with her." If you have not tried this, do so—and be ready to move in a hurry. If you do it this way—speak up and let us know.

Jimmy Clossin says that the call in the past had another meaning. "Unfortunately the execution of this call has been misinterpreted in recent years. In the old days you met your partner in right and left grand and swung her around one and a half turns. When you released her you were going in the opposite direction around the circle and everybody did a right and left grand in reverse direction. Reverse direction today is accomplished by 'Turn right back' or 'Double the dose.'" Bob Sumrall of Abilene, Texas also describes the "Double Dose" for reversing the direction of the right and left grand. Do not, however, confuse this with the dance figure, "Double Dose" in Clossin's book.

(Continued to Page 18)



Square Dance Amplification

ERIC H. CLAMONS

(Continued from March issue)

The phono-turntable should be selected for its self-starting characteristics, its constant speed characteristics and for variation of speeds. There is only one model made which answers all of the caller's requirements (list price about \$25.00) it has two speeds, 78 rpm and $33\frac{1}{3}$ rpm, is governor controlled for constant speed and has a variation of + or - 5% from the standard speeds. Many callers get along with cheaper models ranging in price from \$5.00 on up.

It is advisable to have a separate on-off switch for the turntable independent of the rest of the amplifier since some of us are not quite as adept at juggling a running platter as others.

In selecting a pickup arm and cartridge the necessary pressure on the record should be given careful thought since it may affect the life of the records. Whatever the wear may be, the manufacturer's recommendation should be followed. In recent years there has been a new development in light weight cartridges known as variable reluctance pick-ups. One model on the market at the present time is a tandem arrangement for standard 78 rpm and 45 and $33\frac{1}{3}$ rpm records requiring as little as 6 to 8 grams of pressure (about $\frac{1}{3}$ oz.) Most other pick-ups require between 1 and 3 ozs. of pressure. The variable reluctance pick-ups require special pre-amplifiers and compensators. Some recent amplifiers have these built in.

The amplifier is that part of the P.A. system which electronically amplifies the weak signals received from the microphone and phono pickup and generates sufficient power to drive the loudspeakers. Without going into the details of construction we may fix our attention on a few of the major factors in the choice of an amplifier. The power is usually rated in watts output and too many of us think that the higher the power the better it will be. Except for large auditoriums none of us will ever be expected to have much more than 10 to 15 watts output although some of us carry 25 watts and up. The larger auditorium and hall should be and usually is equipped with a complete sound system.

Having the power does in no way guarantee a successful sound system. However, when a 25 watt system puts out say 10 to 15 watts its sound quality is far better than a 10 to 15 watt system working at full capacity. The power which the amplifier supplies is in the form of electrical power and much depends upon the loud speaker in effectively making use of it. The amplifier should have sufficient gain to amplify each mike or phono to audible distortion. There should be a separate volume control for each of the components leading to it. A tone control is essential for effective feed back control. A separate treble and bass control is sometimes effective for "repairing" poor recordings. One should bear in mind that as we tone down that objectionable fiddle scratch we also lose the crispness of the caller's speech. Separate tone control for music and speech is desirable but rarely obtainable at reasonable cost. There is at least one amplifier which has anti-feedback control, however there is considerable doubt in our minds as to its desirability. The amplifier selected should be intended for mobile use since the jolts the component parts receive during transportation may easily injure the set.

The loud speaker is a very essential and, unfortunately, often neglected part of the sound system. For longest life the speaker should be rated

well above the maximum output of the amplifier since otherwise the paper cone may wear out. A single speaker is usually sufficient for halls accommodating up to 8 squares. Larger halls may require more speakers but usually 3 speakers are sufficient for the average hall. Sometimes when acoustic conditions are poor several speakers are used.

The power output should be as low as the dancers' hearing will permit. It also helps to have more power output at the far end of the hall than close to the caller thus reducing the feedback. It is of great help to have a small monitor speaker near the caller so that he can hear the music and thus enable him to call on the beat.

A speaker should be rated according to the efficiency of converting the power supplied to it into sound. The wattage rating is merely a safety rating. Since most P.A. systems use permanent magnetic speakers the weight of the magnet usually gives a measure of the efficiency. The size of the speaker does in no way guarantee wattage or efficiency. Generally speaking, however, a larger speaker will have better low sound reproduction than smaller ones. The speakers should be properly "matched" to the amplifier, however a slight amount of mismatch is better than poor overall sound characteristics. Special matching devices are necessary for lines much over 100 feet. Most of us can adopt two more speakers to our present set—possibly over the violent objections of the radio service man. Granted that mismatch will cause distortion it is rarely noticeable on the square dance floor. A speaker's quality can be improved by placing it into a proper baffle, but a proper baffle is usually too bulky to carry around. About \$2.00 worth of plywood and a bit of an inclination toward cabinet making will do quite well. Otherwise portable baffles can be obtained for around \$10.00. There are some speakers available at as low as \$5.00.

The hardware available for connecting the units could and does fill a catalog. Specify rugged use and get the best. Many of us can remember the time the mike cord broke. I know one particular caller whom I used to meet with a soldering iron in my hand. He has since supplied himself with a second mike cord.

A compact set purchased as a complete unit fills the requirements best. There are two sets available which fill most of our demands. One is a 10 watt transcription player usually sold to schools but available in special stores; the other is a very good all around set rated at 25 watts.

One more word about outdoor systems. Outdoor P.A. systems require more wattage and rugged weatherproof equipment. If an indoor system is used outdoors, ample provision should be made to cover it in case of rain as serious damage may otherwise result. In case of rain a waterproof carrying case should be used as a wet amplifier can present a serious shock hazard.



Dick Kraus writes that the Westchester Square Dance Committee, of which he is chairman, is planning a callers course with Slim Sterling and Elisha Keeler as instructors. They are on the point of forming a Westchester County Square Dance Association.

The Third Annual Arizona Square Dance Festival and Fiddlers Contest was the first open to out of state residents. Twenty-four fiddlers played in the preliminaries and were finally and laboriously eliminated, first to nine and then to the three finalists. Judges were a Phoenician, Gene Redewill; a Californian, Bob Osgood; and a Texan, myself. Three finalists were a Phoenician, a Californian and a Texan. Final results gave Ardel Christopher of El Paso, Texas, first; Charley Craver of Phoenix, second and Dude Turner of Pomona, Calif., third place.

Rickey Holden.



The Callers Corner

by

C. D. FOSTER

Author of Foster's Square Dance Cards, Denver

Now a word about Dance Records.

If you use records you perhaps have noticed that the problem before you now is, which record to choose. Even a year ago the problem was, where to find a record. Why this quick change?

Folk Dancing today is almost if not quite "A Craze". People old and young who have had very little training, perhaps very little aptitude for the art of Folk dancing or Square Dancing are making up dances, teaching the slipshod way of doing the dance, making records that should never find their way into the "Possible market." This is disgusting the better ethical groups as well as flabbergasting the general public.

The Square Dance "Albums" with their fancy and catchy titles are making money for and getting the attention of the dealers, to the detriment of the Dancer and Teacher.

Makers of the better records, that are perhaps singles or too expensive, do not please the dealers. They prefer to sell the ones that sell on account of their flashy display qualities, rather than the better ones that they have to sell. They are prone to follow the path of least resistance and either from ignorance or lack of interest in the furtherance of the customers welfare. They take their profit.

It is a well known fact that certain dealers have hired leaders to make up dances to some of their slower selling records that have become a dog skin on their hands.

Can we blame them?

Another thing to remember is that the average manager of a record department is well versed in popular music, but as a rule knows very little, if anything about a square dance record. In the first place, a square dance record is made to dance to, not to listen to. The repetition is tiresome and boring if listened to for 5 minutes. And the average record store sells their record by playing them to the listening prospect.

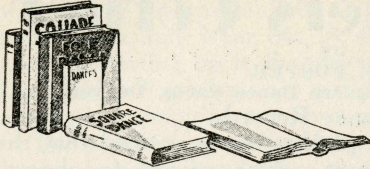
Many of you who are teaching the dance as it should be taught are waking up to the fact, that some of the records being put out are undoing a lot of your work by in-correct directions and the students will probably in their innocence be misled. This applies to the regular Folk Dance Teacher, rather than to the square dance leader. So what? As I see it, what we lack in the record line is a good house cleaning.



Re: our editorial on modern patter, Mark Dannis sends us this:

Did ja hear what happened to Sally Rand?
She broke her arm in a left allemande
An' lost her fans in a right and left grand
On your mark, get set, let's go
Swing your honey, don't be slow
Swing your corner, swing her well
Then swing your partner, swing like—anything.

When I say start, you begin
Swing your honey. 'Tain't no sin.



Book Reviews

We do not stock reviewed books unless specifically stated

THE STORY OF DANCE MUSIC by Paul Nettl

New York, 1947. Philosophical Library. \$4.75. (We have these on sale for \$2.25)

Music is, of course, necessary for dancing. It hadn't occurred to me, however, that in times past, most music was written for dances. Suites were made up of different dances: pavane, gillard, courante, jig and volta, with perhaps an allemande, tarantella or some other dance interpolated. Often the same theme was used but played in different tempos and styles for the different dances. (And Mozart wrote contra dances.)

As I struggled thru the early parts of the book, I wondered if it even deserved a review in **American Squares**. Then I ran into the section on the contra dance. The author believes that the dance was originally a "country dance" and was changed to a "contra dance" when it took Paris by storm. It was opposed by the dancing masters because it required no great amount of teaching and contained no fancy steps.

Nettl has an interesting theory that the contra dance and quadrille developed in England because of their democratic nature: each dancer in the set danced with the others and it was impossible for couples who considered themselves of the elite to keep to themselves.

The quadrille, Nettl says, developed from the contra and shows this in "its absolute detachment from any melody or rhythmical scheme." Incidentally, did you know that the celebrated "can-can" started its life as a figure of a quadrille?

The chapter on the waltz is also highly interesting and instructive as is the chapter dealing with polkas, schottisches and other national, but now international dances.

I'm glad I bought this and I can recommend it to those interested in the past of the dance.



BOB OSGOOD: So You're Going to Give a Square Dance Party. Los Angeles 1950. Capitol Records.

As Chris Sanderson's fine little booklet was prepared to sell Hires root beer, this was prepared to sell Capitol records.

I can't understand this. If it's for advanced dancers, why the explanation of elementary terms. If for beginners, why only five dances—are they expected to repeat them all evening? Why explain any dances, if, as page 5 lists, the third requisite of a party is "Your square dance caller (he's also your teacher)."

Of course, judging it as a seller for Capitol Records, it does its job and explains Capitol dances and **Hot Pretzels** and **The Black Hawk Waltz**. Hardly beginners dances, but one's I'm glad to have explained. (My trouble is I'm a lawyer and like to think things should be logical.)

Apropos of my editorial remarks on clothes, I note that on page 18, the ladies are advised, "You need only try square dance in high heeled shoes once, and you've learned your lesson. Choose (sic) a comfortable, low-heeled dancing type slipper." While the gents are advised, "'Dressing up' doesn't mean just the women. The men, too, find that here is their first opportunity to really put on a little color . . . including . . . high heeled cowboy boots."

Capitol gives the booklets away free and we have some to send out, one with the purchase of each three Capital records.

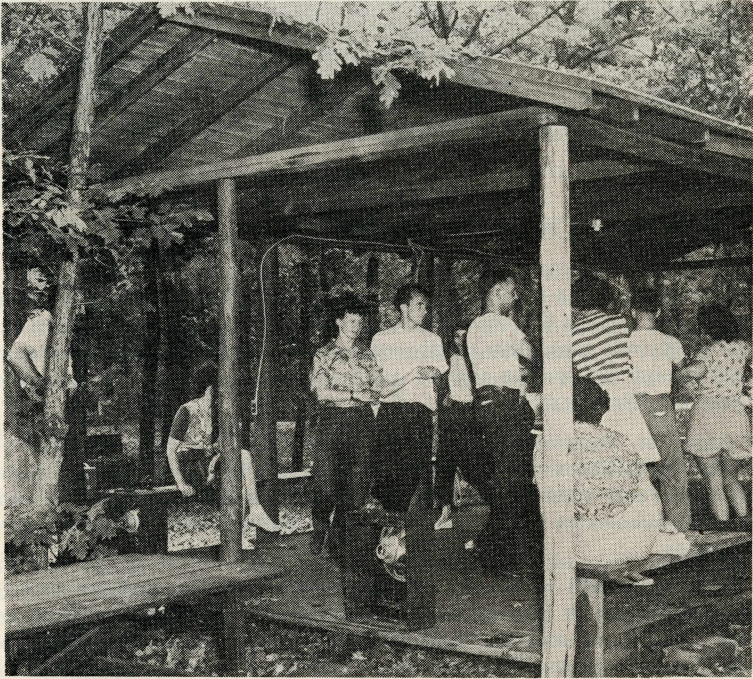


The first issue of the **New Hampshire Folk Federation Service Bulletin** has come to us. Our thanks to whoever sent it. It is a mimeographed magazine with very interesting articles, much too interesting and light for such a ponderous name. (**Yankee Dancer** which they had chosen was preempted by another publication—what one?) The Editor-in-chief is Dorothea M. Thompson, Calendar Editor, Arthur Tufts, III, Proof Reader, B. L. Thompson and Reporter, Malcolm Hayden. I found no editorial office, but Dorothea M. Thompson can be reached at Bristol, New Hampshire.

American Squares Summer Schools



Instructors
JIMMY CLOSSIN
FRED and MARY COLLETTE
RALPH PIPER
CHARLEY THOMAS



The Beginners' Class at the American Squares School, 1949

July 2nd to 8th

PARK COLLEGE, PARKVILLE, MISSOURI

August 6th to 12th

CAMP FARLEY, MASHPEE, MASSACHUSETTS

August 27th to September 3rd, September 2nd to 4th

CAMP IHDUHAPI

What better way is there to spend a vacation?



July 2nd to 8th

PARK COLLEGE, PARKVILLE, MISSOURI

Almost exactly in the geographical center of the United States and on the main-travelled arteries that connect the East and West stands Kansas City, Missouri. Park College is nine miles northwest of downtown Kansas City, twenty minutes distant by automobile. Situated on a high hill which faces south and looks across the broad stretches of the Missouri River, the college has a rural setting of distinction and beauty.

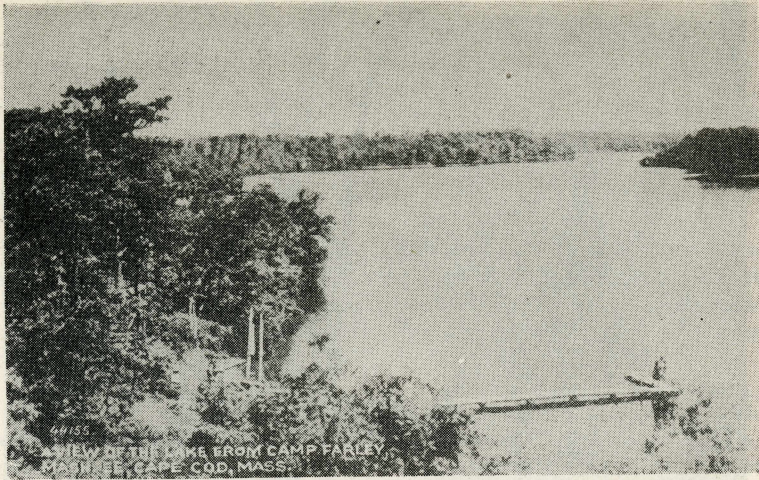
The American Squares school will be housed on the campus. Students will live in the dormitories and eat in the cafeteria. The swimming pool, canteen, bowling alleys and other college facilities will be available to our students. This school is recommended for those people who do not desire the open air living of the camps.

The instructors will be Jimmy Clossin, Fred and Mary Collette and Charley Thomas. Classes will be held morning, afternoon and evening with separate classes for beginners and advanced dancers. Any of these classes are open to students for the single class and there will be a holiday special of evening July 3rd and all day 4th with meals and room over night for \$10.00. Square dancing will be taught in the morning and folk dancing and a special caller's class in the afternoon. The evening will be devoted to working out the principals taught during the day in a general dance session.

Kansas City is not so far. By airplane, the cheapest method of travel, times are as follows:

From New York, 6 hours; Washington, 6 hours, 20 min; Philadelphia, 6 hours, 55 mins; Dallas, 1 hour, 55 min; San Francisco, 7 hours, 20 min; Los Angeles, 5 hours, 10 min.

What better way is there to spend a vacation?



August 6th to 12th

CAMP FARLEY, MASHPEE, MASSACHUSETTS

For generations Cape Cod has been the vacation resort of America. Camp Farley is the 4—H camp situated on Mashpee Pond near the base of Cape Cod cooled by breezes from the bay and the sound, and easily available to both.

The dining hall of Camp Farley, where most of the classes will be held, stands on a bluff overlooking Mashpee Pond. Slightly below are the chapel (for lectures) and the craft building where the beginners will dance. On either side of these general buildings extend the cabins which will house the students, eight to a cabin. So far this has proved the most popular of the schools and the camp is not large so in all probability there will be no separate cabins for married couples.

The land dips away sharply to the pond which itself is shallow. Facilities of the camp include boats on the pond, swimming, library and recreation grounds, all of which are available to students.

The faculty will be Jimmy Clossin, Fred and Mary Collette and Charley Thomas. Students will be divided between beginners and advanced groups. The morning will start with a lecture. Square dance classes will then be held. Folk dancing will be taught in the afternoon with the last part free for recreation. The callers' course will be held in the evening overlapping the general dance session at which the students will practice the principles taught during the day. All of the classes are open to auditors and there will be a special price of \$2 per class for the callers' class for outsiders.

Trains and busses stop at Sandwich. Transportation will be furnished to the camp for those not having private cars.

In view of the limited size of the camp and its popularity to date, we recommend registrations be placed promptly to insure a reservation.

What better way is there to spend a vacation?



August 27th to Sept. 3rd and Sept. 2nd to 4th.
CAMP IHDUHAPI, LORETTA, MINNESOTA

Camp Ihduhapi is located on high maple grove hills overlooking Lake Independence near Loretto, 24 miles northwest of Minneapolis. In addition to the main camp, which covers 32 acres, the camp also owns a 20-acre island. Equipment includes 14 screened cabins, recreation lodge, dining hall, handicraft building, service and work shop, tennis courts, play fields, volleyball courts, sloping beach, boats, canoe, pier and diving tower, Camp Ihduhapi has more than a quarter-mile of shore line.

The faculty will be Jimmy Clossin, Ralph Piper and Charley Thomas. Students will be divided between beginners and advanced groups. Both will study square dancing in the morning and couple and folk dancing in the afternoon. They will join together in the evening for a general session in which they will work out the principles learned during the day. There will also be a special class for callers.

There will be a special class for those who can only attend over the Labor Day holiday. This will cover three days; Friday night to and including Monday. The charge for this special program will be \$20.00. The charge for the week and Monday will be \$60.00.

Minneapolis is not so far from the rest of the country. By airplane, the cheapest method of transportation, the times, uncorrected for time belts are:

New York City—4 hours, 10 minutes Seattle—7 hours, 30 minutes.

Houston—9 hours, 25 minutes Chicago—40 minutes.

Transportation from Minneapolis to Loretto will be arranged.

What better way is there to spend a vacation?

General Information

The feature of the American Squares Summer Schools of which we are proudest is the fact that we all study together, learn together, eat together and live together. We exchange square and folk dance information at almost any time of the day. We practice steps and calls at odd moments.

And we get to know each other much better if we were together only during classes. Friendships made at the school will stay with you for the rest of your life and you will be exchanging letters and square dance information long after the camp is closed. You will get to know more people better at our square dance community.

Another feature of the school is the book and record store which **American Squares** will run at the camp. You do not have to buy there, of course. However, during the lessons the instructors will recommend certain records or books or you will learn to like certain dances. Rather than have to chase off downtown or search the record and book stores at home, we will try to have enough of those records or books available at the camp. And there will be records and books not particularly mentioned during the lessons which you will want to inspect and hear. At no other school is all this available.

This year mimeographed notes of the dances taught will be distributed to all students.

The charge for a week is \$50.00. This includes board, lodging and instruction. There are no extras such as fares to and from camp. Anything else you spend is your own choice. Classes will be open to auditors who wish to stay less than the whole week and single meals and overnight stays can be arranged. These, however, will depend on local conditions and must be arranged for at the camp.

To register for any camp, just send \$5.00 to American Squares, 121 Delaware Street, Woodbury, N. J., with your name and address specifying which school you desire to attend. This deposit is refundable up to three weeks before the camp opens and may be transferred from one camp to another. If you are registered for Camp Ihduhapi, specify whether you are registering for the week, the week-end or the full term. The balance of the fee will be payable at the camp.

A few weeks before the camp, a special instruction sheet pertaining to that camp will be sent you covering, what to bring, how to get there and other necessary and helpful information. Transportation will be supplied to nearby train and bus lines.

Should you want more of these brochures for your friends, drop us a card and we'll be glad to send them to you.

What better way is there to spend a vacation?

The Faculty

With a faculty drawn from widely separated parts of the United States, the American Squares Summer Camps will be the ones offering instruction in all types of American folk and square dancing. With three instructors, they offer separate classes for beginners and for the advanced students so that neither are hampered by the presence of the other. You need not be afraid of getting too much or too little information.

JIMMY CLOSSIN

Jimmy Clossin of 2930 Van Buren Avenue, El Paso, Texas, is the foremost dance instructor of the Southwest. Raised as a cowboy and patrolman when people rode horses 25 to 40 miles to a square dance, Jimmy has brought the flavor of the old-time dances to today. His specialty is the instruction of groups and he often has classes of school teachers. From these engagements he has garnered a wealth of experience in working with teachers. He knows what a teacher needs to know and he knows how to give them that information.

Jimmy is co-author of **West Texas Square Dances**, one of the finest little books to come out of Texas. With the Bluebonnet Playboys he has produced five albums of records for Imperial.

At the camp, Jimmy will specialize in western square and folk dancing with special emphasis, of course, on the way they do the dances in El Paso. He will also handle the instruction in how to teach.

FRED AND MARY COLLETTE

Fred and Mary Collette hail from 1268 University Drive, N. E., Atlanta 6, Ga.

At the time of last year's camp, Fred and Mary had just returned from a round the world cruise. This had followed a trip thru South America. Both of these trips were undertaken with the idea and intention of studying folk dances wherever they might be found.

Since returning to Atlanta, Fred and Mary have been teaching classes of square and folk dances. They have a radio program over WCON which is devoted to the square dance.

Because of their location, Fred and Mary know most about the appalachian circle of any of the American Squares editors and they will teach that and also the folk dances which they do so well. However, they are completely competent in all lines of the square dance having studied under Lloyd Shaw, Gene Gowing, Ralph Page and Frank Smith as well as in our own American Squares school.

RALPH PIPER

Ralph Piper of 1567 Fulham St., St. Paul, Minn. is Dr. Piper, Associate Professor of Physical Education at the University of Minnesota. His job is teaching and he knows how to teach.

He will teach folk dancing, calling and general square dance instruction. He

What better way is there to spend a vacation?



Elizabeth and Charley Thomas, Ralph Piper, Jimmy Clossin, Fred and Mary Collette

is completely competent in all fields.

In addition he is the heavyweight of the faculties in the sociological aspects of folk dancing. He is member of the Legislative Board of the National Dance Section of the American Association of Health, Physical Education and Recreation, Chairman of the Folk Dance Committee of the Folk Arts Foundation of America, member of the Research Committee of the National Dance Section. Thus he brings to the school besides a general experience in teaching and the folk dance, an intimate knowledge of its relationship to recreation and folk arts.

CHARLEY THOMAS

Last and least is our editor whose address is the same as the magazine, 121 Delaware Street, Woodbury, New Jersey.

He is author of *Twelve Homemade Square Dances* and *Singing Calls*, which is Part III of *Foster's Calling Cards*, both of which have consistently been on the square dance best seller lists. He was the first square dance caller with a regular program on television, WPTZ, and on the radio he has run his own program on WCAM as well as appearing on WBUD, KYW and WIP as guest artist. He has just contracted to make square dance records for Continental.

At the schools, he will devote most of his time to administration but will handle classes on calling and exhibition dancing. He will be the specialist in the singing call and he will lecture on the one-night stand and available materials.

What better way is there to spend a vacation?

I want to tell you what a grand time I had at Camp. The people were wonderful—no cliques—and the place was beautiful.

NELLY M. LEWIS, Baltimore, Md.

I had a wonderful time at camp this summer. Hope you do it again next year.

MARJORIE KELLY, Kent, Ohio

I hope that you have received a few letters telling you that they enjoyed camp life at New Jersey. I am already making use of some of the things I learned at camp. And we had a grand group of campers. Thanks for the opportunity you gave us this summer.

MARIE NORMANDIN, Buhl, Minn.

AMERICAN SQUARES

121 Delaware Street,
Woodbury, N. J.

I enclose herewith \$5.00 as a registration fee for the American Squares Summer School to be held at:

- Park College, Parkville, Missouri, July 2nd to 8th
- Camp Farley, Mashpee (Cape Cod), Mass., August 6th to 12th
- Camp Ihduhapi, Loretta, Minnesota, August 27th to Sept. 3rd
- Camp Ihduhapi, Loretta, Minnesota, Sept. 2nd to 4th
- Camp Ihduhapi, Loretta, Minnesota, August 27th to Sept. 4th

I will pay the balance at camp.

- I am interested in the Beginners
 Advanced classes.

Signed

Address

.....

I suggest you send folders to the following of my friends who might be interested in attending.

.....

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What better way is there to spend a vacation?



RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

On Tuesday I took the day off from my law practice and made my first records for Continental. I now have a better idea of the problems that face the caller making records. I spoiled some blanks by running overtime, I cut arrangements of which I did not approve to make the record long enough, I called the heads out three times and I was confronted with the problem of timing the calls—and I shan't have the answer until we dance to the records—and then it will be too late. On the other hand, I found out the advantages of the recorded caller. My voice sounds 100% better; most of the harshness is gone and I'm on pitch more than half the time.

I think, however, it won't change my viewpoint. I try to review records from the standpoint of the listener and dancer, which isn't interested in how much trouble it is to make the records right. Incidentally, shall I review my own records?

CANADIAN VICTOR. I'm sorry to report that these are no better than the last ones we reviewed. They're fast and monotonous. The calls are scarcely understandable and poorly timed. 216569 *My Darling Nellie Grey* (calls) Metronome 135. TR 65. *Rock Valley* (calls) Metronome 128. TR 65. 216570 *The Mason's Apron* (calls) Metronome 128. TR 68. *Firemen's Reel* Metronome 142. TR 67. 216572 *Opera Reel* Metronome 140. TR 64. *Arkansaw Traveller* Metronome 144. TR 64. 216576 *Five Mile Chase* (calls) Metronome 137. TR 65. *Medley of Reels* Metronome 142. TR 64. 216579 *Lord Saltoun's Reel* Metronome 135. TR 63. *Haste to the Wedding* Metronome 126. TR 69. 216580 *Cullen House* (calls) Metronome 143. TR 70. *Old Time Reel Medley* Metronome 140. TR. 68. 216583 *Little Brown Jug* (calls) Metronome 128. TR 64. *Father O'Flynn* (calls) Metronome 126. TR 69. 216584 *Buffalo Girl* (calls) Metronome 134. TR 67. *McDonald's Reel* Metronome 138. TR 64. Unfortunately, we stock these records at 89c each.

CAPITOL 57-40205. Wade Ray and his Ozark Mountain Boys. *Hilo Schottische.* Another good recording of *Rustic Schottische* Metronome 52. TR. 85. *Forty Years Ago.* Waltz. Metronome 40. TR. 72.

CAPITOL 57-40207. Cliffie Stone and his Square Dance Band. *Put Your Little Foot.* Accordion and fiddles are coarse. Metronome 54. TR 75. *The Blackhawk Waltz* Metronome 56. TR. 78.

COLUMBIA Album H-8. *Old Time Barn Dances.* Roy Acuff and his Smokey Mountain Boys. 4 10" records. The accordion vibrates. The music is monotonous—the beat is not well emphasized. Playing poor, recording good, balance mediocre. 20558 *Dance Around Molly.* Metronome 128. TR 70. *Black Mountain Rag.* Metronome 126. TR 70. 20559 *Pretty Little Widow.* Metronome 128. TR 72. *Smokey Mountain Rag.* Metronome 126. TR 70. 20560 *Gray Eagle.* The beat is confused. Metronome 120. TR 64. *Lonesome Indian* Metronome 124. TR 71. 20561 *Bully of the Town* Don't even recognize the tune. Syncopated. Metronome 124. TR 67. *Polk County Breakdown.* Metronome 130. TR 73.

M-G-M 10469 *Bob Will's Square Dance No. 1* Calls, if they are calls, are absolutely incomprehensible. Metronome 128. TR 45. *Same No. III.* Sounds like Jonesy. Metronome 131. TR 80.

M-G-M L-13 *Call Your Own Square Dances.* Carson Robinson and his Pleasant Valley Boys. 2 10" unbreakable. I remember longing for Carson Robinson without calls when Lawrence Loy made his last album. I am scarcely disappointed. The beat so necessary to square dance rhythm is prominent. Balance fair, recording fair, the slightly coarse, playing excellent. 30218 *Cracklin' Corn Bread.* Metronome 128. TR 83. *Right Foot Up—Left Foot Down* (no calls) Metronome 126. TR 85. 30219 *Scratchin' Gravel* Metronome 124. TR 88. *Mouse in the Breadbox* Metronome 128. TR 85. We stock this folder at \$1.94.

M-G-M S-6 *Singing Games.* Donald Dame. At least these are billed as children's games. Recording good, playing and singing good but unenthusiastic. 50027 *Looby Lou* Metronome 109. TR 75. *The Mulberry Bush* Metronome 103. TR 75. *Did You Ever See a Lassie?* Metronome 48. TR 73.

OLD TIMER 8013 *Roy Sexton* and his Arizona Hoedowners. *Nobody's Business.* Metronome 136. TR 85. *Bully of the Town.* Metronome 134. TR 85. We stock this record at 89c.

OLD TIMER 8014 *Roy Sexton* with Johnny Melton calling. *Catch All Eight* Metronome 131. TR 89. *Arizona Double Star* Metronome 134. TR 87.

Letters

Dear Charley:

In your February issue you come upon Tex Williams' "Ocean Waves." I have found that this record works out perfectly. Surely you must admit that the vocal chorus is different from other square dance records.

Marty Hoyt, Hasbrouck Hghts., N. J.



Dear Charley:

I have been wandering around the eastern half of the country and keeping rather busy . . . It was a real experience to find out that easterners were real plain dancing folks too (One doesn't really realize it until he sees it first hand) and I was pleasantly astonished at the adeptness and ingenuity of your region.

But for the life of me. I cannot understand, why do easterners have to put on dude cowboy clothes to square dance?

Herman Silva

P.S. We wear overalls or "blue jeans" at home.



Bolivian Square Dancing — from page 3

nights, shaking their heads in perplexity.

"Next thing you know," laughs Col. Thompson, "the Aumaras will be coming with cameras to take our pictures just like tourists have been doing with them."

* (12,000 ft.—"we vass dere Charley")—Fred Collette

*Copyright by the Atlanta Constitution—Used by permission.

One and a Half — from page 4

Herb Visser of Los Angeles who says most of the dancers there use a forearm swing position instead of the elbow hook. He also says, "Less than 5% of our callers and about 1/2 of 1% of our dancers know what a one and a half really is. The standard figure for the call is the single elbow hook, one full turn around and on to the next. However, I have only found the true one and a half described in one modern book on Square Dancing (Jimmy Clossin's West Texas Cowboy Square Dances), and then only in a brief note."



BEST SELLERS FOR FEBRUARY


1. Thomas: Singing Calls \$1.00
2. Lyman: One Hundred and One Singing Calls \$2.00
3. Thomas: Twelve Home Made Square Dances \$.50
4. Foster: Learn to Dance and Call Square Dances, Part 1. \$1.00
5. Burgin: American Square Dances \$1.50
6. Clossin's: West Texas Square Dances \$1.50
7. Foster: Learn to Dance and Call Square Dances, Part II. \$1.00
8. Shaw: Cowboy Dances \$5.00
9. Shaw: The Round Dance Book \$5.00
10. French: The Prompter's Handbook \$.50
10. Folman & Page: The Country Dance Book \$2.50
10. Smith: Raymond Smith's Handbook \$1.50

We should be glad to furnish you with any of these.



Carl Journell has opened an office and studio at 1324 West Gray, Houston, Texas. As general chairman, Carl extends an open invitation to all square and folk dancers throughout the nation to join with the Houston dancers in their Festival, March 31st and April 1st.

Olcutt Sanders, past editor of Foot 'n' Fiddle is at present editing the memoirs of a West Texas cowboy for the Texas Folklore Society's range life series and finishing his thesis on the Texas cowboy square dance. In the fall he is planning on going to Argentina to be on the staff of the University of Cuyo, Institute of Musicology, Folklore Section.



COMING EVENTS

Send your May and June notices before 7 April 1950.

March 31st & April 1st. Houston, Texas. The Coliseum. Workshop on the afternoons. Dances at night.

April 12th to 15th. St. Louis, Mo. The National Folk Festival held in Kiel Auditorium. Major Pickering and Sarah Gertrude Knott, Chairmen.

April 14th, 15th, 16th. Swarthmore, Pa. Annual festival at Swarthmore College

April 16th South St. Paul, Minn. Minnesota Folk Dance Federation Festival. High School and Junior High School. Jack Niles, chairman.

April 18th. Los Angeles, Calif. Plummer Park. Callers: Arnie Kronenberg, Jim York and Dale Garrett.

April 20th to 29th. Cleveland, Ohio. Demonstration at the Annual American & Canadian Sportsmen's Show, Public Auditorium.

April 23rd. Old Tappan, N. J. Annual Caller's Night, Lein's Grove.

May 6th Camden, N. J. Rickey Holden, guest caller at the Camden Y.

May 7th Newark, N. J. New Jersey Square Dance Callers & Teachers Assn. Wideway Hall. Rickey Holden, guest caller.

May 10th. Ogden, Utah. Golden Spike Square Dance.

May 10th. Falls Village, Conn. Annual Festival. Contact Pop Smith, 243 Oak St., Winsted, Conn.

May 19th & 20th. Gilford, N. Hamp. Fifth New Hampshire Folk Festival, Mt. Belknap Recreation Area.

MAY 14th. White Plains, N. Y. Square Dance Jamboree, Westchester County Center. Ev DeRevere, Fran Williams, Slim Sterling, Phil Merrill, Elisha Keeler and Dick Kraus calling.

June 4th. Superior, Wisc. Federation Square Dance Festival. 2 p. m. to 6 p. m. Superior State College Gymnasium.



Hugaton, Kansas, a town of 2500 boasts the Hugaton Do Si Do Club of 68 couples. About half the members are farmers and they have found that this organization has done more to bring the farmers and towns' people together than any other organization, civic or otherwise.

Let's Dance and Let's Dance Squares

Official monthly magazine of the
Folk Dance Federation of California

Includes dance descriptions, new calls, Folk and Square dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information, personality sketches and other folk and square dance information.

\$2.00 per year

Order from:

FOLK DANCE FEDERATION OF CALIFORNIA
262 O'Farrell Street, Room 301 San Francisco 2, Calif.

Meditations of a Square Dance Caller

THEME

Honor your partner and the lady by your side
All join hands and circle wide.

VARIATIONS

Honor your partner and your corner girl
Now circle round with a left hand whiri

Honor your partner and your corner the same
Join hands and chase that corner dame.

Partners bow, corners smile
And circle to the left just half a mile

Your partner smiled, your corner frowned
And away you go like a merry-go-round

Honor your partner, your corner too
And circle left, don't throw a shoe
Your partner's nice, your corner's nosey
Let's all play ring around a rosey

CLASSIFIED ADS

25c per line. Here is the place to advertise your dance.

DIXIE FOLK AND SQUARE DANCE INSTITUTE

July 16 to 23, using fine facilities of Georgia Military Academy, College Park, Ga. (7 miles from Atlanta). Elevation over 1000 feet, summers are mild. An intensive course in square dancing, calling and folk dancing. Designed for dance enthusiasts, including teachers and recreation leaders. Covers elementary and advanced dances from all sections of the county and some from foreign lands. Under the direction of Fred Collette, internationally known dancer, caller and teacher. For full information write DIXIE FOLK AND SQUARE DANCE INSTITUTE, 1268 University Dr. N. E., Atlanta 6, Ga.

INSTITUTE, May 26th and 27th. Evening session on Friday, three sessions on Saturday including dance. Camden N. J., Y. M. C. A., Paul Hunt and Charley Thomas instructing. Out-of-town men can find overnight lodging at the Y, dormitory system.

The Roundup

OF FOLK DANCE INFORMATION

Published by
The Folk Dance Federation
of Minnesota
406 11th Ave., S. E.
Minneapolis 14, Minn.

News of Minnesota and
Surrounding Territory
\$1.00 per year

Square Dance Teachers Course

June 5th thru 10th, 1950. On the campus of Northwestern State College, Natchitoches, Louisiana. Classes will be held in large gymnasium. Dormitory accommodations, Meals at the College Dining room. Large indoor Swimming Pool, and lake available on the campus. Your instructor will be Jimmy Clossin, nationally known Square and Couple dance teacher from El Paso, Texas. Course is open to all teachers, recreation leaders, local dance instructors and individuals who are interested in the promotion of square and couple dancing in their respective communities. \$50.00 for the week, includes meals, lodging and tuition. Enclose \$10.00 with your application and mail to

GUY L. NESOM

Physical Education Department
Northwestern State College
Natchitoches, Louisiana.

Your \$10.00 deposit insures your registration, and is returnable to you if for some unseen reason you are unable to attend. Write for folder if additional information is desired.

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Try These

FERRIS WHEEL

- First and third balance and swing
Up to the center and back again
Now right and left through and on you go
Right and left back and don't be slow.
Two head ladies chain across
Chain right back to the guy who's boss.
Head gents hook left elbow
(Make one complete turn)
Back by the right and around you go
(Make two turns)
While the birdies sing and the churchbells peal
Let's give them a ride on the Ferris Wheel
Now take your girl for a turn and a quarter
And trade her off for the butcher's daughter.
(Each gent picks up his girl with his left and her right, turns her once and a quarter, which sends the #1 girl to the #4 gent and the #3 girl to the #2 gent. As the girl reaches this gent he meets her with his left puts his right hand in the middle of her back and turns her around him in partner place position. The #1 gent will then pick off the #2 lady and the #3 gent will pick off the #4 lady. This works out perfectly with the pick off being done in time to get that girl out of the way of the new partner for the side gent.)
Now you got a brand new girl
Turn her once and a half around that world.
(The #1 gent then with the #2 girl takes her for a turn and a half and then she will be picked off by the #4 gent and the #4 girl is picked off by the #2 gent. #1 gent then picks up the #3 lady from the #3 gent picks up the #1 lady from the #4.)
Now you got a brand new number
Turn her once and a half and don't you blunder
(#1 lady, of course, is then deposited with the #2 gent and the #3 deposited with the #4 and the #1 gent picks up his #4 from the #2 and #3 picks up #3 from the #4.)
Pick off two more as on you reel
Give them a ride on your Ferris Wheel.
(#1 has #4 lady and #3 has #2 who are deposited at their home positions.)
Pick up your own as on you roam
(Ladies drop off at home position spinning twice to left)
Two gents turning on alone
(one more turn)
Now two hand swing that pretty little thing
Circle four around that ring
Break that ring with a Do-si-swing.
(Any ending.)

Original Call by J. B. Hurst

NOBODY'S BUSINESS

Singing call. Record: Old Timer 1013

Allemande left with all your might
And gents to the center and star by the right
It's nobody's business but my own
Now dosido your partners all
And swing that girl across the hall
It's nobody's business but my own.
Nobody's business, business
Nobody's business, business
Take that gal and promenade the floor
Promenade around the town
With the right foot up and the left foot down
And pass that little lady on one more.

Repeat till partners get home and then call the ladies out.
Promenade all around the square and when the gents get back to their new home position, they retain it but pass the ladies on to the gent on the right.

Original by Charley Thomas

THE ROCKET

First and third balance and swing
Up center and back to the ring
Up center and pass right thru
Swing your opposite corner like you always do.

(The #1 lady will cut in front of the #1 gent and swing the #4 gent and the #1 gent will swing the #2 lady. #3 couple, of course, doing a same movement. #3 lady swinging #2 gent and #3 gent swinging the #4 lady.)

Back to the center 'cause you're not thru

(#1 and #3 couples)

Circle four with the other two

(#1 and #3 circle a turn and a half)

Now swing your corner—both Venus and Mars

(regular corners)

And eight to the center with a right hand star.

(boy will spin the girl with his left hand into the star as they break from the swing, swinging this girl in front of him, of course).

Back by the left and there you are

Come on gents you know what to do

Take 'em by the right and pull 'em thru.

(Gent will reach back with his right hand over his left shoulder, take his corner lady's right hand and pull her thru)

Around the next and don't be late

Back to your corner and promenade eight.

(As the girl is pulled thru she is sent on to the outside of the next gent on the right and she does a back to back movement and comes back to her corner, the gent who pulled her through).

Original dance by J. B. Hurst

CANADIAN BARN DANCE

Music: Folkraft Record #1202, Bear Creek Hop (Or any good Two-step)

Formation: Couples facing line of direction (counter clockwise) inside hands joined, weight on inside feet, ready to lead with outside feet.

1. Call: Walk, two, three, kick.

Steps: Left, right, left and swing inside foot forward without bending knee.

2. Call: Back, two, three, kick.

Steps: Right (backward) left, right and swing outside foot forward without bending knee.

3. Call: Left, back, left, point.

Steps: (Instruction for man, lady doing counterpart) Step to the left away from partner and taking weight on left foot, place right foot behind left foot and take weight on right foot; step left again and cross right foot over in front of left foot and point right toe.

4. Call: Right, back, right point.

Steps: Step to the right back toward your partner and take weight on right foot. Place left foot behind right foot and take weight on left foot; Step right again and cross left over in front of right foot and point with left toe as partners meet in semi-closed dance position.

5. Call: Left, right, left, point.

Steps: Step left, right, left (in line of direction) turning to reverse direction by pivoting on the left foot and pointing right toe.

6. Call: Right, left, right point

Steps: Step right, left, right (in reverse line of direction) turning to line of direction by pivoting on right foot and pointing left toe.

7. Call: Two-step left, two-step right, two-step left, two-step right.

Steps: Two changes of the two-step (considering two-step left and two-step right as one change) in closed dance position while progressing counter clockwise and rotating once clockwise with partner.

Gus Empie



We are still collecting patter for the book we're working on, **Just Patter**. We'd appreciate it if you would send us any gems you have come across or invented. You will get credit, of course.



Mrs. Daniel B. Keeley ordered **Twelve Home Made Square Dances**, a rush order, and even sent the 50c but didn't give her address. Will she please send it?

CAMDEN Y CONTRA

Contra. Recommended record Beltona 2480

Odd couples cross over.

Dosido the one below

Dosido your partners

Allemande left the one below

Keep hold of left hands and join right with partner

And balance four in line

Down the center and back

Cast off

Ladies chain

Or right and left at the option of the caller.

Original by Charley Thomas with suggestions from the floor.



St. Louis callers and instructors have organized the Folk Dance Guild of the Forty-ninth State to promote the development of dancing in the area and encourage cooperation among the caller. Harold Ford of Kirwood, Mo., was elected chairman, El Barrow of St. Louis, vice-chairman, and Eileen Smith of Kirkwood, secretary-treasurer.



Joe Perkins of Topsfield, Mass., has sent us a copy of his **The Kuntry Kaller**, a mimeographed sheet featuring kuntrified misspelling, and square dance events—of which he lists plenty. His lead article dealt with Herb Greggerson's visit and he remarks, "We feel that New England and Texas Skwares are basikly the same. A few marked difrences, sum more slight ones, sum new patterns. Twood not be fair to New England, howsumever, not ter say thet a feller kood go down ter Texas an show them a few trix. An we bet they wwood like it, too."



A Square Dance Leaders and Callers Association was organized in Milwaukee on 4 December 1949 as an auxiliary of the Square Dance Association of Wisconsin. The officers are: President, Mel Schoeckert, Wauwatosa; Vice-president, John Gardner, Green Bay; Secretary, Hermine Sauthoff, Madison; and Treasurer, Mrs. Fred Clark, Wauwatosa. The group has 29 members so far.

Columbia's Station for Idaho, KDSH, is sponsoring a weekly square and round dance broadcast on Tuesdays from 9:30 to 10:00 p.m. Associate Editor Gus Empie is Master of Ceremonies.

Square Dancing, the Houston publication has been resumed, now sponsored officially by the Square Dance Council of Houston.

We have an issue of **Danceland**, a British publication, from 34 Exeter Street, London, W. C. 2. It includes an **Old Time Corner** and advertises a number of publications of old time dance music, orchestration etc. We hope to be able to offer you some of these shortly.



BOOKS POSTPAID

- PARTNERS ALL—PLACES ALL!** Mariam H. Kirkoll & Irma K. Schaffnit. A fine book carefully organized with full explanations presenting 44 square and folk dances with music simply arranged, explanations and diagrams. Excellent for beginners. \$3.95
- ONE HUNDRED AND ONE SINGING CALLS.** Frank Lyman. The first book of singing calls. Enlarge your repertoire at less than 2c a dance. . . \$2.00
- AMERICAN SQUARE DANCES OF THE WEST & SOUTHWEST.** Lee Owens. Fine basic instruction including a chapter for musicians plus 37 dances and 10 introductory figures. Board covers, illustrations. . . . \$3.50
- SINGING CALLS.** Charley Thomas. In the familiar "calling card" format (see Foster). 32 singing calls with references to records and music. \$1.00
- THE STORY OF DANCE MUSIC** by Paul Nettl. A history of dancing and dance music with a chapter on the waltz and interesting theories on why the quadrille and contra developed in England. Originally published at \$4.75, now available at. \$2.25
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FOLKRAFT Album VI. Grady Hester and his Texsons, \$4.36. **1034** Good Night Waltz, Put Your Little Foot. **1035** Oklahoma Mixer (Starlight Schottische), Cotton Eyed Joe. **1036** Ten Pretty Girls, My Little Girl. **1037** Hot Time in the Old Town, Oh Johnny Oh, singly.... 89c

FOLKRAFT 10" unbreakable. Harold Goodfellow and his Good Fellows, no calls. **1067** Turkey in the Straw, Lucy Long. **1068** Rakes of Mal-low, Jingle Bells. Each 89c

FOLKRAFT 12" unbreakable. Tom Dickey's Orchestra, no calls. **1201** Missouri Quickstep, Tom & Jerry. **1202** Taters in the Sandy Land, Bear Creek Hop. **1203** San Antonio Rose, Gray Eagle. **1204** Little Brown Jug, Durang's Hornpipe. **1205** Sally Johnson, Steamboat Bill. **1206** Missouri Girl, Wake Up Susie. Each\$1.60

IMPERIAL 1136. Mexican Waltz, Kavelis, Manuel Aciena. No calls..... 89c

IMPERIAL 1143. MacNamara's Band, St. Bernard Waltz. No calls..... 89c

IMPERIAL 1159. Smash the Window, Tennessee Wagoner. No calls.... 89c

MAC GREGOR Album 6. 2 10" records, unbreakable. Curley Williams with Jack Hoheisal calling. Around Just One Cats Miaow, Set 'Em Down, Around and Thru\$2.65

MAC GREGOR Album 7. 4 10" records, unbreakable. Stan James with Fenton (Jonesy) Jones calling. Darling Nellie Grey, Wabash Cannon Ball, Spanish Cavalier, Solomon Levi, El Rancho Grande, Jingle Bells, Oh Johnny and Oh Susanna\$4.75

MAC GREGOR 310. Gaylord Carter at the organ. 10" unbreakable. Lili Marlene, Glow Worm\$1.00

OLD TIMER 10" unbreakable. Clay Ramsey and the Old Timers. No calls. **8008** Waltz Quadrille, Silver Bells. **8009** Rye Waltz, Home Sweet Home (best good night waltz on the market). Each..... 89c

MAC GREGOR Album 1. Les Gotcher, music by the Jack River Boys. 4 12" vinylite records. I'll Swing Yours, Texas Star, Inside Arch Outside Under, Lady Around the Lady, Take a Peek, Right Hand Over Left Hand Under, Hot Time in Ol' Town, Swing Ol' Adam. \$6.75.

MAC GREGOR RECORDS Album 2. Les Gotcher Square Dance Music by Jack Rivers Boys. 4 10" vinylite. Schottische, Sally Gooden, Varsovienna, Swing in the Center, Cage the Bird, Heel and Toe Polka, Rye Waltz, Dive for the Oyster. \$4.75.

MAC GREGOR Album 3. Les Gotcher, music by Circle 8 Ranch Boys. 4 12" vinylite. Four in Line, Oh, Johnny, Four Hands Across, Forward Right and Chain Around, Ocean Wave, Double Bow Knot, Two Little Sisters, Whirl Away and Resashay. \$4.75.

Minimum order, 3 records. 25c for packing. We prefer C.O.D. orders. All orders F.O.B. Woodbury, N. J.

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