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AMERICAN

SQUARES

A Magazine Dedicated to American Folk Dancing



July, 1950

Ten Cents



INFLATED EGOS



One of my theses when I discuss successful square dance callers with people, is that the successful ones are loaded with ego. It seems to go with the profession.

Take, for example, myself. (Nobody can complain if I use myself as a guinea pig.) I definitely was attracted to calling because I always wanted to be the center of attraction and I always wanted to tell people what to do. I am fairly well known, not because I am a particularly good caller, there are others, even in South Jersey, better than I, but because my ego led me to found AMERICAN SQUARES, write articles, books and teach classes.

With a lot of these inflated egos in the same profession, the profession seems supercharged with jealousy, envy, dislike and even hatred. I hope I don't hate anybody, but I'm jealous of a number of people. I hope nobody hates me, but I don't blame them if they do because I seem unable to resist the temptation of turning a phrase in my writing even tho it hurts someones feelings. I don't intend to do it; I'm just thoughtless.

A certain amount of this is, as I just pointed out, inseparable from the calling profession. But when it reaches the point that dancers, dancing as one teacher taught, are threatened with expulsion from a rival caller's dance, it is going too far.

When it reaches the point that someone refuses to write for AMERICAN SQUARES because we once published something by a rival, it is going too far.

Can we callers all recognize that we are all tempermental jerks and make allowances for one another? Well, at least do it the next time that so-an-so steps on your toes.

Charley Thomas



AMERICAN SQUARES

VOL. 5

No. 11

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OUR COVER:—Ginny Anderson sent us two pictures of the window, writing as follows: "Carl Myles is some big-shot in the window dressing department at May Co., and their Easter window as a square dance covering two streets. It was adorable and as the pictures show, the detail was terrific. (I kidded Carl about the boys having their palms DOWN on their hips). At any rate, it was very colorful. Square dance music was played, the square moved, the girls clockwise, the boys reversing, clockwise and then counterclockwise. Then the couple to the right of the one in the picture is doing a couple dance, the

(Continued on Page 4)

ONE OF THE "OLD TIMERS"

BY VIRGINIA ANDERSON



Square dancing in the Los Angeles area has produced a horde of callers—good, bad and indifferent. They have been ground out of "schools for callers" and "just got started" by listening to the records of the various recording callers. But behind this army of enthusiasts and newcomers there is a small, group of old-timers, men who have been calling the square for years on end and served their apprenticeship in the hard, backwoods school where a caller was not always protected by the niceties of modern, refined society!

Among this small group of rugged old-timers is King Ross, the caller who probably had more to do with the planting of the seed of Square Dancing enthusiasm in the west San Fernando Valley of California than any other person.

Steeped in the traditions of frontier square dancing, King Ross has called consistently and from one end of the continent to the other for over forty years. His original technic was learned in the backwoods of the Canadian border and New England, among the Scottish and Irish settlers and woodsmen.

It was the custom for the caller in those days to command the men to "Dance to your partner, swing on the corner, and promenade." This gave the vigorous young gents a chance to show their ability at the "buck and wing" or any version of the clog dance that they might be capable of. As a matter of fact, most of the young loggers were limited to vicious stomping and their heavy boots made the floors quake and the rafters ring!

There were not many calls in those days and the most capable of callers boasted a repertoire of seldom more than a dozen or possibly twenty "changes." A few contra dances, "Swing at the Wall," a couple of divide the ring dances, "Right and Left Six," "Circle and Swing" were among the more popular ones.

Leaving the Northeastern part of the United States to attend agricultural college in the mid-West, King learned the dances of the Scandinavian settlers of Minnesota, the Dakotas and Iowa.

He then migrated to Texas where he ranched on the Mexican border and had an opportunity to learn the type of square dancing that has been done in the southern Cow Country since the first American settlers migrated to this rugged country.

In 1932 he sold out in Texas and moved to California to fill a contract in the motion picture field with his talented daughter, Betsy King Ross, a horsewoman of international fame. Here again he sought out the few sturdy square dance enthusiasts and, over the period of years gradually established some groups that are still active in the San Fernando Valley — among them the "Tarzana Squares," "Northridge Squares", "Resdea Squares."

Many of the best known dancers and some of the outstanding callers of the Los Angeles area learned to dance under his direction and had their first experience at calling under his guidance.

DIPLOMA

AND
OFFICIAL CERTIFICATE
OF GRADUATION



having satisfactorily fulfilled all of the Prescribed Requirements
and on the Recommendation of the Faculty of the

King Ross Kollege of Squareology

IS HEREBY AWARDED THE HONORABLE TITLE OF

MASTER SQUARE DANCER

Given at Tarzana, Calif. this _____ day of _____ 19____

CHIEF OF INSTITUTION



DIRECTOR OF WALLS

Diplomas awarded by King Ross to his students.

retired from show business and spends his time operating the only exclusive Animal Lovers' Book Store in the world and conducts a correspondence course in horse training. His hobby is still square dancing and he is still calling for two regular groups and many private parties, church, youth and organization sponsored.

He is so capably assisted by his charming wife, Islay, who acts as general Public Relations manager, helps the beginners, advises in many capacities and keeps membership for the classes. She and Jeanne York lead the field in SUPER co-workers in the S/D field.

Modern square dance enthusiasts can well afford to stop for an instant in their busy whirl to salute the sturdy old-timers like King Ross and the little handful of others who have kept square dancing alive through the long years and who gave us the fundamentals on which today's popular squares and contra dances are based.

OUR COVER

(Continued from Page 2)

old farmer is clapping his hands, and the boys are so svelte—all but the caller who has a pot belly!"

The two pictures had the square divided between them so we shipped them off to Ginny Wallace to have them adjusted to fit the cover of **American Squares**. She returned the picture you see with the following letter: "The two photographs were so nice that I really hated to cut them up, but neither had any semblance of center of interest, and were a bit cluttered to say nothing of being the wrong size and shape. So I took me my little knife in hand and whacked away.

"It all looked very simple until I got it all together and realized I was seeing double on everything except the dancers and there I was short one man and one lady. I had two callers, four guitar players, two overhead lamps on two wheels with two and one-half dolls riding 'round. As I gradually whittled those down to a sober number it suddenly dawned on me that the barn had some fantastic angles to its beams and would need a major rebuild job.

"I never did locate the rest of those dancers unless you assume that the clutter of ears in the background accounts for two men and one lady. Could they possibly have had the square composed of three couples?"

In case you are confused yourself, look again at Ginny Anderson's letter and you will note that the window display was at a corner of the store fronting on two streets. One picture was apparently taken from each street. Poor Ginny Wallace was trying to flatten out this 90° angle to make a flat picture. I think you'll agree that she did a fine job.

MERRYMEETING-IN-MAINE

Informal Country Inn and Cabins. Artistic surroundings, mountain view, woods, spring-fed lake swimming, Tally-Ho trips, all-day Sea Cruises. SQUARE DANCING A SPECIALTY. From \$6 daily. Picture folder.

DUANE DOOLITTLE, Camden, Maine.

A Sample Constitution

People are continually asking for a constitution. We ran a suggested constitution back in the September, 1948 issue, but this is unavailable. So Ralph Piper has contributed this which is a constitution actually in operation.

In using it, remember, it is only a sample and is to be adapted to your needs where necessary.

CONSTITUTION AND BY-LAWS OF THE SQUARE HEADERS DANCE CLUB PREAMBLE

Julian C. Monson founded the Square Headers Club at the Minneapolis Honeywell Company of Minneapolis, Minnesota, in November, 1946, to promote good fellowship among the employees of the company.

ARTICLE I—Name

Section I. The organization shall be entitled the Square Headers, and is officially registered as such with the Folk Dance Federation of Minnesota.

ARTICLE II—Purpose

Section 1. The purpose of the club is to provide opportunities for club members to learn square and folk dancing and to promote and to attend dances given by the club and other available dances recommended by club officers.

ARTICLE III—Organization

Section 1. Dances shall be held on the second Saturday and the last Wednesday of each month unless deemed otherwise by the governing committee. The months in which dances shall be held will be September through May, with an annual party given at the end of the dance year if the members so desire.

Section 2. The time and place for social and business meetings of the club will be designated by the governing board.

Section 3. The business of the organization shall be conducted by a governing board which shall consist of current officers and spouses respectively, plus officers and spouses from the previous year and charter members who may wish to attend.

- (a) Any member who wishes may feel free to attend the business meetings, but cannot vote on issues brought before the board.
- (b) Any new business or comments which will benefit the club may be presented to the board by any member of the club at any official business meeting.
- (c) All board members are pledged to relay any new business or constructive ideas, which are to the best interest of the club to members of the board at the business meetings.

Section 4. The officers of this organization shall consist of:

- (a) President
- (b) Vice-President
- (c) Treasurer
- (d) Secretary

- (1) The nominee receiving the second majority of votes shall be elected Vice-President
- (2) In case of resignation of other officers during the year, the president shall then appoint new acting officers.
- (3) The term of office shall be one year and elections shall be held in December.
- (4) A nominating committee shall present for consideration nominees for each office to be filled. No one person shall be named for more than one office.
- (5) The chair will accept additional nominations from the floor for each office.
- (6) All club members shall cast a ballot for his choice at the December social meeting, and the winning candidates shall be announced during the social dance session, if possible.
 - (a) Two members selected by the President shall count the ballots.
- (7) In case of a tie the President shall immediately determine

which of the tied candidates shall be elected.

- (8) The board shall appoint two delegates to attend all meetings of the Folk Dance Federation of Minnesota.

Section 5. The duties of the above officers shall be as follows:

(a) President

(1) The President shall be the official head of the club. He shall act as chairman at all board meetings and social meetings.

(2) He shall have in his possession at all times the music equipment owned and operated by the club and shall transport it to and from all social meetings where it is used.

(b) Vice President

(1) The Vice-President is a member of the executive board and shall, in case of the resignation of the President, take over his duties.

(c) Treasurer

(1) The Treasurer shall keep and preserve all financial records of this club and all of his official duties are listed under Article Five of this constitution.

(2) It is his duty to attend all official business meetings of the club and report the financial status.

(d) Secretary

(1) The Secretary shall keep and preserve all records and shall keep a record of all official actions of the Board and Membership.

(2) She shall contact all new members by letter or telephone and shall keep the official membership list.

(3) She shall keep accurate minutes of all business meetings and shall take care of club correspondence.

(4) She shall keep an accurate list of Hostesses at meetings and shall advise the next in line of their turn.

Section 6. The following order of business at regular committee meetings shall be adhered to as closely as possible.

(a) Call to order by the President.

(b) Reading of the previous minutes.

(c) Treasurer's report and expenses.

(d) Any other reports.

(e) Old business.

(f) New business.

(g) Adjournment.

ARTICLE IV—Membership

Section 1. The total membership of the club shall be determined by the executive committee with the following exceptions:

(a) Any member who is on the inactive list will be reinstated upon his written request to the executive board.

(1) The inactive list consists of active members who have dropped their membership due to circumstances beyond their control and have notified the Secretary of their reasons in writing.

(2) If inactive or charter membership reinstatements exceed accepted membership roster, no new members will be accepted until active membership reduces to below the accepted level.

(b) Mr. and Mrs. Julian C. Monson are life-time members and shall never pay any assessments imposed on any other club members.

(c) All members are privileged to bring guests to any of the social meetings but must notify the Secretary two days in advance of the meeting.

Section 2. The club membership shall be officially open to new members the first two social meetings of each season only, unless the board sees fit to alter it.

(a) Any persons wishing membership in the organization must adhere to the following:

(1) Only married couples will be accepted and must join as a unit.

(2) New members must be sponsored by members of one years standing.

- (3) Applicants are urged to attend one dance session before applying for membership.
- (4) New applications must be made to the Secretary in writing.
- (5) If the membership list is filled, the application shall be filed in order received.

Section 3. The charter members and founders of the club are:

Section 4. No use of alcoholic beverages will be permitted during a social meeting.

Section 5. Memberships are not transferable. Any membership being relinquished must be returned to the club. The membership will then be dispced of by the club.

ARTICLE V—Finances

Section 1. Dues shall be as follows unless deemed otherwise by the Executive Committee.

- (a) There shall be an assessment of \$1.00 entrance fee to each new membership.
- (b) All members shall be assessed \$2.00 monthly dues which shall be collected at the first social meeting of the month.
- (c) If a member is absent, he shall still be assessed and the amount shall be paid to the Treasurer at or before the next meeting.

Section 2. The Treasurer shall keep and preserve all records and shall give a full report of such at each business meeting.

- (a) The books shall be open at all times for inspection by any club member.
- (b) The Treasurer shall collect, deposit, and disperse all monies of the club.
- (c) No dispersements shall be made by any member without the sanction of the Governing Board.
- (d) Treasury surplus shall be carried over from year to year and shall be known as a general expense fund.
- (e) After sanction of the Board, dispersements shall be made by the Treasurer and one other officer.

Section 3. Expenditures

- (a) Any additional equipment, such as new records, additional parts for musical equipment now in possession of the club, changes in parts or attachments, dishes for the club, etc., shall be acquired only by a majority vote of the Board.
- (b) All repairs or upkeep of equipment shall be paid for out of the treasury.
- (c) No club equipment shall be loaned or used by any one individual or group.
- (d) The Treasurer will reimburse the two hostesses in charge of refreshments for costs at each social meeting.
 - (1) Hostesses are chosen from a list maintained by the Secretary. The list rotates, adding new members at the bottom.
- (e) The Treasury will pay rent on hall used for social meetings and will pay any instructor or caller his fee for services.
- (f) The club, being a member of the Folk Dance Federation of Minnesota, will pay three dollars (\$3.00) each year membership fee to the Treasurer of the Folk Dance Federation of Minnesota.

ARTICLE VI—Amendments

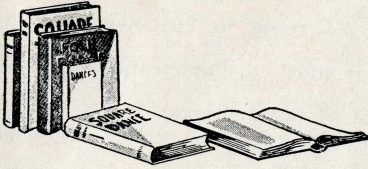
Section 1. This constitution and by-laws will remain unaltered and unamended except by a majority vcte of the club members.



We need more singing calls for TRY THESE. Also, we want more traditional dances. We're being flooded by new, unproven invented patter dances. Not that we don't want them, but just to let you know.



We hope by the time this reaches you to have our new catalogue ready. It will be automatically sent to those of you who have purchased books or records during the past year. Any of the rest of you had better write in for one.



Book Reviews

We do not stock reviewed books unless specifically stated

DANCES OF EARLY CALIFORNIA DAYS, by Lucile K. Czarnowski. 159 pp. Palo Alto, Calif. Pacific Books. \$5.00. (We stock this.)

California was the seat of an advanced Spanish-Mexican civilization long before it was invaded by brash Yankees. Its historical dances therefore, truly American tho they are, differ exceedingly from the early dances of the Eastern seaboard. Nor can you today find books covering what was then contemporary dancing published in California. Lucile Czarnowski has, therefore, made a fine contribution to American folk dancing by collecting these early California-American dances.

Her contribution, however, exceeds that. She has not only collected and explained early California dances. She has done it well. She has laid out a pattern for explanation of dances that may well be followed by future editors of dance books. Not only is each dance choreographed by measures, accompanied by the music and diagrams, there is a long-awaited chapter on **Analysis of Basic Step Patterns**. Other authors have analyzed step patterns for us but none as thoroughly and lucidly as Miss Czarnowski. The terminology is, of course, hers, but it is so plain that it may well be copied by others.

Here in New Jersey, we may seldom do these early California dances, but the book itself will form a foundation stone in my couple dance library.

Charley Thomas.



DANCE A WHILE, by Jane A. Harris, Anne Pittman and Marlys Swenson. 156 pp. Minneapolis, Minn. Burgess Publishing Co. \$2.50. (We stock this.)

How thoro can a dance book be? For downright complete instruction from the time somebody idly says, "Let's have a dance", this book cannot be excelled.

The first problem would be someone to dance with. The book tells you how to get them. The next problem would be where to dance. The book tells you. Then you want music. Just follow the book. What to wear? It's there too including hints to the teacher and caller before we even step into the square dance.

When we reach the square, the authors wisely give the basic figures, tell how to put them together and give examples. A complete collection of squares would be difficult here.

The couple dance sections of the book are more complete. There are 14 American couple dances, 20 International folk dances, 9 mixers and, hold your seat, a social dance section covering the fox trot, jitterbug, waltz, tango and rumba.

That this is the most complete book on dancing that has come to my notice.

Charley Thomas.



PLAY PARTY GAMES, by C. D. Foster. 24 cards. Denver, Colo. Foster's Folkway Features. \$1.00. (We stock this.)

The old games are best. I found that out in planning several parties. And here's your help for the next one. Games are included as well as singing games.

"I really believe that there is more fun playing kiddie games if the crowd is divided in age from 16 to 65 than there is in any other age group." You take it from there.

Charley Thomas.



SQUARE DANCE INSTRUCTIONS, by Betty Casey. 61 pp. Abilene, Texas. Betty Casey. \$2.00.

Betty Casey has compressed more square dances in a small space than any I have seen. She has sensibly arranged them into ten lessons of progressive difficulty. (Tho it surprised me to find the singing call **Pop Goes the Weasel** in Lesson 10.)

In a hand sized booklet, the type is rather small but for those who want content, here it is.

Charley Thomas.



RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

CONTINENTAL, Charley Thomas calling and the Arkansas Travellers. Four 10" vinylite records in separate folders giving instructions. Nobody said that I shouldn't review my own records, but just remember who's calling. Playing excellent, balance excellent, recording good, calling good, call timing off in spots. Really, they're a much better job than I can do. 12001 (**Beginning Squares**) Golden Slippers. Metronome 128. 89½. (I'm afraid to give it 90.) Marching Thru Georgia. Metronome 130. TR 82. 12003 (**Advanced Squares**) Double Under and Wagonwheel. Metronome 127. TR 87. Right and Left With A Doseydoe. Metronome 128. TR 89½. 12004 (**Intermediate Squares**) Basket. Metronome 124. TR 79. Multiple Step Right Back Metronome 133. TR 85. We stock these records at 89c each.

CORAL Folder C-501 Square Dances with Calls. Roy Rogers and Spade Cooley's Buckle Busters. Three 10" records. This folder is a reproduction of the old Decca album, with its good and bad points including calling the first couple out four times. Calling excellent, playing good, balance music is thin, mostly fiddle, recording good, call construction poor—for dances as we know them. 64016 Chase that Rabbit—Chase that Squirrel. Metronome 156. TR 75. Round that Couple and Swing when You Meet. Metronome 160. TR 75. 64017 Bird in a Cage and Three Rail Pen. Metronome 160. TR 71. Round that Couple Go Through and Swing. Metronome 160. TR 71. 64018 Lady Round the Lady and the Gent Solo. Metronome 159. TR 75. Boy around a Boy and Girl around a Girl. Metronome 159. TR 75.

CORAL Folder CP-506 Square Dances (Without Calls). The Pinetoppers. Three 10" records. Well, the music is more like square dance music than the picture on the folder looks like a square dance, which isn't saying much. The fiddle is coarse. Playing good, balance fair, recording lousy, planning poor. 64038 Sally Goodin and Ol' Joe Clark. Metronome 144. TR 70. Ragtime Annie and Chicken Reel. Metronome 142. TR 71. 64039 Flopeared Mule and Ol' Dan Tucker. Metronome 130. TR 74. Fisher's Hornpipe and Rickett's Hornpipe. Metronome 138. TR 72. 64040 Money Musk and Soldier's Joy. It's a sacrilege to play Money Musk like that. Metronome 141. TR 67. Captain Jinks and Rustic Dance. Can't use it for either square dance or schottische. Metronome 135. TR 38.

FOLKWAYS RECORDS & SERVICE CORP. Album 1. Square Dances. Piute Pete caller and his Country Cousins. Two 12" records. It is only fair to say that this is available but they sent me the 33½ LP record of the same and the repair man hasn't brought back my set with that attachment yet. He took it last September.

OLD TIMER. 10" vinylite records. Instructions in each folder. Balance good. Recording good. 8015 Johnny Melton calling with Roy Sexton and His Arizona Hoedowners Take a Peek. Metronome 132. TR 88. Four Leaf Clover Drags. Metronome 122. TR 73. 8018 Joe Boykin calling. Roy Sexton and his Arizona Hoedowners. Arkansas Traveler. Calling uninteresting and unenthusiastic. Metronome 130. TR 77. Corners of the World. Metronome 136. TR 78. 8020 Bob Merkley calling. Clay Ramsey and the Old Timers. Oh Susanna. Without Woodhull's personality. Good mechanical job. Metronome 108. TR 75. El Rancho Grande. Metronome 128. TR 76. 8025 Butch Nelson calling. Fiddlin' Forrest Delk and His Gully Jumpers. San Antonio Rose. Little enthusiasm. Metronome 114. TR 76. Hot Time in the Old Town Tonight. Metronome 118. TR 74.

OLD TIMER Fiddlin' Forrest Delk and His Gully Jumpers. 10" vinylite. No Calls. Recording good, playing good, balance high and thin with accent on the fiddle. 8028 Soldiers Joy. Metronome 126. TR 74. Mississippi Sawyer. Metronome 122. TR 74. 8029 Draggin' the Bow. Metronome 90. It is not square dance music as you can see from the metronome so I hesitate to rate it. Wednesday Night Waltz. Metronome 48. TR 72.

SQUARE DANCE ASSOCIATES. Album 4. Ed Durlacher calling. Music by the Top Hands. Three 12" vinylite. Instructions spoken on record. 4ED1

Forward up Four, Six and Eight. Metronome 121. 4ED2 Virginia Reel. Metronome 121. 4ED3 Lady Walpoole's Reel Practice Side. Spoken instructions only. 4ED4 Lady Walpole's Reel. Metronome 122. 4ED5 Grand Hall Progressive Circle. Metronome 122. 4ED6 Honor Your Partner. Metronome 118.

SQUARE DANCE ASSOCIATES. Album 5. Without Calls. Music by the Top Hands. Three 12" vinylite records. ATH1 Haste to the Wedding and Honest John. Metronome 123. ATH2 McLeod's Reel and Wagner's Reel. Metronome 120. ATH3 Duchess Contra. Metronome 120. ATH4 Novak's Sourwood Mountain. Metronome 115. ATH5 Top Hand's Reel. Metronome 128. ATH6 White Cockade. Metronome 119.

Tempo 404 Music for Square Dancing. Mr. Kitzel Calling. The Wyatt Gang. 12" vinylite. **Life On the Ocean Wave.** Mr. Kitzel does such an interesting job of calling I'd like to give him a good rating, but when we came to dance the record, it didn't measure up. Metronome 140. TR 75. **Oh, Dem Golden Slippers.** Metronome 130. TR 68.

TEMPO We're Calling for You. The Wyatt Gang with Cal Wyatt calling. Two 12" vinylite records. Recording good, playing good, balance good, calling good. **400 Wagon Wheel.** Metronome 139. TR 83. **Hot Time in the Old Town.** Metronome 126. TR 82. **402 Four in Line.** Metronome 138. TR 79. **Arkansaw Traveller.** Metronome 131. TR. 87.

TONE-ART Keeler Calling. Elisha Keeler calling. Mac Ceppos and his Country Rhythm Boys. Four 10" vinylite records. Spoken instructions. Seeing as how Mr. and Mrs. Keeler are coming to our Cape Cod school, I'd like to give this a nice high rating, but the voice is shrill, nasal and unpleasing. A frown came over Dot's face when I put it on. Recording good, playing good, balance good, planning excellent, calling, except for the tone, enthusiastic and good. **147 Red River Valley.** Metronome 136. TR. 79. **148 Dig for Oysters.** Metronome 142. TR 74. **149 Birdie in the Cage.** Metronome 133. TR 77. **150 Ladies in the Center.** Metronome 132. TR 73. **151 Cut Off Three on a Side.** Metronome 142. TR 73. **152 Lady Round the Lady and Gent Follow.** Metronome 136. TR 77. **153 and 154 Walk Thru Instructions.**

Style Master

SQUARE DANCE SERIES

For listening pleasure and sheer dancing joy—

CALIFORNIA'S SINGING CALLER

BILL MOONEY

Latest Singing Calls

**ALABAMA JUBILEE
YOU CALL EVERYBODY DARLING
ROSE OF SAN ANTONE**

A brand new idea—Singing Calls on one side and instrumental on the other. Non-breakable 10" Vinalux. Now you can entertain your guests by calling your own squares, like Bill Mooney, Style Master of California.

Records 1.00 each plus Tax

Write to Bill Mooney

2020 E. Alasta Ave. — Glendora, Calif.



The Callers Corner

by
C. D. FOSTER

Author of Foster's Square Dance Cards, Denver

A Folk Dance as I see it should follow an exact routine. If we class the Square Dance, as most everyone is inclined to do as the American Folk Dance, we find a difference, especially in the west, while the call will follow a sort of routine, the caller is privileged to change the call at will so long as the figures "fit" together.

This keeps the dancers at attention and listening for the unexpected instructions.

This is known in Denver, at least as a "Hoe-Down" and I understand Jimmy Crossin of Texas uses this idea to some extent.

As a caller I find we as a group too often lack good judgment and energy and determination. Why do I say this?

In the first place we too often get into a rut with our patter. It is a lot easier to use the same old lingo over and over night after night, than it is to put forth the effort necessary to learn, and learn to use, new patter.

In the second place, too many of us want to "Hog the works" when it comes to using patter and we jam in so many useless, and many times non-sensical nothings that it confuses the dancers.

Another thing I have noticed, callers are loath to "Come up" with new stuff. There is a good reason for this, many, many dancers do not want to learn a new call. If you ask them, the answer nearly always is No—No. However, a new variation tends to hold and create interest, but too much new stuff is apt to put a damper on the spirit of fun which should be ever present, and make the evening program seem like work.

MILLS COLLEGE DANCE INSTITUTE

Nearly two hundred folk and square dance enthusiasts and teachers gathered at Mills College in Oakland, California, for a six-day dance institute in April. Under the direction of Henry "Buzz" Glass, founder of the California Folk Dance Federation, and Shirley Wimmer, of the Mills College Dance Department. A faculty group of seven kept the dancers whirling through classes from nine in the morning until nine at night. This strenuous stretch was followed by recreational dancing until 10:30, and some were known to continue practice sessions even later.

The beginning square dancers were put through their paces by Lawton Harris of the College of the Pacific at Stockton, Director of the summer Folk Dance Camp held each year at that institution, assisted by Terry MacDonald of Los Angeles. The classes in advanced squares and in calling were given by "Sandy" Tepfer of Oakland.

The class in square dance calling was conducted on a lecture, demonstration, practice and criticism basis. Twenty-five new callers were given assignments, studied and practiced, then called their figures, and were criticized by the entire group with the guidance of the instructor. Various regional and personal styles of calling were discussed and demonstrated; common errors were analyzed; the fine point of correlation of calling, dancing, and music were taught.

In addition to folk dances of many nations, several new American rounds were introduced including the "Beautiful Ohio Waltz", which was enthusiastically received by the group.

Two units of graduate or undergraduate college credit were given for the institute. For graduate credit each student was required to write a "term" paper of evaluation and criticism.

Sandy Tepfer.

THE ORACLE

- Q.** I am interested in the purchase of a recording machine with amplifier and microphone for use in teaching square dancing in my physical education classes. Can you guide me in the purchase of such a machine. Clara Regan, St. Charles, Missouri,
- A.** The recorder should be a tape recorder if possible. Wire snarls too easily. It should have a built in phonograph. If you will look in the June issue, only one recorder was listed with this but there may be some other make in your locality. Be sure that you can use the microphone and the record player at the same time. There should be either extension speakers or a place to plug it into an amplifier. I have an Astra-Sonic. It is wire but has a built in phonograph. The phonograph and microphone will not mix, but it has an extension plug to lead into an amplifier and I can run a mike into the amplifier with it. If you can't do better, we'll sell you one of those.
- Q.** Please tell me where I can get the Krantz Record No. 1009 of McNamara's Band. Ray Maddock, St. Louis, Mo.
- A.** That record is out of print. Krantz is a Philadelphia label and we have finally given up on them. However, the same arrangement is available on Imperial 1143 by Bill Mooney. We'll be glad to sell it to you.
- Q.** Please tell me where and what records I want for these calls. Mrs. Cleo J. Wilson, Lawton, Iowa.
- A.** I've set them opposite the dances:
San Antonio Rose, Folkraft 1203, \$1.60
Oh Johnnie, Imperial 1099, 89c, Folkraft 1037, 89c
My Little Girl, Imperial 1097, 89c, Folkraft 1036, 89c
Spanish Cavaliero, Imperial 1011, 89c, Folkraft 1016, 89c
Glory, Glory Halleleujah, Imperial 1098, 89c
We'll be glad to sell you any of these.
- Q.** I wonder if you could tell me where I could buy books of folk dance tunes. Bill Bowsky, New York, N. Y.
- A.** I looked up your list of dances in the **Index to Folk Dances and Singing Games**, but that didn't solve the question where you could buy. We have **Folk Dances for High Schools and Colleges** for \$3.00 which will give you some of them. For the rest, I suggest you call at the Kamin Dance Book Shop, 1365 Sixth Avenue, New York, N. Y.
- Q.** Is Shaw's **Cowboy Dances** as advertised by you a new edition? William Bigelow, Big Pine, California.
- A.** No. It's simply a reprint.
- Q.** Do you stock Les Gotcher's booklet **Square Dancin'**? Mercer Henry, Orlando, Florida.
- A.** No. We wrote to the publisher for a review copy but have received no answer.
- Q.** I should like information about the Mexican Waltz and the Mexican Shuffle. Walter G. E. Fuhrmann, Bayonne, N. J.
- A.** The Mexican Waltz may be found in Michael Hermann's **Folk Dancing for All**, and in **Dance A While**, reviewed in this issue, but the **Index** aforesaid gives no information about the Mexican Shuffle. Perhaps some of our readers can help us.

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.

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Letters

Dear Friend, Charley:

I should like to compliment you very highly for your dissertation on the confused state of affairs regarding the **new dances**. My mind is either getting to that stage to where I no longer can backtrack or trackback, for try as I may I cannot stay up with the trend, or I have ceased to be interested in the **NEW**. I guest called at a dance a few nights ago and as an experiment I told the folks I would call Star Galaxy, Santa Fe Stinker and Allamande A, and watching closely the crowd I could see the pained expression,—I then immediately told them that we had probably better dance Texas Star and Divide the Ring, and the expression immediately changed. It seems to me everyone is trying to get there with the **MOSTEST** the **FUSTEST**.

I just recently received a call from a friend of mine Houston Star,—I had previously received a call on Amarillo Star, Arlington Star, Albuquerque Star,—I sat down and mulled over the situation and then called in Confuscus to help me, and we came up with this:

CONFUSCIUS CALLS IT CONFUSION

LADIES TO THE CENTER AND BACK TO THE BAR
THEN GO BACK IN IF YOU'RE UP TO PAR
COME BACK OUT LIKE YOU HAD'NT OUGHTER
SWING YOUR MAN FOR AN HOUR AND A QUARTER
OR MAYBE AN HOUR AND TWENTY AND TURN HIM LOOSE
THE GENTS GO IN LIKE A ONE EYED SWOOSE
AND FORM A **RIGHT** AND **LEFT** HAND STAR
KEEP ON GOING WAY OVER THAR
PASS SIX GALS RIGHT WHERE THEY ARE
PASS THE SEVENTH ONE EIGHTH ONE TOO
SWING THE NINTH ONE SHE'LL SWING YOU
STEP RIGHT BACK GRAB HER WIDOW'S PEAK
AND WALK RIGHT AROUND UNTIL YOU ALL GET WEAK
I'VE JUST HAD A MESSAGE THIS DANCE WON'T DO
THE CALIFORNIANS HAVE CHANGED IT THE TEXANS TOO
BUT WE OAKIES AIN'T MAD AND WE DON'T BLAME YOU
CAUSE WE'LL KEEP ON DANCING IT LIKE WE WANT TO.

Let's revamp the deal, pick out 50 of the standard dances, singing and patter, then clear just 2 dances each month for group usage,—no fooling why don't you try and promote a big get-together of all of the leaders in their respective localities, have a big dance, a jam session afterwards, form a clearing committee, and if the other dance-crazy newitis fans don't want to come in, they will soon dry up on the vine.

Homer Howell, Oklahoma City, Oklahoma.



Dear Charles:

We went to Harry Kellers Park, at Dallastown, Pa., which is about eight miles south of York, Pa. They have a dance every Saturday night all year around at about sixty cents per person admission. My wife won a three dollar door prize so we made out OK. They dance a couple round dances, then have an intermission, then a group dance (either a Paul Jones, or a polka in groups of four in line, or such) then two squares. The interesting thing about dancing in this section is their dancing when the call is swing or promenade. Many of the calls sound conventional; such as Spanish Cavalier, and Arkansasaw. But they two step the whole thing. The position they use for the dance step is a face to face position. In Cumberland County, however, the position used for a danced promenade is a side by side and facing opposite directions.

On the weekend of the eighth of October, we drove up to Quebec, Canada, to see a program we had been hearing on the radio all summer every Saturday evening. It was called Sorrie Quebec (pardon if I can't spell in French either) and was a very well planned and organized presentation of French folk songs and dances. It was danced and sung on the terrace of the Chateau Frontenac on the cliffs overlooking the St. Lawrence River. There is a wide boardwalk style promenade there which is very nice. We arrived at the tail end of their season and found that the program was being given that night at the studios of CBV. We went in and were very well treated and given ringside seats. Most of the dancing was done in conventional squares, and many of the formations were conventional (swing, promenade, etc.). Most of the dances were

done to folk songs which were sung by the dancers as they danced, much as our "Singing games" type of dance (Skip to my Loo, Jennie Crack Corn, etc.). The dances were varied and lively enough to interest anyone, even though most of them were done at about 115 metronome. They filled in their promenade with extra graceful steps, etc., which could only be done at that slow speed. One dance which we found very interesting was the Grandee (I think: they mostly spoke French so I am not quite sure). It was done very much like the original Virginia Reel with head lady and foot gent out, etc. Then the opposite facing each other placed hands on each others shoulders and all weaved forward and back in an irregular pattern. As they did this the active couple worked their way down the set in a sort of reel by slipping past the other couples as they weaved to and fro. The program was directed by Roland Belange of the Canadian Broadcasting System.

Did you know that the taproom in the middle of Landisville, N. J., had the Sicillian Tarantella on the nickleodian. They dance to it some too. Half of the people in the place talk Italian, so maybe some of them know the real thing.

In the first part of September we went to a dance in the ballroom at Hershey, Pa. I never saw anything like it. It had been publicised through the "Y's" at Harrisburg, Lebanon, York, etc. There was no admission charge. They had about forty squares on the floor and the whole thing was done to records. It seems that all the people are just getting started so most of them were not put out when they were given the Columbia Oh Susanna and even walked through it. For the stage their dancing has reached this was an ambitious affair and it went very well.

Did I tell you that this summer we attended a couple dances at Blue Mountain Lake, New York? They were held at the fire house every Friday. The dance started about 8:30 and continued until 11:30, with never more than a two or three minute intermission between groups of calls. They reconvened at midnight and went on until 2 a. m. I was told of a dance further up in the Adirondacks which kept up until 4 a. m. There were a lot of folks there in the age group 18 to 23. They sure do love to swing. The dances are discontinued during the winter.

George Wakefield, Newville, Pa.

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- 26272 Flanigans Polka; Mockilmogles Reel
- 26276 Rustic Jig; Victory Breakdown
- 26287 Mother's Reel; Rambler's Hornpipe
- 26290 Soldier's Joy; Flowers of Edinburgh
- 26291 Firemen's Reel; St. Anne's Reel
- 26296 Silver and Gold Two Step; Highland Hornpipe
- 26298 Lamplighters Hornpipe; Billy Wilson's Clog (Rustic Schottische)
- 26299 Half Penny Reel, Patronella
- 26310 Tuggerman's Jig; The Money Musk
- 26311 Fisher's Hornpipe; Durang's Hornpipe

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WILL YOU BE THERE?

Your friends are going to the American Squares Summer Camps. After all, what better way is there to spend a vacation? The following is a list of those who have registered since May 15th and is complete to June 7th. Registrations will be accepted right up to and including at the schools.

PARK COLLEGE, Parkville (near Kansas City) Missouri
July 2nd to 8th

Marjerie J. Butler, Emporia, Kansas, Beulah Fitzgerald, Arkansas City, Kansas, Burt Hall, Detroit, Mich., Mr. and Mrs. Daniel B. Keeley, Little Rock, Ark., Mr. and Mrs. Ray Olson, Moline, Ill., Mike J. Stoll, Oklahoma City, Okla., F. George Wilson, Indianapolis, Ind.

CAMP FARLEY, Mashpee (on Cape Cod), Massachusetts
August 6th to 12th

Joan Bailey, Huntington, N. Y., Mr. and Mrs. Art Keifer, Lackawanna, N. Y., Robert F. McLune, Hartford, Conn., Corneil Messler, Princeton, N. J., Harry E. Monnier, Cheswick, Pa.

CAMP IHDUHAPI, Independence (near Minneapolis) Minnesota
Ruth Bierbaum, Tracy, Minn., Lorraine Coleman, So. Fargo, N. Dakota; Hazel Dettman, Fargo, N. D., Edna M. Hanson, So. Fargo, N. D., Edmund Lukaszewski, Minneapolis, Minn., John Niles, St. Paul, Minn., Marie Normandin, Buhl, Minn., Mr. and Mrs. Al Walker Wauwatosa, Wis.

We still have a number of our folders available and will be glad to send one to you or to any of your friends. Don't worry, however, if necessary you can just show up at camp.

Incidentally, the Cape Cod camp is not as crowded as we hoped and there will be plenty of room for all. There will even be a cabin or two available to couples which will be dealt out on a first request basis. Put your reservation in early.

CLASSIFIED ADS

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

N. Y. C.—Studio 61, Carnegie Hall,
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Squares: Sat. 9 p. m. - 11:30
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All summer and all year 'round, except
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David Hahn, OL 2-2740

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TRY THESE

PARTNERS TWIRL TO A HALF SASHEY

Introduction to suit caller:

First couple out to the couple on the right

And circle four with all your might

Partners twirl to a half sashey (men twirls partners across in front of him placing her on his left side)

And circle left the same old way

Now swing your corner lady (this is your original partner which is on your left side)

Ladies to the center back to back (ladies stand between men back to back)

Gents run around on the outside track (walk around ladies counterclockwise)

A little bit of heel and a little bit of toe

Now left to your partner for a Do Paso (Texas docey do)

Partners left and a left all around

Corners right and a right hand round

Partners left and a left all around

Circle four when you come down

Circle all around as you did before

Pick up two and you got two more (couples one, two and three circle six to left)

Partners twirl to a half sashey, etc. Finish and pick up fourth couple and repeat.

After the figure is completed with all eight call them to a circle left for an allemande left and grand right and left home, or any other ending the caller may choose.

Repeat for second, third and fourth couples out.

Contributed by Rae Hope, Colorado Springs, Colo.



MUSIC, MUSIC, MUSIC

Singing Call: Music of the same name

First head couple bow and swing

Separate, go round the ring

When you meet your girl again

You'll swing'er swing'er, swing'er

Circle four with couple three

Swing that other girl for me

Go back home and swing your own

You'll swing'er swing'er swing'er

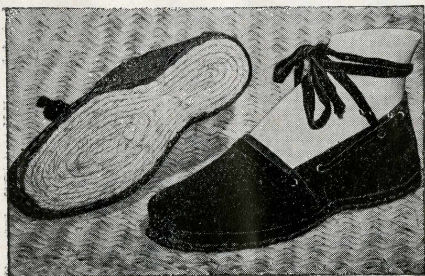
Swing your partner once around

And promenade around town

And when you get to your back yard

You'll swing'er swing'er swing'er

Contributed by George Wakefield, Newville, Pa.



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SUSAN'S GAVOTTE

This dance was originated by Susan Gentry of Oklahoma City and was brought back to the West Coast from Herb Greggerson's 1949 June Class.

RECORD: "LILI MARLENE," Broadcast 416, introduction on record.

FORMATION: Couples in open dance position, facing CCW.

METRE: 4/4

NOTE: This record has an introduction, also has break at end of second and fifth sequences, when you may bow slightly to your partner.

DANCE: Meas. 1-2 Starting on outside foot, walk forward four steps. Turn and face partner, join both hands and slide (chasse) four steps, still traveling CCW.

Meas. 3-4 Repeat, facing and traveling CW.

Meas. 5-6 Facing partner, joining both hands, step on leading foot (man's left, woman's right) and swing other foot across. Repeat on other foot. Repeat all.

Meas. 7-8 Facing CCW, inside hands held, starting on outside foot, take three steps forward, and swing inside foot forward.

Repeat, traveling and facing CW.

Meas. 9-12 Holding both hands momentarily, start two-stepping, traveling CCW. After first two-step, which is on outside foot, facing each other, drop forward hands and hold inside hands only. After four two-steps, drop hands and each circle away from partner (woman right, man left) on four two-steps, extending circles so that woman moves to man ahead.

NOTE: Four two-steps (meas. 9 & 10) should be face-to-face, back-to-back, face-to-face, back-to-back.

Contributed by Virginia Anderson



PROMENADE THE OUTSIDE RING

1. Head couples promenade the outside ring.
2. Do a right and left thru with the couple you meet.
3. Do a right and left back.
4. Ladies chain.
5. Chain right back.
6. A half promenade.
7. A right and left thru and home you go and everybody swing.
8. Allemande left and a grand right and left.
9. Meet your partner and promenade.
10. Side couples promenade the outside ring and repeat 2 to 9 inclusive.
1. 1st and 3rd couples take promenade positions and two steps around the outside of the ring to their original positions.
2. a. 1st couple works with 2nd couple. 3rd couple works with 4th couple.
- b. Right and left thru-2 couples facing each other walk thru the ladies passing on inside left shoulder to left shoulder and the man passing thru on the outside.
- c. After passing thru the gent turns his lady around by taking her left hand in his and placing his right hand on her back and turning her 1/2 a turn to left or counter clockwise.
4. Ladies give right, hands to each other and left hands to the opposite gent who remains in his position and turns the lady around as per directions in 2c.
6. Couples facing each other assume promenade position and change positions with couple facing them passing left shoulder to left shoulder as they change positions.
10. Side couples one couple No. 2 & 4.

Contributed by James Fantana, Watsonville, Calif.

LADY GO HALF WAY ROUND (WITH VARIATIONS)

First couple balance and swing
Promenade around the ring
The lady goes half way round again
And three in line you stand
Forward 3 and 3 fall back
Forward 3 and 3 stand pat

* Chain those ladies around that gent
And chain right back the way you went
Right and left thru along that line
Right and left back and keep in time
Turn the left hand lady with the right hand round
The lonesome gent do-sa around that row
Turn the right hand lady with the left hand round
Your opposite lady with both hands round
Now your own with your arm around
Swing her home and everybody swing

* Side ladies take the nearest hand of the center gent with their right hand walk between him and the lady on the that side turning the gent $\frac{1}{2}$ turn and progress to opposite gent, completing the chain in the usual manner. Chain right back turns center man straight.

Original by Barney Binus, So. San Francisco, Cal.



BEST SELLERS FOR MAY, 1950

1. Virginia Anderson: **Square and Circle**, \$1.00.
2. Charley Thomas: **Twelve Homemade Square Dances**, \$.50.
3. C. D. Foster: **Learn to Dance and Call Square Dances, Part I**, \$1.00.
4. Frank Lyman: **One Hundred and One Singing Calls**, \$2.00.
5. George and Marian Waudby: **Square Your Sets**, \$1.00.
6. C. D. Foster: **Learn to Dance and Call Square Dances, Part II**, \$1.00.
7. Charley Thomas: **Singing Calls**, \$1.00.
8. Dot Burtin: **American Square Dances**, \$1.50.
9. Lloyd Shaw: **Cowboy Dances**, \$5.00.
10. Jimmy Crossin: **West Texas Square Dances**, \$1.50.

We shall be glad to sell you any of these. Just send in your order.



Square Dance News, a mimeographed publication of the Little Rock, Ark. Y. M. C. A. has come our way. It tells of the organization of the Arkansas State Square Dance Federation. Application blanks for the State Federation can be obtained from Odis R. Huggins, 524 Broadway, Little Rock, Ark.



L. C. Bork writing from Wichita High School East, Wichita 7, Kansas, says that he is keeping a scrap book of square dance programs and would welcome contributions.

WANTED

Lady Square Dancers

To take orders for exclusive factory originals styled Square Dance Costumes, Pantaloons and Petticoats, from your own home, for individuals and clubs. Large assortment of smartly trimmed full swing ankle length, you will enjoy this pleasant work with its high earnings, small investment required to cover samples, give reference and full information about self in first letter. Write Box 7, American Squares, 121 Delaware St., Woodbury, N. J.

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Calls on cards, one to a card. Take the cards behind the mike with you, and everything's right there.

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Part I

by C. D. Foster

Learn to Dance and Call Square Dances

Part II

by C. D. Foster

Singing Calls

by Charley Thomas

\$1 per set. Order all three sets.

Mr. & Mrs. Jack Irvin of Corpus Christi, Texas were honeymooning in romantic Old Mexico last week, but when Saturday rolled around that terrific urge to square dance seized them and they headed northward to the Lower Rio Grande Valley of Texas. They landed in Harlingen and started on the hunt of a square dance but had no luck. In desperation they went to the police station where a kind officer on duty radioed out to some of the cruising police cars asking the whereabouts of anyone dosidoing.

Officers gave several locations as possibilities and they finally hit the jack pot when they got to the Mercedes Livestock Shoe Grounds where they found one of the regular bi-monthly valley-wide square dances in full swing.

Marje & Jack Martin.



The Park-Recreation Department of the city of Davenport, Iowa, hosts of the Bi-Annual Iowa Recreation Workshop closed the Workshop with an evening of square dancing last May 5. Co-sponsoring this square dance was Davenport's Circle 4 Club; and through their efforts, guests came from the following towns in Illinois: Lyndon, Morrison, Kewanee, E. Moline, Moline and Rock Island, while from Iowa; Clinton, Dewitt, Delmar, Muscatine and Marion had representatives there. The program was so arranged so each caller called two dances with a folk dance between callers. Callers included Bob Lee, Cedar Falls; Jesse Cosby, Waterloo; Clarence Cramer, Davenport Circle 4 Club; Irwin Nelson, Cedar Rapids; Dr. Frank Lyman, Jr., Fort Madison; Herbert Klier, Moline; Vern Thobe, Wm. Woehrl and Ted Corry, Davenport. Some 450 persons enjoyed a wonderful evening.



The Rahway Square Set held a Spring Dance Festival on May 15th. The club's greatest thrill came from a young couple from New York. They had been married that morning and spent their wedding evening dancing with our group. Can you give us a better recommendation for square dancing?

Jerry Gerold, Rahway, N. J.



We've received a notice of the marriage of Richard Gordon Kraus, otherwise known as Dick Kraus, recording artist for Allegro records professor of square dancing (and other related fields) at Columbia University, to Anne Bartholomew Ripley on the third of June. We had the privilege of writing a jacket blub for Dick's forthcoming book with A. S. Barnes.



Christine Rogan, inventor of the Progressive Allemande was married to E. Eugene Larrabee on June 3rd. She met him when she went with the Camden Y square to the University of Connecticut Festival last summer. After June 15th address her at 30 Ashland St., Arlington, Mass.



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By
GEORGE and MARIAN WAUDBY

One of the most recent books with all the newer and more interesting calls used in Tucson, Arizona. This will enlarge your repetroir and explain those dances you have been wondering how to do. Second edition.

\$1.00 each

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Dances from the second year of American Squares	\$1.00
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- 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
- IS YOUR PUBLICITY SHOWING?** A readable little handbook for the amateur. No Publicity Chairman or dance hall manager should be without this. You'll get your money back in admissions. \$2.00
- HARDMAN Western Square Dance Album,** 3 10" records, 3 sides with calls, 3 without. Everett Wolfe with Lem Noah and Phil Smith. Arkansas Traveler (with calls), Don Gone; Spinning Wheel, Bull Moose; Elbow Hook, Wake Up Susan. \$3.47.
- 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 Chair Around, Ocean Wave, Double Bow Knot, Two Little Sisters, Whirl Away and Resashay. \$4.75.
- MAC GREGOR Album 4.** Square Dances. Fenton "Jonsey" Jones. Altho accompanying himself only with his guitar Jonsey has produced some of the finest square dance records we've heard. Pistol Packing Mama, Comin' Round the Mountain, Marching thru Georgia, Indian Style, The Pine Tree, Hot Time In The Old Town, Parley Vous, Pop Goes the Weasel. \$4.75.

3