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AMERICAN SQUARES

1953



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THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 5

JANUARY 1953

TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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136 East French Place
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Editor: Rickey Holden, 136 East French Place, San Antonio 12, Texas.

Art Editor: Virginia Wallace, 702 Pampa, Pasadena, Texas.

Round Dance Editor: Olga Kulbitsky, 64-16-84th Pl., Rego Park 79, L.I., N.Y.

Roving Editor: H. H. "De" Harris, Box 255, Itasca, Illinois.

Music Editor: Dick Best, Box 329, Wayland, Massachusetts.

Contra Editor: Ralph Page, 128 Pearl St., Keene, New Hampshire.

Books and Records: Frank L. Kaltman, 1159 Broad St., Newark 5, New Jersey.

Associate Editors:

Virginia Anderson, 546-A Green Valley Rd., Watsonville, Calif.

Jimmy Clossin, 5855 Tomoka Dr., Orlando, Florida.

Fred and Mary Collette, 1268 University Dr., N.E., Atlanta 6, Georgia.

A. W. "Gus" Empie, 335 "D" Street, S.W., Ephrata, Washington.

Dr. Frank L. Lyman, Jr., 819½ Avenue "G", Ft. Madison, Iowa.

Bob Merkley, 20 W. Colter, Phoenix, Arizona.

Dr. Ralph Piper, Dept. of Phys. Educ., Univ. of Minn., Minneapolis, Minnesota.

Charley Thomas, 121 Delaware St., Woodbury, New Jersey.

John Zagorieko, 1637 Alabama Rd., Camden 4, New Jersey.

Office Staff: Subscriptions, Sudie Werner; further incomparable assistance by Chet and LaVerne Colby, Mary Lowrey, Ann Snow, Neil Handelman; Guest Circulation Clerk, Dick Castner.

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Politics — And the New Year

That there is any politics in square dancing very often comes as a sad and shocking surprise to many dancers honestly interested in the wholesome recreation provided by this excellent activity. But leaders in the movement know that politics, sometimes very dirty politics, does exist. Callers know it; dancers who pay attention to much else beside the actual joy of dancing soon become unhappily aware of it.

The American College Dictionary defines a politician as "one who, in seeking or conducting public office, is more concerned to win favor or to retain power than to maintain principles." The harm done in square dancing by such individuals damages the entire structure of the activity. Politics is one of the big reasons why people drop out of square dancing.

Most of the political fingalers are not interested in money. Square dancing is a predominantly amateur activity and there is not that much money connected with it. But the heady intoxication of the spotlight and the microphone changes some formerly nice people rather radically, and they come to use any possible means in order to hear and perpetuate the sound of their own braying. Politics may be found at almost any level of the square dance activity, but most often the feuds and squabbles are between the leaders—the teachers and callers.

In some cases the person first responsible for introducing the activity in the area becomes the target of one or more of his former students who, having learned all there is to know about dancing in five or ten easy lessons, decide that the original leader should be eliminated.

In just as many other cases the person first responsible for introducing the activity feels the area belongs to him by divine right, trying to squeeze out all

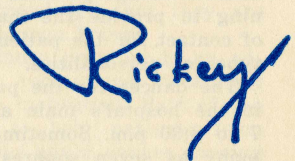
competition and squelch all new talent which may start to flourish. Often such a person may claim his approach to the situation is the only one possible, that he is in fact battling fiercely to keep the area pure and free from contamination; but it all boils down to a simple attempt and desire for monopoly. This attitude is very short-sighted, of course, for if the original leader has built the activity well there should be enough work and glory for everyone.

It is of dubious consolation to reflect that similar conditions exist in almost any civic, social or neighborhood organization. Little Theaters, Ladies' Aids, Wednesday Night Bowlers, etc.—all are sooner or later exposed to human nature behaving in its least attractive manner. But in square dancing, a recreation which must remain wholesome and enjoyable to endure, politics can mean death. When the politicking gets too bad the dancers justifiably quit in disgust.

Therefore from a very practical standpoint leaders must recognize that, no matter what their reason for fighting, they had better declare a truce and reach a compromise quickly—for their own survival. Continuation of the struggle to be top dog eventually results in canine hamburger. Better to share the leadership than to extirpate the followers. And don't think it can't happen!

What causes the feuding in your town? Check up and see. Politics is one of the three great problems confronting the modern square dance movement.

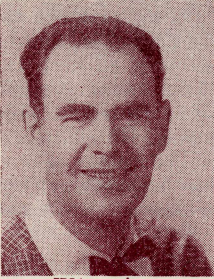
Is there a simple answer? Sure! Call off the dogs. Start the New Year right.



Virginia Anderson, our Art Editor, starts the New Year off right for square dancers. And the entire staff joins Virginia in sending our best wishes for all good things in 1953. To all of you who sent us your Christmas greetings our best thanks and sincere appreciation. Our first resolution this year is to give you a better magazine than ever before.

Hoedowns Helping Mental Patients

John Sabin, reporter, writer, lecturer and square dance enthusiast, has been "putting pen to paper" on and off for some 20 years. A good deal of that "off" period came during World War II when he was involved in the war effort in a civilian capacity. As an instructor in radio engineering and operating he taught several thousand budding Army Air Force radio men the fundamentals of electronics and operating, while on the side he gave a course in aerial navigation to other civilian instructors and to Civil Air Patrol cadets.



Since the war he has been working as a radio reporter, news-writer and broadcaster in the St. Louis area, and doing free lance writing on the side. Articles of his have appeared in a leading farm journal, a philatelic publication, in the daily press, and he is the author of a textbook on aerial navigation.

When just a youngster he saw his first square dance at a country party. The fun, gaiety and good times of the dancers made him vow that "some day" he, too, would learn to square dance.

That "some day" didn't arrive until about a year ago. After taking a series of lessons in square dancing, he and his better half and severest critic began visiting open dances. The more dances they went to the more they wanted to visit. Most of their "free" time is now taken up with square dance activities. Both are officials of the Greater St. Louis Folk and Square Dance Federation. His wife is editor of the federation's monthly publication, "Squares and Circles," while John is publicity chairman for the organization.

By John Sabin

"Square dancing has been very helpful in the rehabilitation program for mental patients at the St. Louis (Mo.) State Hospital." That is the opinion of Dr. Anthony Busch, psychiatrist and clinical director at the hospital, on the results of a square dancing program which has been going on for about 2½ years.

Every Tuesday night since May 23, 1950, members of the Greater St. Louis Folk and Square Dance Federation have been going to the hospital to dance, working with the individual patients by acting as their partners. Federation members are not permitted to dance together. Each must have a hospital patient as a partner. Also patients and dancers change partners during the evening to provide the maximum amount of contact for the patients with various types of personalities.

The dances for the patients are held in the hospital's main auditorium from 7 to 8:30 p.m. Sometimes there are as many as seven squares of dancers on the floor. This means that half of the 56 people dancing are patients undergoing treatment. Often there are as many as 50 patients in the auditorium hoping to get into a square. If there are not enough Federation members present to act as partners, then patients dance one and sit the next one out.

Mrs. Fred F. Weishaar, an official of

the St. Louis Chapter, American Red Cross, in charge of the square dancing project, speaks very highly of it. She says: "I think the weekly square dancing is a highlight in the patient's life. He or she begins early on Tuesday getting ready for the dance. They look forward with much anticipation to the weekly square dancing. The patients primp and dress for the occasion." Parenthetically, Mrs. Weishaar adds: "The primping and grooming are indications that the patients are beginning to show signs of mental re-awakening."

Dancers who have taken part in the program say progress among the patients is noticeable, even to a layman. Mrs. Millie Wirtel, leader of the Federation dancers, says: "When some of the patients start dancing they have no coordination. They cannot relate the directions given by the callers to the movements they are required to do to carry out those instructions." But she adds that sometimes in a single evening a patient can be seen learning coordination.

Mrs. Ruth Ostfeld, director of the Dept. of Occupational Therapy at the hospital, corroborates this by saying that at first patients appear confused, but after a while they become almost as proficient as the Federation dancers trying to help them. Mrs. Ostfeld believes that square dancing is beneficial for the patients, because of the personal

contacts provided with Federation members in the square.

Dr. Busch, the hospital's clinical director, says treatment at the institution aims at getting patients to form relationships again, to have them learn to enjoy themselves. The doctor believes that "square dancing has helped considerably in this respect."

In much the same vein, Mrs. Weishaar says: "Square dancing teaches the patients to live with people, to get along with them and not to live strictly within themselves." She cites the case of a young woman, a school teacher, whose recovery was helped materially by the program. The young woman had suffered a nervous breakdown, hung her head all the time and refused to look directly at people. However, after she was coaxed into taking part in the square dances "that faraway look" began to fade from her eyes. She was later discharged and has returned to teaching.

Both Mrs. Weishaar and Dr. Busch mentioned the case of a former soldier who had gone into a shell and shut out everything. He had no co-ordination of his limbs, and refused to dress or eat. When first taught square dancing, he shuffled along and had to be "pulled through" by the other dancers. The first sign of improvement was seen, said Dr. Busch, when he began to smile. From the dance program he learned to walk again, then to dance and eventually he was discharged as completely rehabilitated. Dr. Busch calls this case "particularly dramatic." Mrs. Weishaar says she believes most of the recovery was due to square dancing.

The dance program is conducted by the St. Louis Chapter, American Red Cross, in co-operation with the Greater St. Louis Folk and Square Dance Federation, whose 2,000-odd members live in the city of St. Louis, St. Louis County and several nearby Illinois cities.

The original idea was first projected by Mrs. Weishaar in March of 1950. She telephoned Harold Ford, a St. Louis area caller, and through him meetings were arranged with a committee of Federation officials, consisting of Richard McFarland, then president, Josephine Coosey and Marie Witkay, to discuss details of the project. A number of meetings between Mrs. Weishaar and the Federation group resulted in the plan for the square dances at the hospital.

The hospital's annual report covering

that period notes that "On May 23, 1950, a square dance program was inaugurated." Miss Coosey was in charge of the opening night and continued to supervise the program for approximately five months until pressure of other duties forced her to give up the work.

Another dancer, Mrs. Wirtel, who is a caller in her own right, took over the program and has been handling it now for over two years. According to Mrs. Weishaar, she "has done a wonderful job in making all the arrangements." Mrs. Wirtel says her job has been made easier by the co-operation of the St. Louis Callers Guild. Members of the Guild promised to call when scheduled for duty by Mrs. Wirtel, providing no previous commitment was pending. The callers donate their time and services and bring all the records and public address equipment needed for the evening's entertainment.

In order to make the square dance program work it is necessary for Federation members to appear at the dances. Red Cross records show that at least 30 members have devoted more than 40 hours dancing with patients at the State Hospital.

They are Mr. and Mrs. Allison, L. D. Ammes, Paul Bania, Elmer Brine, Marvin Eaton, Orvell Essman, Ben Gruenwald, Rudy Millster, Clarence Storms, Ben Williams, Willie Wirtel, Homer Zumwalt, Misses Marie Cizl, Etta Sauer, and L. C. Hargrave, William Ruddy, Warman Spear and R. A. White. "There are probably another dozen members of the Federation in that category," says Mrs. Weishaar. "But they have failed to sign the weekly register we have at the hospital."

The only reward for the Federation members is a bottle of soft drink, which the Red Cross supplies to all those present, and the knowledge that they are helping fellow human beings.

The square dance program is an adjunct to other recreational treatment provided at the institution. Part of the therapy given to help patients form inter-relationships again, square dancing is one of the means used in trying to arouse the patients from the apathy into which they are sunk.

Dr. Louis H. Kohler, superintendent of the St. Louis State Hospital, has this to say about the program: "The weekly square dances have a definite therapeutic value in the rehabilitation program for our patients."

Meet the Newark Office

Frank Kaltman has had what is probably the most diversified background of anyone in the square dance field. It was not until his middle years that he found an all absorbing interest in teaching recreational dance and producing records for it. But many of his previous experiences, by hind-sight, now seem to have been but a preparation and the means of developing those aptitudes leading toward this inevitable conclusion.



During his school years, he and several musically inclined classmates formed a small orchestra. They soon turned professional and played party dates. By the time they were all out of school, Dixie and jazz was their passion and vaudeville an occupation. When the oldest was 21, they were offered a contract to go to Lima for the Peruvian Centennial Celebration. Despite the excitement and fun, all of them with the exception of Frank were happy to be heading home at the end of the year. He decided to stay, and knocked about South America for 2 more years. This trip whetted an appetite for travel that has never since been appeased.

On his arrival home, he found the public wildly enthusiastic about the newly developing radio industry. Stations were opening in every city. As a hobby, he had soon constructed a crystal set for each of his friends. In no time at all these were outmoded and he began working on battery sets. Just about here, Helen, his future wife crossed his vision. He used his most persuasive manner to convince her that a law practice was not nearly so attractive a career as becoming a wife of a successful business man. Of course, he then had to become a successful business man to prove his point.

The radio industry was booming so the next 10 years were devoted to several aspects of it—selling and manufacturing. It was during this period that he became an ardent short wave Ham. It was a rare night when he wasn't on the air with one of his two calls (W2AFQ & W2EK). Surely there are other old timers in square dancing who remember contacting him on the air then? You can imagine how much practice he acquired in the use of microphones and techniques of sound reproduction.

During the mid '30s an attractive opportunity in the Photographic industry lured him into new fields. During the war years he manufactured a much

needed precision lens for the armed services.

In 1946, as soon as government restrictions on the use of basic materials were lifted, he finally was able to attack a long awaited project. He started Folkraft Co. and began to produce square and folk dance records. Up to that time there was a very limited amount of such material. Whatever was available had been recorded before the war on now obsolete equipment and usually inadequate for group use. Frank believed that a large library of well recorded dance music would help greatly to increase the amount of such dancing in this country.

Despite the fact that he was a musician himself and well understood the pleasures of dancing to live music, it irked him to be dependent on a band every time he wanted to call a dance or teach a class. The high cost of a band made it prohibitive for a small group of people to dance together in a home or school building.

You can judge for yourself whether his theory was correct by examining the changed situation just six years later. There is hardly a school in the country that has not started some kind of folk dance program. Every town has at least one enthusiast who is influencing his or her acquaintances to join in the fun. There are clubs and small groups in

every area who find it possible to meet because there is comparatively inexpensive music for such programs available on records.

Many years of study, research and travel provided a background for this new venture. Every business trip was used as well, for exploration of regional dance styles, and visiting well known callers and ethnic group leaders. He began to compare and analyze what he saw and heard, and then went on to develop theories of his own about calling and teaching.

In recent years he has given Dance Institutes and lectured on calling in many states, and has been on the faculty at many Summer Dance Schools. He has conducted training courses for teachers of Physical Education and Recreation for the Board of Education in his own city. It was in his studio and at his urging that the New Jersey Square Dance Callers & Teachers Association was formed. Its members have since been extremely active in promoting its objectives of more and better dancing for their groups. Their successful festivals have set an example that is greatly admired by visitors from the surrounding states, and encouraged the formation of other such organizations in adjacent areas.

All the foregoing are only a few of the many activities and projects to promote more recreational dancing which keep Frank busy 48 hours a day. As you can see, he is a man of enormous vitality and a doer who lets nothing stand in the way of his enthusiasm. While some do not understand his tart wit and persistent perfectionism, most have come to appreciate his wide knowledge which he so generously shares with any willing listener. No distance is too far to travel, providing the time is available, to visit, encourage and stimulate a group which needs the help and advice he can give.

In all this busy activity, he is aided and abetted by his wife who is just as dedicated to the same objectives. She does not teach, but is an ardent dancer and a keen observer of many side effects of class work. Until a year ago, she never considered herself in any other classification than housewife and mother (they have 2 daughters) altho a great part of her days was given to volunteer work such as Girl Scouts, P.T.A., etc. Since the AMERICAN SQUARES Book and Record Service moved into her orbit, she has suddenly found time for little

else. Under Frank's guidance, Helen is rapidly becoming a career woman, but with that added touch of personal devotion because of her fondness for people and particular affection for those interested in her preoccupation. Many knotty problems reach her desk and each commands her sincerest attention. When a toughly refuses to be solved she turns to Frank for help and advice. A large portion of her time goes to correspondence and cataloging.

They both tell us that the Book & Record Service is the most absorbing aspect of the Square Dance picture they have met with. It brings to them letters from many areas, specially small towns which Frank has never visited. The problems and questions these leaders present are very often different than those of an urban teacher. There is also a surprising amount of inquiries and orders outside the 48 states. Alaska, Puerto Rico, Canada, Peru, Venezuela, England, Sweden and Japan all have groups enjoying the same kind of dance program that we think so exclusively American.

In addition to all this, recent weeks have brought an ever swelling number of visiting subscribers. This is always a happy experience particularly when there is ample time for lots of talk and questions. A Guest Book has been whipped up and each out-of-state visitor asked to sign in. Lunch and tea are served at appropriate hours. While the K's are too busy at present to arrange special dances in their honor, the visitors are always cordially welcomed at any of the regular group activities.

If you are planning a trip East, be sure to allot some time for a visit in Newark. Better yet, drop them a card telling them when to expect you. They would truly regret missing one single visitor and would like to be on hand to greet you.

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Some Thoughts on Being a Leader*

Miss Dauncey, the Katherine F. Barker Memorial Field Secretary for Women and Girls, is one of the National Recreation Association's training specialists in social recreation. Also, incidentally, she is the first person whom your Editor heard calling square dances in San Antonio. These thoughts, written originally for general recreation leaders, are especially important to all square dance leaders.

By Helen M. Dauncey

Any type of leadership involves responsibility, but I can think of few areas where the responsibility is greater or where the successes and failures may be more far reaching than in the profession of recreation. Here leaders are dealing with people who come of their own free choice and who remain only if they find the program interesting and the leadership of high quality.

It is trite to say that we need real leaders now as never before—but it is true. The young man or young woman leader who has no interest except to put on a good performance in some field in which he is highly skilled is not needed nor should he hold a position on a recreation staff today. Leaders are needed whose main interest is in people and whose most important concern is for what is happening to the individuals with whom they work.

This means that we are getting away from mass activities as a criteria of success and are evaluating our programs not so much in terms of thousands as in terms of a really good job with perhaps hundreds. It is high time this change took place and I hope that re-education of recreation boards and city officials has accompanied the change. Perhaps you are asking, "Well, where do you find these paragons?" The answer is, "In no one place." The important thing is that you will recognize them by certain basic qualifications—many of them not required for or indicated by a college degree. These qualities are:

1. Good health, energy, enthusiasm and a sincere interest in people.

2. The quality of being emotionally adult. (This is not necessarily related to the number of birthdays one has had.) A young person may possess it and an older person show great lack of it.

3. A sense of humor.

4. Imagination, resourcefulness and adaptability.

5. Courage to live up to standards.

6. Good taste in dress, speech and behavior, and an innate sense of the fit-

ness of things.

7. The capacity for putting one's self in the other person's shoes.

8. Sincerity.

9. Calmness and an inner poise.

10. Willingness to learn from others by listening.

11. A sense of proportion and the ability to separate the important from the unimportant things.

12. A real desire to keep learning and to read and study the new findings in the field of human relationships.

13. Unlimited patience.

14. A willingness to be democratic in practice as well as in theory.

15. The ability to try to understand standards other than his own personal ones.

Working with people is the hardest job in the world but also the most rewarding. It behooves leaders to check regularly on themselves. To be vital and sensitive to the needs of people the leader must take time to refresh himself, or the day will come when the job will no longer be fun and the leader will have little to give.

Few recreation people can find enough time in which to do this, but there are ways of budgeting time so that a relatively short span can bring that sense of refreshment. Reading a book, listening to music, working a garden, playing golf, going to a play or movie, pursuing a hobby, attending a lecture, visiting with friends, taking the family on a picnic, going fishing—all these and a hundred more are the things which renew the spirit.

There is something radically wrong if the recreation leader who believes in these activities for other people does not see the need for them for himself. Is it not possible for the leader to become physically, socially and spiritually undernourished? When the whole subject of recreation is more related to living and less to mere leisure, perhaps more leaders will find time for these things and have no guilty feeling of leaving some things undone.

*Reprinted in condensed form from **Recreation** magazine, March 1952, published by the National Recreation Association.

The Roving Editor Visits Birmingham— Atlanta and Mobile

Birmingham: Here on a Saturday afternoon with the weekly grind over, I faced a blank weekend. What to do? I had heard rumors of square dancing but my usual sources of information had failed. I tried one more phone call, to learn that there had been a square dance there last Thursday night called by Norton Robinson—and one more phone call started a busy and most enjoyable weekend. The Promenaders were having their semi-monthly dance that night at the Hollywood Country Club. Square dancing got its start in Birmingham about a year ago with the Rotiers conducting a weekly dance at the YWCA. When the Rotiers left Birmingham, Alma Ruth Peters, now president of the Promenaders, and Dorothy Robinson decided they were not going to let this activity die out. They enlisted the aid of Norton, who agreed to learn to call as quickly as he could, and set to work. Now each Thursday night there is an open dance at the YWCA and at the rate the Promenaders Club is growing they are about to outgrow any space available to them.

Atlanta: Once again I had a chance to visit with my dear friend Mr. Square-dance himself, Bob Pattillo. Bob runs a record shop during the day and square dances practically every night. Bob's shop is a Mecca for all those interested in square dancing in the Deep South. Bob and I only had time together for one dance—the Calico Couples called by Jimmy Strickland. Paul Pate was there and also called several tips. This club is a top level group who love to dance at 138 beat with every delayed grand right and left in the book thown in. Joe Murphy is president.

Saturday evening was spent with Fred and Mary Collette—a quiet evening at home just talking, listening to records and then setting up the P.A. system to work out various problems and settle points of discussion. Dancing with precision and bringing out the grace and beauty of rhythmic movement to carefully selected recorded music from sources all over the world is Fred and Mary's interpretation of folk dancing.

(Continued on page 22)



Michael Herman,
Editor of Folk Dance
Magazine and one
of America's
foremost Teachers
of Folk Dancing

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A couple of good snappy Southern California figures called in Gilmore style by Bob Osgood.

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A New England longways dance as it is not called in New England. This is the old Ford version. If you are going to call a New England dance you should use New England terms: The figure is "do si do". No Eastern caller ever says "do sa do" unless he is imitating a Western caller's imitation of an Eastern caller.

#CAS-4035. Four in Line and The Ladies Whirl (134)//The Route (134). With calls.

Raymond Smith at his best.

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More Ray Smith. These two records are really beautiful examples of modern Texas calling as it is done in Dallas. The magnificent rhythm and wonderful good nature of Ray Smith are outstanding characteristics of these four excellent sides.

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Two old time couple dances beautifully played by Cliffie Stone.

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#507. Ragtime Melody (126)//Same, Instrumental.

One side of this record is called by Mike Michele. This is a rather complex semi-singing call which should please Mike's fans. The second side is instrumental only and the directions are furnished so you can call it yourself.

#580. Bye Bye Blackbird (126)//Same, Instrumental.

Another with calls (by George Karp) on one side, music only on reverse.

#709. Busybody//Portland Polka

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FLOP EARED MULE		IF YOU KNEW SUSIE Cap CAS-4023	1.15
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Cap 40204, OT 8031, Vic 21-0421	.89	GOT THE TIME Jub 803, OT 8052	.89
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GIT ALONG CINDY Folk 1016	.89	SIO 2005, Mac 657	1.05
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GIVE THE FIDDLER A DRAM Folk 1042	.89	Folk 1068, Imp 1145, Folk 1080	.89
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MH 1041	1.15	KANSAS CITY, MY HOME TOWN	
Folk 1214 (12")	1.78	Mac 663	1.05
GOLDEN STAIRS MH 1028 (12")	2.20	SIO 2019	1.45
GOODBYE, MY LOVER, GOODBYE		KANSAS RAG SIO 2019	1.45
Imp 1150	.89	KATY HILL Folk 1207 (12")	1.78
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GOTTA CHOP SOME WOOD Wind 7109	1.45	KNOCKIN AT THE DOOR OT 8031	.89
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GRAY EAGLE OT 8057	.89	LADY WALPOLE'S REEL MH 1029 (12")	2.20
Wind 7102	1.45	LAMPLIGHTER'S HORNPIPE MH 1082	1.15
Folk 1203 (12")	1.78	LEATHER BRITCHES OT 8034	.89
HALFWAY OT 8010	.89	Mac 674	1.05
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(See LIFE ON THE OCEAN WAVE)		Folk 1208 (12")	1.78
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Cap 40204, OT 8032, Jub 601	.89	LEVIS, PLAID SHIRT & SPURS Mac 612	1.05
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HONEST JOHN Apx 26302	.89	LITTLE BROWN JUG Imp 1213	.89
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HOP LIGHT, LADIES Folk 1043	.89	LITTLE JOE SIO 2017	1.45

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Shaw 135	1.05	PISTOL PACKIN' MAMA	
LUCY LONG Folk 1067	.89	OT 8055, Imp 1106	.89
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MANANA Wind 7107	1.45	POLKA SQUARE MH 1503	1.15
MARCHING THRU GEORGIA		POLLY WOLLY DOODLE Folk 1070	.89
Folk 1015, Imp 1169	.89	POP GOES THE WEASEL	
Wind 7112	1.45	Folk 1007, Imp 1151, Vic 20151	.89
Folk 1216 (12")	1.78	MH 1501, Vic 45-6180	1.15
MARMADUKE'S HORNPIPE Wind 7101	1.45	POSSUM SOP Wind 7116	1.45
McNAMARA'S BAND Imp 1143	.89	PUP ON YOUR OLD GRAY BONNET	
Mac 625	1.05	Guy 2001	.89
MH 1043	1.15	Folk 1212 (12")	1.78
Wind 7103	1.45	RABBIT IN A PEA PATCH Wind 7117	1.45
MISSISSIPPI SAWYER		RAGTIME ANNE	
Imp 1034, OT 8028, Apx 26303, Cry 145	.89	Folk 1088, OT 8021, Jub 600, Cor 64038,	.89
MISS McLEOD'S REEL Folk 1043	.89	Apx 26238	.89
MH 1040	1.15	RAGTIME MELODY Jub 804	.89
MISSOURI GIRL Folk 1206 (12")	1.78	B. Mt 117	1.05
MISSOURI QUICKSTEP Folk 1201 (12")	1.78	RAINBOW Imp 1009	.89
MONEY MUSK Cor 64040, Apx 26310	.89	RAKES OF MALLOW	
MH 1028 (12")	2.20	Folk 1068, Stand 14002	.89
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MULE TRAIN Imp 1171	.89	RAMBLIN' WRECK Wind 7104	1.45
MY LITTLE GIRL OT 8042, Folk 1036	.89	THE RATTLER MH 1082	1.15
MY PRETTY GIRL Imp 1097	.89	RED RIVER VALLEY	
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NELLIE WAS A LADY Guy 2002	.89	Folk 1217 (12")	1.78
NELLY BLY Folk 1057	.89	RED WING Imp 1009	.89
NEW MOON OVER MY SHOULDER		Mac 640	1.05
Imp 1105	.89	REEL OF STUMPEY MH 1029 (12")	2.20
NEW FIVE CENT PIECE Cry 193	.89	REILLY'S OWN MH 1072 (12")	2.20
NOBODY'S BUSINESS OT 8013	.89	RESEDA BLISTER Mac 623	1.05
Wind 7119	1.45	RICKETTS' HORNPIPE Cry 219	.89
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OH, JOHNNY		MH 1043	1.15
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Mac 646	1.05	ROBERT E. LEE Imp 1169	.89
OH, SUSANNA Imp 1146, Folk 1017	.89	ROCKY MOUNTAIN GOAT OT 8057	.89
Mac 613	1.05	RORY O'MORE MH 1027 (12")	2.20
Vic 45-6178	1.15	ROUND UP TIME IN TEXAS MH 1042	1.15
Folk 1218 (12")	1.78	SALLY GOODIN	
OKLAHOMA RED BIRD SIO 2007	1.45	Cor 64038, Cry 220, OT 8062	.89
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		Apx 26290, Vic 21-0421	.89
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HOT TIME IN THE OLD TOWN Folk 1037	1.15
IRISH WALTZ Wind 7604 Mac 644, Shaw 109	.89
JEANNINE Wind 7608	.90
JESSIE POLKA Folk 1093, Cry 108, Jub 701, Imp 1168 Mac 632	.89
JINGLE BELLS (Bellendans) Folk 1068, Imp 1145	1.05
JOSEPHINE Vic 42-0023	.89
KENTUCKY WALTZ Dec 46311 Mac 654	.89
LACES AND GRACES Folk 1047, Imp 1006 Mac 633, Shaw 1006 MH 3002	.89
LAZY RIVER Wind 7611	1.05
LILI MARLENE Folk 1096, Imp 1145, Jub 701 Mac 310	.89
LINDY LEE Mac 630	1.05
LOOBY LOU Folk 1102	.89
MANITOU OT 8007	.89
MARCHES	
EL CAPITAN Vic 20191	.89
FAIREST OF THE FAIR Vic 20132	.89
HIGH SCHOOL CADETS Vic 19871	.89
STARS AND STRIPES FOREVER Vic 20132	.89
UNDER THE DOUBLE EAGLE Vic 19871	.89
WASHINGTON POST Vic 20191	.89
MARY LOU Wind 7609	.90
MAXINA Mac 632	1.05
ME AND MY SHADOW Rain 30044	1.05
MEXICAN WALTZ Folk 1093, Imp 1136 MH 1016	.89
MILITARY TWO-STEP (MORNING STAR) Vic 25-1016	1.15
MILITARY SCHOTTISCHE Dec 25062	.89
MISTAKES Dec 27028	.89
Wind 7612	.90
MOCKING BIRD HILL Mac 653 Cap CAS-4017	1.05
MONTGOMERY Kis 144	1.15
MOON WINKS Dec 25061, Imp 1046	.89
Mac 611	1.05
MORMON SCHOTTISCHE OT 8026	.89
NARCISSUS Imp 1043	.89
Wind 7601	.90
NEARING CIRCLE WALTZ Kis 143	.89
NOLA Dec 25105	.89
Wind 7602	.90
OH, JOHNNY, OH Folk 1037	.89
OKLAHOMA MIXER Folk 1035, Imp 1122	.89
OLD-FASHIONED SCHOTTISCHE Jub 707	.89
OLD SOFT SHOE Wind 7610 B. Mt RL1000	.90
	1.05
OLD SOUTHERN SCHOTTISCHE Folk 1101	.89
OLD THREE STEP Cap CAS-4034	1.15
OSTEND Folk 1048, Vic 42-0023	.89
OXFORD MINUET Imp 1094, Dec 25059 Wind 7606	.89
	.90
PATTY CAKE POLKA Folk 1018, 1059, Imp 1117, Cor 64035 Mac 624	.89
MH 1501	1.05
	1.15
PAUL JONES (Called) Jub 704	.89
PAW PAW PATCH Folk 1004	.89
PING-PONG SCHOTTISCHE Imp 1094	.89
POLKAS	
BEER BARREL Vic 25-1009	.89
CALICO Cry 108	.89
DOPEY Vic 25-1003	.89
EVERGREEN Dec. 45045	.89
FLYING EAGLE Cor 64034	.89
JENNNINE Dec 45065	.89
JENNY LIND Dec 45029, Imp 1122	.89
OH-KAY Dec 45059	.89
PORTLAND Jub 709	.89
STAND PAT Dec 45065	.89
TWO CANARIES Dec 45047	.89
WEDDING Son M-595	.89
WESTERN MH 2004	1.15
WPA Vic 25-1003	.89
PRIDE OF ERIN WALTZ Bel 2452	1.05
PROGRESSIVE TWO STEP Lon 734	1.05
PROGRESSIVE WALTZ (See ALICE BLUE GOWN)	
PUT YOUR LITTLE FOOT (See VARSOUVIANNA)	
RIK-MA-REE (See ROBERTS)	
ROAD TO THE ISLES Folk 1095, Imp 1005 MH 3003	.89
	1.15
ROBERTS, THE Wind 7607 Bel 2457	.90
	1.05
ROYAL EMPRESS TANGO Kis 147	.89
RYE WALTZ Dec. 25058, Folk 1103 Imp 1044, OT 8009	.89
Mac 398	.89
	1.05

SCHOTTISCHES		
BLUE BONNET Cor 64034	.89	
BUMBLE BEE Dec 45059	.89	
CLARINET Dec 45058	.89	
FRONTIER Cry 108	.89	
KARLSTAD BALL Dec 45034	.89	
RUSTIC Folk 1035	.89	
SCATTERBRAIN Jub 706	.89	
SCOTTIS, ALICE Y SAN DIEGO		
Vic 25-1057	.89	
SCOTTIS, EL SENDERITO Vic 25-1057	.89	
SCOTTIS, LABIOS DE CORAL Imp 1192	.89	
SELMA SCHOTTISCHE (OSTENDE)		
Folk 1048	.89	
SENTIMENTAL JOURNEY (See ALTAI)		
SHADOW WALTZ Wind 7611	.90	
SHOO FLY Folk 1102	.89	
SHRIMP BOATS B. Mt RL1000	1.05	
SICILIAN CIRCLE Folk 1115	.89	
SILVER BELLS OT 8008	.89	
SKATERS WALTZ Vic 25-1019, OT 8050	.89	
Shaw 101	1.05	
SKIP TO MY LOU Folk 1103	.89	
SLOW POKE Imp 1221, Vic 21-0489	.89	
SPANISH CIRCLE WALTZ		
Folk 1047, Imp 1043	.89	
Mac 633, Shaw 119	1.05	
SPANISH WALTZ Imp 1093, Dec 25061	.89	
Mac 631	1.05	
SPINNING WALTZ Imp 1036	.89	
Mac 607	1.05	
ST. BERNARD WALTZ		
Cor 60065, Imp 1143	.89	
Lon 432	1.05	
STUMBLING OT 8044, Imp 1209	.89	
SUGAR BLUES Dec 25014, Jub 705	.89	
SUGARBUSH Dec 28287	.89	
SUSAN'S GAVOTTE (See LILI MARLENE)		
SWANEE RIVER Jub 706	.89	
Rain 30099	1.05	
SWEETHEART WALTZ Wind 7603	.90	
SWINGOLA Folk 1096	.89	
Mac 608, Shaw 111	1.05	
TANGO WALTZ Kis 148	.89	
TEA FOR TWO Wind 7606	.90	
TEDDY BEARS' PICNIC Kis 148	.89	
Lon 353	1.05	
Cap CAS-3083	1.15	
TENNESSEE SATURDAY NIGHT Jub 707	.89	
TENNESSEE WALTZ Dec 27336	.89	
Mac 649	1.05	
TEN PRETTY GIRLS Folk 1036, OT 8004	.89	
Mac 604	1.05	
TEXAS COWBOY SCHOTTISCHE		
Folk 1035, Imp 1210	.89	
Cap CAS-4034	1.15	
THIRD MAN THEME Dec 24839	.89	
Mac 644	1.05	
TING-A-LING Imp 1148, OT 8049	.89	
Wind 7605	.90	
Mac 611, Shaw 109	1.05	
TRILBY Dec 25062, Imp 1092	.89	
TUCKERS' WALTZ Imp 1217	.89	
Shaw 121	1.05	
TUXEDO Dec 25059	.89	
VARSOUVIANNA		
Folk 1034, Jub 700, OT 8001,	.89	
Dec 45031, 25060, Vic 21-0071	.89	
Mac 398, Shaw 103	1.05	
Cap CAS-4015	1.15	
VELETA WALTZ Dec 25060, Imp 1045	.89	
Mac 630	1.05	
MH 3001	1.15	
VIENNA TWO-STEP		
(See PROGRESSIVE TWO STEP)		
VIRGINIA REEL (With Calls)		
Jub 704, OT 8051	.89	
Cap CAS-4028	1.15	
WALTZES		
BLUE DANUBE Vic 21-0071, Dec 25363	.89	
CUCKOO Stand T-138, Dec 45063	.89	
GOOD NIGHT		
Folk 1034, OT 8009, Jub 702	.89	
MERRY WIDOW		
Vic 25-1020, OT 8050, Dec 23762	.89	
Mac 607, Shaw 101	1.05	
MISSOURI Dec 24535	.89	
SUBMARINE Vic 26-0014	.89	
TALES FROM VIENNA WOODS		
Dec 23401	.89	
WEDDING Son M-595	.89	
WHISPER Vic 21-0489	.89	
WALTZ DELIGHT (See MISTAKES)		
WALTZ OF THE BELLS (See TING-A-LING)		
WALTZ OF THE WEST Wind 7610	.90	
WALTZ QUADRILLE Folk 1046, Imp 1095	.89	
Shaw 135, 140	1.05	
WEDDING WALTZ Son 595	.89	
WESTPHALIA WALTZ Imp 1142	.89	
Mac 637	1.05	
WOODEN SHOES (See FINGER POLKA)		
SQUARE DANCE RECORDS		
WITH CALLS — SINGLES—78 rpm		
Listed by Caller's Name		
DOC ALUMBROUGH		
Windsor, 10" each 1.45		
7401 Beginner's Practice Dance		
7402 Intermediate Practice Dance		
7403 Alabama Jubilee		
7404 Just Because//Ramblin' Wreck		
7405 Old Fashioned Girl//Hurry, Hurry,		
Hurry		
7406 S(l)inging Hash//The Thing		
7407 Manana//Same Old Shillelagh		
7415 Comin' Round the Mountain//		
Hot Time in the Old Town Tonight		
LEE BEDFORD, JR. (see Album listing)		
ED BOSSING		
Old Timer, 10" each .89		
8058 Split the Ring//Farmer's Daughter		
8059 Life on the Ocean Wave//When the		
Bloom is on the Sage		
JOE BOYKIN		
Old Timer, 10" each .89		
8018 Corners of the World//Arkansas		
Traveler		
8019 Inside Arch, Outside Under//		
Saguaro Whirl		
AL BRUNDAGE (see Album listing)		
Folkraft, 10" each .89		
1014 Nellie Gray//Pop Goes the Weasel		
WALT BYRNE		
Windsor, 10" each 1.45		
7403 McNamara's Band		
DAVE CLAVNER		
Black Mountain, 10" each 1.05		
103 "Git-Fiddle" Rag//Jingle Bells		
118 Alabama Jumpin Jubilee//		
Nobody's Sweetheart		

CLIFF CURTIS

Black Mountain, 10" each 1.05
116A Home in San Antone//Instrumental

MEL DAY (see Album listing)**ED DURLACHER** (see Album listing)**ED GILMORE**

Sets In Order, 10" each 1.05
1001 California Whirl//Four Star Hash
1003 Chase Rabbit//Two Birds in Cage

CAL GOLDEN

Old Timer, 10" each .89
8039 I'll Swing Yours//Elbow Swing
8040 Arkansas Star//Sioux City Sue
8041 Alabama Jubilee//Oh, Johnny

LES GOTCHER (see Album listing)

Black Mountain, 10" each 1.05
101 Wheeling Thor//Hashin' the Breaks
106 Reno Cross/Rollaway Hash
108 Whirlpool Square//Tunnel Through
109 Yo-Yo//Split Your Sides
114 Cindy Lou//Crawdada Square
Capitol, 10" each .89
40208 Cheyenne Whirl//Triple Texas Star

Capitol CAS series, 10" each 1.15
CAS-4011 Manana//Instrumental
CAS-4012 Ta Ra Ra Boom De-Ay//Instr.
CAS-4013 It's a Good Day//Instrumental
CAS-4014 Square Dance Boogie//Instr.

HERB GREGGERSON

Capitol CAS series, 10" each 1.15
CAS-4019 Do-Si-Do//Sashay Out
CAS-4020 Around Just One//Wheel Around

JACK HOHEISAL (see Album listing)

MacGregor, 10" each 1.05
634 Gents Grab Two//Star and a Wheel
635 Goodbye, My Lover//Turn Ol' Adam

RICKEY HOLDEN (see Album listing)

MacGregor, 10" each 1.05
673 Texan Whirl//Lady Walk Around
675 Couple Elbow Swing//The Rout

GORDON HOYT

MacGregor, 10" each 1.05
664 Triple Duck//Six to the Center
665 Pinwheel//Arizona Double Star
671 Easy Does It//Breakaway

PAUL HUNT (see Album listing)

Folk Dancer, 10" each 1.15
MH 1502 Silver Bell//Instrumental

BRUCE JOHNSON

Windsor, 10" each 1.45
7408 Hall's Hash//Johnson's Jumble
7410 The Steamboat//Yes, Sir, That's My Baby
7411 Darktown Strutter's Ball//Crawdads
7412 My Pretty Girl//Marching Through Georgia
7413 Ding Dong Daddy from Dumas//Ghost Riders in the Sky
7414 Down Yonder//California, Here I Come
7418 Hello//Tavern in the Town
7419 Nobody's Business//Sweet Georgia Brown
7415 Hot Time//Comin' Round the Mountain

FENTON "JONESY" JONES

(see Album listing)

MacGregor, 10" each 1.05
612 Listen to the Mocking Bird//Levis, Plaid Shirt and Spurs
620 Wreck of the '97//Throw in Clutch
621 Right Hands Across//MacNamara's Band
622 Jonesy Hash//Polka Hoedown
638 Alabama Jubilee//Red Wing
652 Oh! Johnny//Hot Time
655 Jessie Polka Square//Yes, Sir, That's My Baby
656 Hurry, Hurry, Hurry//Turkey in the Straw
658 Mountain Music//California Twirl
659 California Here I Come//Crawdads
660 Down Yonder//There'll Be Some Changes Made
661 Kansas City My Home Town//Steel Guitar Rag
669 Golden Slippers//Bye Bye Blackbird

CARL JURNELL (see Album listing)**GEORGE KARP**

Western Jubilee, 10" each .89
580 Bye Bye Blackbird//Instrumental

JOE LEWIS (see Album listing)

Intro, 10" each .89
7005 Jessie Polka Square//Instrumental

LAWRENCE LOY (see Album listing)**RALPH MAXHIMER**

MacGregor, 10" each 1.05
651 Arkansas Traveler//Maxhimer Hash

AL McMULLEN

Windsor, 10" each 1.45
7407 Manana//Same Old Shillelagh

JOHNNY MELTON

Old Timer, 10" each .89
8014 Arizona Double Star//Catch All 8
8015 Take a Peek//Four Leaf Clover
8016 Double the Dose//Spinning Wheel
8017 Four Gents Star or Sutters Mill//Cowboy Loop
8051 Virginia Reel//Brown Eyed Mary

BOB MERKLEY

Old Timer, 10" each .89
8020 El Rancho Grande//Oh, Susana
8037 Crawdads//Red River Valley

MIKE MICHELE

Western Jubilee, 10" each .89
500 Alabama Jubilee//Just Because
501 You Call Everybody Darling//Cindy
502 Aba-Daba Honeymoon//My Little Girl
503 Jessie Polka Square//She's Just Right For You
504 Down Yonder//Instrumental
505 If You Got the Money//Instrumental
506 Truly, Truly Fair//Instrumental
507 Ragtime Melody//Instrumental
508 Down Yonder//If You Got the Money
509 Truly, Truly Fair//Ragtime Melody
703 Brown Eyed Mary//Oh, Johnny

BILL MOONEY

Imperial, 10" each .89
1112 Buttons and Bows//My Little Girl

BUTCH NELSON

- Old Timer, 10" each .89
 8024 Sides Divide//Half Sashay
 8025 San Antonio Rose//Hot Time
 8060 Down Yonder//Nobody's Sweetheart
 8061 Oklahoma Cyclone//Chain
 Lightning

BOB OSGOOD

- Sets in Order, 10" each 1.05
 1005 Dip and Dive//Santa Fe Stinker
 1007 Four Man Hash//Ladies 3/4 Chain
 Capitol, 10" each 1.15
 CAS-4027 Forward Six Hash//Rip Tide
 CAS-4028 Make An Arch//Virginia Reel

RALPH PAGE (see Album listing)**PAUL PHILLIPS**

- Capitol, 10" each 1.15
 CAS-4021 Charlie, My Boy//Instrumental
 CAS-4022 If You've Got the Money//
 Instrumental
 CAS-4023 If You Knew Susie//Instr.
 CAS-4024 There'll Be Some Changes
 Made//Instrumental

MILTON PIASANT

- Old Timer, 10" each .89
 8038 Hinky Dinky Parley Vous//
 Let's Have a Barrel of Fun

CHUCK ROGERS (see Album listing)**ROY ROGERS** (see Album listing)**MORRIS SEVADA**

- Western Jubilee, 10" each .89
 550 Rancho Grande//San Antonio Rose

LLOYD SHAW (see Album listing)**MARVIN SHILLING**

- Western Jubilee, 10" each .89
 570 Sally Goodin//Arkansas Traveler
 571 Star Hash//Crawdada Square

RAY SMITH (see Album listing)

- Capitol, 10" each 1.15
 CAS-4035 Four in Line//The Route
 CAS-4036 Ends Turn In//Dallas Traveler

CHARLEY THOMAS

- Guyden, 10" each .89
 2201 Bully of the Town//Old Grey Bonnet
 2202 Bell Bottom Trousers//Nellie
 Was a Lady

DIA TRYGG

- Western Jubilee, 10" each .89
 560 Indian Tepee//Pop the Whip

WAYNE WALKER

- Old Timer, 10" each .89
 8022 Arizona Star//Split Your Corners
 8023 Sally Goodin//Birdie in the Cage

JACK WARNER

- Black Mountain, 10" each 1.05
 111 I Like Mountain Music//Five
 Foot Two
 117 Ragtime Melody//Instrumental

JIM YORK

- Sets in Order, 10" each 1.05
 1009 Sashay Hash//Suzy Q
 1011 California Starburst//Texas
 Double Star

FLOYD WOODHULL (see Album listing)**SQUARE DANCE RECORDS**

WITH CALLS — ALBUMS — 78 rpm

Listed by Caller's Name

LEE BEDFORD

- Imperial FD-26, 10" singles, .89, 4 rec. 4.35
 1108 Four in Line You Travel//Girl I
 Left Behind
 1109 Arkansas Traveler//Hinkey-Dinkey
 1110 Texas Star//Red River Valley
 1111 Cowboy Loop//Bell Bottom Trousers
 Imperial FD-31, 10" singles, .89, 4 rec. 4.35
 1132 Texas Whirlwind//Shoot the Owl
 1133 Mountain Music//Railroad Track
 1134 Star by the Right//Glory Hallelujah
 1135 Rose of San Antonio//Swanee River
 Victor 256, 10" no singles, 3 rec. 3.65
 You Call Everybody Darlin'//The "H"
 Divide the Ring//Glory Hallelujah
 Dip and Dive//Bird in the Cage

AL BRUNDAGE

- Folkraft, F-1, 10", singles, .89, 3 rec. 3.45
 1001 Indian File//Two Head Gents
 Cross Over
 1002 Keep A-Steppin'// Little Old
 Log Cabin
 1003 Forward 6//Danbury Fair Quadrille
 Folkraft F-10, 10", singles, .89, 3 rec. 3.45
 1053 Up Town, Down Town//Red River
 Valley
 1054 Right Hand Cross//Shoot the
 Lady Thru
 1055 Elbow Swing Opposite//Right
 and Left Thru
 Folk Dancer FD-24, 10"

singles, 1.15, 3 rec. 4.45

- 1078 Wagon Wheel//Birdie in Cage
 1079 Texas Star//Stepney Chain
 1080 Zig Zag//Bachelor Shack
 Kismet SD-5, 10", singles, .89, 3 rec. 3.45
 153 Waltz Quadrille//Barnacle Bill
 154 Lady Round Lady//Grand Sashay
 155 Chicken Reel//Canadian Quadrille

MEL DAY

- Imperial FD-28, 10", singles .88, 4 rec. 4.35
 1118 Divide the Ring//Inside Arch
 Outside Under
 1119 Sashay Partners//Docey Doe
 Hoedown
 1120 Adam and Eve//Spinning Wheel
 1121 Forward Up Six//Right and Left
 Six

ED DURLACHER

- Decca 734, 10", no singles, 3 rec. 3.85
 Comin Round the Mountain//Billy Boy
 Grapevine Twist//Dip and Dive
 Mlle. from Armentiers//Cowboy's Dream

LES GOTCHER

- MacGregor #1, 12", no singles, 4 rec. 7.25
 Hot Time//Swing Old Adam
 Inside Arch//I'll Swing Yours
 Take a Peek//Lady Around the Lady
 Texas Star//Right Hand Over
 MacGregor #2, 10", no singles, 4 rec. 4.95
 Varsovianna//Cage the Bird
 Schottische//Swing in Center, Swing
 on Side
 Heel and Toe Polka//Dive for Oyster
 Rye Waltz//Sally Gooden

MacGregor #3, 10", no singles, 4 rec. 4.95
Four in Line//Oh, Johnny
Whirl Away and Resashay//Two Little Sisters
Double Bow Knot//Ocean Wave
Gents Bow Under//Forward Eight and Chain Around

JACK HOHEISAL

MacGregor #6, 10", no singles, 2 rec. 2.70
Around Just One//Cats Miaow
Set 'em Down//Around and Thru

RICKY HOLDEN

Folkraft F-15, 10", singles .89, 4 rec. 4.35
1072 Sides Divide//Ladies Chain Pot Luck
1073 Texas Whirlwind//Quarter Sashay
1074 Star by the Right//Arkansas Traveler
1075 Spinning Wheel//Split Ring Hash

PAUL HUNT

Folk Dancer FD-9, 10", singles 1.15, 4 rec. 5.35
1036 Vive L'Amour//Double Star
1037 Fall River Line//Catch All Eight
1038 Lucy Long//Form a Star
1039 Right Elbow Reel//Stand Between Sides

FENTON JONES (JONESY)

MacGregor #4, 10", no singles, 4 rec. 4.95
Pine Tree//Pop Ges the Weasel
Comin' Round the Mountain//Hot Time
Parle Vous//Indian Style
Marchin' Thru Georgia//Pistol Packin' Mama

MacGregor #5, 12", no singles, 2 rec. 3.95
Texas Tornado//San Antonio Rose
My Little Girl//Yucaipa Twister

MacGregor #7, 10", no singles, 4 rec. 4.95
Darling Nellie Gray//El Rancho Grande
Wabash Cannon Ball//Jingle Bells
Spanish Cavalier//Oh, Johnny
Solomon Levi//Oh, Susanna

MacGregor #8, 10", no singles, 4 rec. 4.95
Ocean Wave//Manana
Girl I Left Behind Me//You Call
Everybody Darling

Irish Washer Woman//Red River Valley
Cindy//I Want a Girl

MacGregor #9, 12", no singles, 2 rec. 3.95
Ramblin Wreck//Broadmoor Promenade
Dallas Route//Velco Do-Sa-Do

Capitol CD-4006, 10", no singles, 4 rec. 4.35
Arizona Double Star//Inside Out, Outside In
Catch All Eight//Swing in Center, Swing on Side
Forward Six, Don't You Blunder//Right and Left Star
Double Bow Knot//Instructions

Imperial FD-32, 10", singles .89, 4 rec. 4.35
1156 Bird in Cage//Sally Goodin
1157 Oh, Susanna, Pt. 1//Texas Star, Pt. 2
1158 Oh, Susanna, Pt. 2//Texas Star, Pt. 1
1159 Tennessee Waggoner (NC)//Smash the Window (NC)

CARL JOURNELL

Folkraft F-5, 10", singles .89, 4 rec. 4.35
1030 Bird in the Cage//Sashay Partners
1031 Sally Goodin//The Wagon Wheel
1032 Texas Star//Four in Line You Travel
1033 Swing at Wall//Sashay By and Resashay

JOE LEWIS

Intro #50, 10", singles .89, 4 rec. 4.35
7001 Around Just One//Oh, Johnny
7002 Sioux City Sue//Merry-Go-Round
7003 Alabama Jubilee//The Hash
7004 Sugarfoot Rag//Cindy Lou

Intro #30, 10", singles .89, 4 rec. 4.35

6007 Sashay Out Sides Cut In//Red River Valley
6008 Denver Wagon Wheel//Broadway Promenade
6009 Four Leaf Clover//Inside Out, Outside In
6010 Steel Guitar Rag//San Antonio Rose
Intro #81, 10", singles .89, 4 rec. 4.35
7006 Down Yonder//Yucaipa Rollaway
7007 Ends of the World//Four You Travel
7008 Ends Turn In//Steamboat
7009 Talking Up a Square//Hash No. 2

LAWRENCE LOY

Columbia C-47, 10", singles .89, 4 rec. 4.35
36018 First Two Ladies Cross Over//Darling Nellie Gray
36019 Buffalo Boy//Oh, Susanna
36020 Dive for the Oyster
36021 Little Brown Jug (NC)//Possum in 'Simmon Tree (NC)

MGM #5, singles .89, 4 rec. 4.35

10051 Hook and a Whirl//Head Couples Separate
10052 Lady Round Lady//Devil's Bitches (NC)
10053 Bob's Favorite//The Maverick
10054 Pokeberry Promenade//When Work's All Done

Victor P-155, 10", no singles, 4 rec. 4.35

Irish Washwoman//Spanish Cavaliero
Solomon Levi//Comin' Round Mountain
Jingle Bells//Paddy Dear
Golden Slippers//Turkey in the Straw

RALPH PAGE

Folk Dancer FD-7, 10", singles 1.15, 3 rec. 4.25
1030 Crooked Stovepipe/Morning Star
1031 Page's Nightmare//Odd Couple Promenade
1032 Honest John I//Honest John II

CHUCK ROGERS

Decca 794, 10", singles .89, 3 rec. 3.45
27302 Around Just One//Houston Star
27303 Double the Dose//El Paso Star
27304 Wagon Wheel; Denver Wagon Wheel//Merry-Go-Round

ROY ROGERS

Coral C 501, 10", singles .89, 3 rec. 2.80
64016 Chase the Rabbit//Round Couple and Swing
64017 Bird in Cage//Round Couple, Thru and Swing
64018 Lady Round Lady, Gent Solo//Boy Around Boy

Victor P-259, no singles, 10", 3 rec. 3.45

Swing at Hall//Lady Round Lady, Gent Solo
Bird in Cage//Chase Rabbit
Right Hand Over//Lady Round Lady

GILMORE, OSGOOD, AND YORK

Sets in Order #1, 10", singles 1.05, 3 rec. 4.05

ED GILMORE

1001 California Whirl//Four Star Hash

BOB OSGOOD

1005 Santa Fe Stinker//Dip 'n Dive Hash

JIM YORK

1011 Texas Double Star//California Star Burst

LLOYD SHAW

Decca 720, 10", singles 1.25, 4 rec. 5.75

DU 40080 Star by Right//Split Ring Hash

DU 40081 Docey Doe Hoedown//Practice Side 1 (NC)

DU 40082 Prac. Side 2 (NC)//Prac.

Side 3 (NC)

DU 40083 Prac. Side 4 (NC)//Prac.

Side 5 (NC)

RAY SMITH

Imperial FD-36, 10", singles .89, 4 rec. 4.35

1176 Catch All Eight//Star to the Right

1177 Arkansas Traveler//Double Star

1178 Dip & Dive//Promenade Outside Ring

1179 Swing Adam//Denver Wagon Wheel

Imperial FD-38, 10", singles .89, 4 rec. 4.35

1193 Broadmoor Promenade//Cindy

1194 Divide the Ring//New Elbow Swing

1195 Four Batchelor Boys//Hoedown

1196 Inside Out and Outside In//

Grapevine Twist and Cowboy Loop

FLOYD WOODHULL

Victor DC-36, 12", no singles, 4 rec. 5.15

Oh, Susanna//Pop Goes the Weasel

Girl I Left Behind Me//Triple Right and Left Four

Wearin' of the Green//Captain Jinks

Soldier's Joy//Blackberry Quadrille (NC)

**We also carry a complete line of records
for International Folk Dance****Roving Editor . . . from pg. 9**

Mobile: Actually this was a callers' jam session with Eric Clamons of St. Paul, Minn., Bob Duell of Pensacola, Fla., Phil De Salvo of Valparaiso, Fla., Oran Tabb Jr. and John Baylis, both of Springhill, Ala., lending able assistance to yours truly who exceed the dance. We had almost every thing that possibly could go wrong—P.A. trouble, record trouble and mike trouble, but our "jury rig" held together and we finished the evening on a high note. With a mixed group of highly experienced, intermediate and a few who had never danced before my sheer admiration must go to those tired and bewildered newcomers who, needed to fill out our modest number of squares, took the cement mixer treatment and vowed they were coming back for more. The Squares of Mobile, with Clarence Lent

Victor DC 45, 12", no singles, 3 rec. 4.45

Irish Washerwoman//Poney Boy
Bloom on the Sage//The Bum Song
Ann Green//Take Me Out to the Ball Game

Folkraft F-18, 10", singles .89, 3 rec. 3.45

1023 Hinksey Dinkey Parley Vous//Last of the Lancers

1024 Forward All Kick in the Middle//Wabash Cannon Ball

1025 Hot Time in the Old Town Tonight//Promenade in the Moonlight

SQUARE DANCE TUNES**WITHOUT CALLS—SINGLES—33 rpm**

Note: The Average Playing Time on These Records Is Over Six Minutes

Black Mountain each 1.58

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121 Devil's Dream//Sugar Foot Rag

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3346 Chinese Breakdown//Flop-Eared Mule

3347 Buffalo Gals//Hop Up Susie

Sets in Order each 1.75

2001 Oklahoma Red Bird//Sourwood Mtn.

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3102 Grey Eagle//Bill Cheatem

3108 Old Red Rooster/Battle of Eagles Peak

3109 Gotta Chop Some Wood//Limber Jim

3112 My Pretty Girl//Marching Through Georgia

3116 Possum Sop//Shuffle Foot Rag

3117 Stony Point//Rabbit in a Pea Patch

as president, meet the first and third Saturday of each month at Springhill Recreation Center. C. P. Hewdome, Director of Recreation for Mobile, was an interested participant and is presently working on a program of square dancing in the schools.

HOOF PRINTS

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THE



RACLE

I have noticed considerable articles and correspondence lately in your magazine concerning Canadian dancing. I wonder if you or one of your Canadian correspondents can give me the directions for the French-Canadian "Quadrille Joyeux." I have recently acquired the two Columbia recordings of this quadrille (Columbia 34605-F and 34606-F) and they sound so good it seems a shame not to be able to do the dance. — "Bish" Bischoff, Hayward, Calif.

● We can't find this. Can any of our Canadian friends help us?

Can you suggest a beginners book on Contra Dances? We don't do them at all in our club and sometimes when we have only 5 or 6 couples a contra would put them all to work.—Viola French, Richardson Grove, Calif.

● There are two you should have—"Swing Your Partners" by Durward Maddocks (\$1.00) and "Contras Are Fun" by Al Brundage and Reuben Merchant (\$1.50). Both are available from our Book and Record Shop.

Could you give me any information of a firm that handles repairs for the cabinet style Edison phonograph No. 17?—Harry L. Powell, Decker, Mont.

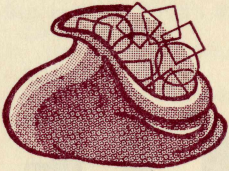
● This instrument is now obsolete. However, if it is a question of a defective part which needs replacement, you may write to Mr. William A. Hayes, the Edison Foundation, West Orange, N. J., giving not only the model number, but also the name of the model of your phonograph and its serial number. Also describe the defective part, and he will look through his stock. If you are lucky, he may have the needed part, in which case he will mail it to you. If he does not find it, nothing further can be done about it, as it is well over 25 years since the Edison Company made any phonographs.

Could you tell me if there is any directory of square or folk dancing groups which would list open dances in various sections of the country or the U.S. as a whole? I expect to be driving across the continent in January and would like to find a dance once in a while along the way, if I knew when some were being held.—Thomas Evans, Princeton Jct., N.J.

● There are a number of local directories ("The Open Squares" covering Los Angeles area; the "Chicago . . . Schedule" noted in last month's book review section; etc.) but there is no competent national directory such as you describe. The problems of keeping this kind of directory current and useable would be terrific. Best suggestion is to send us a list of the towns through which you expect to pass; we'll be glad to send you names of people to contact who will be well posted on the local situation in each place. Also, watch our Coming Events feature for big special dances. You can probably plan your trip to catch at least one of these. And if you arrive in a town and decide suddenly to dance that night, we refer you to the editorial in the issue of June, 1952.

My P.A. system, although an old one, is still giving good service except that the plugs on the speakers have a tendency to make bad connections after some use. What do you suggest?—Frank S. Keeser, Belleville, Ill.

● Suggest that you replace your plugs with Cannon connectors. These are rather expensive but broadcast stations use them on all their remote pick-up work. They are practically foolproof and when properly installed never become noisy. If you have any trouble buying them in your area, write to our Book and Record Shop for help.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

HONEYMOON WALTZ

(A development of an English ballroom dance, introduced 1952 by Olga Kulbitzky at the Tri-State Square Dance School.)

Formation: Couples facing counterclockwise.

Starting Position: Inside hands joined; outside foot free.

FIGURE I

Measure

- 1 Step on outside foot and swing inside foot forward.
- 2 Swing inside foot backward and pivot on outside foot, making a one-half inward turn. Permit the ball of the foot to brush the floor lightly as it swings backward. Finish facing clockwise with the free outside foot raised. Join inside hands.
- 3 Step back on outside foot and raise the inside leg with extended toe.
- 4 Step back on inside foot and raise the outside leg with extended toe.
- 5- 8 Repeat all in reverse direction. Finish facing counterclockwise.

FIGURE II

- 9-12 Four waltz steps

Man dances in place with four waltz steps starting with left foot. Woman dances around man with four waltz steps starting with right foot. She turns to right, away from partner on first waltz step and dances behind and around him back to place.

- 13-16 Four waltz steps in social dance position turning clockwise with partner.

—Frank and Olga

Shine, Little Glow Worm—

The sweet old tune came back to the hit parade!

Has the sweet old dance come back again to your toe-tips?

The Glow Worm Gavotte—

Record #1-106

Laces and Graces—Record #1-105

Lloyd Shaw

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ROAD TO BOSTON—contra
(Introduced 1949 by Dick Castner, Portland, Me.)

1, 3, 5, etc., active, CROSS OVER

Down the center

Up the outside to place

Do si do your partner

Do si do with the one below

Balance and swing the one below

Half promenade across

Half right and left to place

NOTES: There is no cast off as such in this dance. Each gent end the swing facing center with the lady on his right, ready for the half promenade, etc. Dick says he has loved the tune (of the same name) since he first heard it at one of the New Hampshire Folk Festivals. Knowing it was a Revolutionary War marching tune, he made up the dance to give a marching effect. The order of figures above is the original order.

CLANCY LOWERED THE BOOM

(Introduced 1946 by Bill Swain, Scottsville, N.Y.)

Gentlemen swing with the corner lady
Swing her round and round
Go back home and swing your own
The prettiest girl in town
Swing your partner round and round
You know the one I mean
Allemande left and swing your partner
Swing your own colleen

Swing your partner
Swing her round and round
Swing the corner lady now
Swing her round and round
Promenade the corner girl
Promenade around . . . etc. (music)

REVERSE DAISY CHAIN—filler

(Introduced 1952 by Pop Dunkle, Phoenix, Ariz.)

Allemande left here's what you do
Right to your own and turn back two
Go left and right and turn back one
Left hand turn that right hand one
Go right and left with the left around
To that right hand one with the right hand
round
Go left and right and you turn back one
For a left hand round that right hand one
Go right and left to a left allemande
Grand right and left . . . etc.

A BREAK

(Introduced 1951 by Dave Davenport,
Seattle, Wash.)

(From a circle of four)

Two little ladies do a left do-so
(Left shoulder pass)

Gents walk around on heel and toe
(Men go CW around the two girls)

Meet your own with a right do-so
Now a left do-so with the opposite girl
Back to your own and swing and whirl.

(Men actually make a figure 8 around the two girls and of course they have to help by moving too. We are using do-so as a shortened way to say do-sa-do)

Sets in Order

The Monthly National Square Dance
Magazine

Publishers & producers of books & records for square dancers by square dancers

New SETS in ORDER Record Releases:

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Hoedown music by Ozark Hoedowners
SIO 1021/22 Put Em In The Lead/
Heel and Toe Square

With calls by Arnie Kronenberger

Come visit us and see our attractive displays when you're in Los Angeles, or write for Catalogue AM 153 for complete listing.

SETS in ORDER—462 North Robertson Blvd.
Los Angeles 48, California CRestview 5-5338

MEET MISTER CALLAGHAN

(Introduced 1952 by Vic & Jessie Dorrrough,
Gladewater, Texas)

Record: Capital #2193

Position: Varsouvienne, both start on left foot.

A. Step to side on L, step R behind L, step L on L, swing R across L. Repeat to R starting on R.

Hold R hand, drop L. Lady R face turn around gent & back to place in 4 long steps, raising gent's R arm over his head; gent steps fwd L, back on R to L side on L, fwd on R.

Repeat all the above.

B. Step fwd L, kick R fwd, brush R back on L side of L, kick R fwd (wt. remains on L). Step R, kick L fwd, brush L back on R side of R, kick L fwd. Repeat all this.

Starting on L do 4 two-steps.

C. With weight on R touch L toe across R, touch L toe out to L side, step L behind R, step R to R, step L in place. Repeat with R foot.

In LOD walk two slow step L, R, then 3 quick steps L, R, L, executing half R face turn to face RLOD. Walk backward in LOD 2 slow steps, R, L, then 3 quick steps R L, R executing half L face turn to face LOD.

Hold L hand, drop R. Lady R face turn in front of gent, LRL swing R; gent steps in place LRL points R. Lady does another R face turn back to gent's R side RLR point L; gent walks in LOD RLR point L.

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OLD JOE CLARK—Key G—

Square Dance Without Calls

by Ardell Christopher

8065—WABASH CANNONBALL—

Without Calls—Key F

WABASH CANNONBALL—

With calls: Caller—Little Joe Kirch

Music by Johnny Balmer and His

Grand Canyon Boys

8066—TOO OLD TO CUT THE
MUSTARD—

Without Calls—Key F

TOO OLD TO CUT THE

MUSTARD—

With Calls: Caller:—Cal Golden

Music by Arkansas Mountain Boys

Old Timer Record Co.

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Phoenix, Arizona

RUSS' INSOMNIA

(Introduced 1952 by Russell Stedinger, Oakland, Calif.)

Allemande left with the old left hand
 Partner right for a right and left grand
 Meet your honey—turn right back—
 Allemande left then back to your dears
 For a wagon wheel spin and strip the gears
 Spin 'em boys, don't be slow
 Partners left and do-pas-o
 Corners right and back to the bar
 Gents swing in to an allemande thar
 Back up boys in a right hand star
 Throw in the clutch and put 'er in low
 Twice around that ring you go
 Pass your partner and catch the next
 By the left hand halfway round
 Back with the right hand all the way round
 To the right hand lady with left hand round
 Partner right go all the way round
 Corner lady by the left hand round
 Partners right but not too far
 Girls swing in to a wrong way thar
 Back up girls in a screw-ball star
 Girls swing out and gents to the middle
 Turn that star to the tune of the fiddle
 Eight roll back to a left allemande
 (And go back to the beginning!)

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GIPSEY HORNPIPE—contra

1, 3, 5, etc. active, CROSS OVER

Down the outside of the set

Same way back to place

Down the center

Same way back and cast off

Ladies half chain down the line

Ladies half chain across

Half chain in line

Half chain across to place

EXPLANATION: First half of the dance is quite standard, but the ladies chaining may present difficulties. Beginning at the head, every other active couple (the original 1, 5, 9 etc.) face down the set, and the remaining active couples (the original 3, 7, 11 etc.) face up. Also, the inactives who "cast off" the actives stand beside them, facing up or down as they do, as partners for them. The active ladies chain in line; the inactive ladies do the same. Then chain across the set, lady 1 with lady 2, lady 3 with lady 4. Repeat all this chaining in line so that ladies 1 and 2 move up, ladies 3 and 4 move down; then chain across so everyone is home.

NOTES: Active couples (1, 5, 9 etc.) who start chaining down at first will also start chaining down after casting off in the next repetition of the entire dance; then they will start chaining up the line for two repetitions; then down for two; etc. Active couples (3, 7, 11 etc.) who start chaining up will, similarly, start chaining up the second time thru; then start down twice, up twice, etc.

If we hadn't seen this in 19th century reference we'd figure it as a typical "new" concoction; but it is real, it was done, and we invite even the most expert contra dancers to get thru this!

JORDAN IS A HARD ROAD—contra

1, 3, 5, etc., active, CROSS OVER

**Active couples cross right over
 Balance standing there alone
 Down the outside of the set**

**Cross right over to your own side
 Balance standing there alone
 Up the outside back to place**

Down the center

Same way back and cast off

Right and left with couple above

GREENWOOD WHIRL

(Introduced 1951 by Pete Hubbell, Eureka, Greenwood Co., Kansas)

One and three you balance and swing

Up to the center and back again

Forward again with a Greenwood whirl

It's once and a half and you split the world

(Right elbow with opposite, turn $1\frac{1}{2}$, then split the ring and separate, lady left, gent right)

Meet on the side with a left elbow

It's once and a half and on you go

(Meet opposite on outside coming back, with left elbow turn and a half)

And by your corner stand

Forward eight and back you go

Four gents loop with a dos a dos

Ladies star right in the center of the set

While the gents hook left for a left side bet

(Gents 1 and 2, gents 3 and 4)

Now turn that line and don't you know

Pick off your own as around you go

(The two pairs of gents, left elbows still hooked, just pick their partners out of the star)

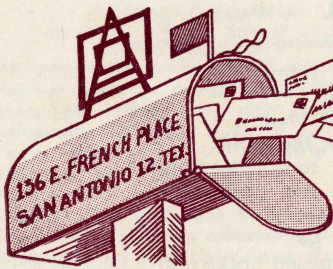
Now break that hold and forward go

Circle to the left on your heel and toe

Break that ring with a do paso . . . promenade



- Jan. 8. New York City. Folk Dance House, 108 W. 16th, 7 p.m. Ralph Page, caller.
- Jan. 11. Carmel, Calif. Callers' Ass'n Jamboree, H. S. Gym, Hwy. No. 1.
- Jan. 16. Las Vegas, Nev. Jamboree, Silver Slipper.
- Jan. 18. Portland, Ore. Festival, spon. by O-N-O Dancers, St. John's Comm. Ctr., 2 p.m.
- Jan. 23-24. Tucson, Ariz. 5th Ann. Southern Ariz. SD Festival, co-spon. by City & Co. Rec. Depts., & Comm. SD Council; Student Union, U. of Ariz., 8 p.m. Fri., 9 a.m. Sat.; Fair Grds., 2 & 8 p.m. Sat.
- Jan. 24. South Dennis, Mass. 5th Ann. CCSAFDA SD Festival, Ezra Baker Audit. Al Brundage, caller.
- . Owatonna, Minn. SE Regional Festival, Monterey Ballroom, 2-6.
- . Philadelphia. SD Institute, Cent'l City YWCA, 2027 Chestnut St., 2-11:30. Charlie Wilson, caller.
- Jan. 30. Chehalis, Wash. State Council Mtg.
- Jan. 31. Detroit. Fed. of Western SD Clubs dance, Mackenzie HS. Al Brundage, caller.
- . St. Paul. 4th Ann. Winter Carnival SD Jamboree, Mun. Aud., 8:30-11:30.
- . Odessa, Texas. Permian Basin SDA Dance.
- . Wenatchee, Wash. March of Dimes, spon. by No. Cnt'l Council of Wash.
- Feb. 1. Duluth, Minn. NE Reg. Festival, Armory, 2-6.
- Feb. 6-7. Phoenix, Ariz. 6th Ann. SD Festival & Fiddlers' Jamboree, co-spon by Arizona Republic and Valley of the Sun SD Org., Inc. Very full program!
- Feb. 12. New York City. Folk Dance House, 108 W. 16th, 7 p.m. Ralph Page, caller.
- Feb. 13. Seattle. Central Puget Sound Winter Fest., Civic Audit.
- Feb. 20. Tucson, Ariz. 3rd Ann. Rodeo SD, spon. by Foot 'n' Fiddle & Desert Squares SD Clubs.



LETTERS FROM OUR READERS

Dear Rickey:

One year ago last May 2nd I asked for and received retirement from the Detroit Police Department, and now I am asking for retirement from Associate Editorship of American Squares.

I need a rest and from here on out I would like to take it easy. A part time employee of Radio Sound and Equipment Co., calling and teaching square dances six nights per week is about all I have time for.

It has been a pleasure and a wonderful experience to be connected with American Squares. Keep up the good work and I will still be out there selling AS to the Square Dance Fraternity.—Burt Hall, Detroit, Mich.

●We're sorry to lose Burt (and Bert) from our staff, but we can understand why they both need a rest. And we expect to keep in close contact with them both. Thanks for all you have done for the magazine, and for square dancing wherever you have found yourselves. It is such people as the Halls that will keep good and wholesome fun for the whole family.—Editor.

Dear Rickey:

I enjoy American Squares more and more each month as it keeps me posted on what all the swell people I danced with while in the service are doing. Magdalen's letter (Nov. 52 p16) about why people in Louisville dance in the same square all evening couldn't go unanswered. People who dance with only seven people in an evening are missing the best part of square dancing, namely the chance to meet many wonderful people.

Any trouble some people have in dancing with beginners stems from the fact that everyone is dancing in set squares so one experienced couple is thrown in with three couples of beginners for the whole evening. If the people mixed well everyone would have an equal chance to help the beginners a little and to profit from an association with folks who have not had time to forget that square dancing is primarily for fun. Surely no one beginner can mess up a dance for seven "experts" without everyone having a good time in the process. A swell way to help a beginning couple is to trade partners so only one person in a couple is a new dancer. If a person has a good time at his first dance (and he doesn't necessarily have to know exactly what he's been doing to have a good time) he isn't going to be a beginner long. However, few people are

going to go to classes in square dancing without finding out what fun square dancing can be. Many people may never have the opportunity of attending classes but will be good dancers in no time if they have a chance to dance with a good variety of people. Maybe the reason there are many beginners at dances in Louisville is that after one evening of closed set dancing, beginners don't try dancing again. Therefore only those who don't know what a dance is going to be like and those who belong to a square go to the dances—Charlie Webster, Whitinsville, Mass.

Dear Rickey:

After reading Mrs. Bohart's letter in November I was prompted to go back to Don Armstrong's article and read it again—not once but several times. I think every caller should commit it to memory. He says more in a few words than a good many manuals on "How to Call" do in their entirety. There is only one good reason for square dancing—"Fun and Fellowship." When a person goes beyond this stage it's time to stop square dancing and use their talents elsewhere.

I've had a feeling for a long time that the root of our troubles, both dancer and caller, is ego. The experienced dancer likes to show off—so do most callers. The dancer wants to show the caller

that he can do anything that's called and the caller wants the dancer to say, "He's good!" I feel the caller should not only be good in his delivery but he should be able to study the crowd and gear his program so that everybody—both novice and expert—will have "Fun and Fellowship." There's really no other excuse for our dancing.

Also, I am much concerned over some of our people in training children's drill teams and misnaming them square dances.—Ralph Smith, Norwood, R. I.

● "Western hospitality" is famous the world over, but here is New England offering strong arguments for keeping the basic spirit of square dancing foremost in our activity.—Editor.

Editor:

May I refer to the plight of Mrs. Boan of Trenton (Nov. 52 p15). There should be a law! But in New Jersey most of the public dances, unless sponsored by an organized square dance group, are fund raising projects. The dance committee names the dance—Square or Barn or otherwise as they feel will be best for them. The orchestra and caller are hired to make an enjoyable evening. Generally the best a caller may hope for is a group of inexperienced dancers who will cooperate. Most of the persons in the hall have never square danced before. They must be taught each simple fundamental. Therefore only very simple dances can be used. Some of these events do turn out to be good square dances. With my orchestra, "The Cornstalkers," we play for about 100 such events each year.

Mrs. Boan might phone the caller. He should be able to explain the type of program planned or expected. This is what I do when away from home. A lot may be learned through this method.—Stanley McIntosh, Little Silver, N.J.

Dear Rickey:

I took from your editorial "You Can Use Their Help" (July 52 p3) the thought to contact our Chamber of Commerce. Result: they are helping in any way they can to promote square and folk dancing in this area. I'll keep you posted on any future developments.—Ty Persson, Lake Worth, Fla.

● This is the kind of report we enjoy receiving. And we cannot stress too strongly the value of help and sponsorship by Chambers, Recreation Depts. etc.—Editor.

PRODUCT



Reviews

Attention Lady Callers, lady school teachers and any other lady that is annoyed by the weight of the usual P. A. system. We have just finished testing a full size professional P. A. system which weighs only 22 pounds! This is the Newcomb Model R16.

It will serve adequately for any job up to about 100 people. The speaker section of the case is removable, with 25 feet of cable to allow for proper placement. It plays any speed record (33, 45 or 78) and its plywood case and metal bound corners make it practically indestructible. This is a wonderful item for schools and church groups, and it sounds awfully good because of its excellent amplifier and efficient 10-inch Alnico #5 dynamic speaker. The unit lists for \$115.00 plus tax; we can furnish it to you for.....**\$82.99**

Other models of the Newcomb line are available at proportionate discounts. A post card will bring you a special Newcomb catalogue. Write to AMERICAN SQUARES Book and Record Shop for all your needs.

RECORDING TAPE

We have also completed tests on the new JENSEN plastic magnetic recording tape, and are now convinced that this is the best on the market. In addition to the high fidelity, constant output and low distortion and noise factors common to most good magnetic tapes, the Jensen brand shows a slight rise in frequency response in the 7-10 kc. area, resulting in brighter speech reproduction. Also the dry lubrication gives less tape squeaks.

Most important of all, we can sell this to the square dance caller at a professional price. The \$5.50 spool (1200 feet) we will supply to callers at **\$3.30**. The smaller spool (600 feet) is **\$1.65**.

We have on hand a small quantity of 200-foot samples which we should like to give away as free trial tests to interested users. Send 10c to cover postage to AMERICAN SQUARES Book and Record Shop, 1159 Broad St., Newark 5, N. J., and we'll send you a 200-foot plastic spool of this excellent recording tape.

SQUARE DANCE --



The MICHIGAN Square Dance Leaders Association is well on its way to another successful winter season. Officers for 1952-53 are president, Art Erwin, Detroit; first vice-pres., Don Fitch, Detroit; second vice-pres., Mel Davey, Highland Park; secretary, Julia Sanford, Detroit; treasurer, Al Durham, Detroit. At the annual Christmas Party last month, past president Van Van Ameyde and wife Olive received a gift of appreciation, and three sets of parents-to-be were also presented with tokens. Future fathers Van Van Ameyde, Lee Hagen and Bill Pickens were each given plaid shirts and levis, size 1, with the hope that new callers would join the families. . . . The Leaders Association meets the first Sunday of each month at YPSILANTI. . . . The Federation of Western Square Dance Clubs of DETROIT has as members the Circle 8, Hayloft, Swing Em in Gingham, Merry Mixers, Wagon Wheelers and Balles and Beaux Square Dance Clubs. Their first dance of the winter season drew twenty sets, with callers Mildred and Lee Brennan, Art Erwin, Art Carty, Reed Hagen and Dot Fitch. . . . Square and round dance classes are offered by the Dept. of Community Services, GROSSE POINTE Board of Education. Material to be taught in each group is outlined in detail in their prospectus, in order that each student may find exactly the course he needs.

State and county boundaries faded away last October when the Tri-County Square Dance Festival in POMEROY, OHIO, took place. Sponsors were the Agriculture Extension Services of Mason Co, West Virginia, Gallia Co., Ohio and Meigs Co., Ohio, together with the Paw 'n' Taw Square Dance Club of Pomeroy and the Southeastern Ohio Valley Callers' Club. General chairman and coordinator was Mrs. John ("Jo") Hardy of Pomeroy. The advance planning and careful detail work that went into this Festival was most impressive, and shows what can be done even in an area where not much interest has been developed as yet.

Bill Embury of West Palm Beach, Fla., reports the sad case of a Florida dancer who visited an open dance in ARIZONA.

After being unable to find a partner all evening, in sheer desperation he asked one of the local boys what the trouble was, and learned that none of the girls would dance with him because he was not wearing levis, cowboy shirt and boots. This seems to us a sad state of affairs. The unlevi-ed gentleman in question, M/Sgt. Kenneth L. Winslow, is now stationed at Beale AFB, Calif. If any dancers in or around MARYSVILLE feel hospitable enough to invite him to a dance, he may be reached through Hq. Co., 304th Engr. Avn. Gp. . . . A recent Jamboree held in WASHINGTON, D.C., under the sponsorship of the Square Dance Association of Montgomery Co., Inc., was programmed as being for those who have just begun to square dance. List of calls and breaks to be used appeared on all fliers announcing the dance. Calling was by Ken Smith and other SDAMC callers. . . . "Duke" Miller reports that you can dance almost any night of the week in GLOVERSVILLE or nearby NORTHVILLE, N.Y., with the Buck 'n' Doe Club meeting on Mondays, Dos-a-Dos on Tuesdays, Quadrille Club on Wednesday, Si & Vi Club on Thursdays and a group at the Jewish Community Center on alternate Sundays. First three clubs listed are sponsored by the Adult Education Program, but have their own officers, run their own affairs and take care of their own finances.

Phil Brandon of TOLEDO, OHIO, tells us of the YMCA Callers Round-Up, meeting every other Monday at the Central Y. Very informally organized, they discuss problems and experiences, listen to new recordings or try out different music for old changes. With no officers and no appointed leader, it seems to violate most rules for good group work and good organization—but it seems to succeed anyway. . . . Dancers in PITTSBURG, KANSAS, have lost their caller, Bill Gehrean, who moved to Mishawauka, Ind., but are still dancing, thanks to the help of Herb Smith of Iola. . . . The INDIANA State Callers Association was formally organized in Indianapolis on Dec. 7. Officers

(Continued on page 31)



Mr. and Mrs. Francis A. Krch of VALDEZ, ALASKA, have every right to feel a little like Cupid. During their stay in KETCHIKAN last winter they organized the Deer Mountaineers Square Dance Club, and have recently learned that two of its members have just been married—Margaret Bell and Douglas Smith. The Krchs are also the guiding spirits behind the Sour Docees of Valdez, but are faced with many problems because of the large numbers of transient members, and the fact that Valdez has about two ladies for every gent.

. . . The Nov. 7th issue (v6 n6) of "Pakistan Affairs" carries a report of a seven-nation festival of dance and music held at the Hotel Metropole in KARACHI. Among the pictures shown was one of an American square dance, complete with blue jeans and blouses . . . Stanley Sinfield of YORKSHIRE, ENGLAND says that square dancing there is mainly confined to Holiday Camps, Youth Clubs, Community Centers and Clubs formed solely for square dancing, with very few open dances being held as yet. Eastern style dancing is currently more popular than Western, although the intricate figures of the West are being encouraged. Main difficulty for a caller there is obtaining good records suitable for calling. . . . "Shoe and Leather Record," a LONDON trade paper, reports that shoe manufacturers are more than happy over the square dance interest in Britain, and some plants are working overtime to meet the demand for special dance shoes.

SD—USA . . . from pg. 30

are president, Ron Rich, South Bend; vice-president, Max Forsyth, Indianapolis, secretary, Edith Sostack, South Bend; treasurer, Paul Brading, Indianapolis. Members of executive committee are Ray Bauer, Evansville; Walt Dickey, Connersville; Charlie Sanford, Indianapolis; Bob Short, Hammond; Bob Taylor, Fort Wayne. . . In TAMPA, FLA., a Square Dance Calendar is furnished each month through the courtesy of Tampa Recreation Dept., and is compiled by Don Armstrong and members of the Florida Square and Folk Dance Callers and Teachers Association. All dances listed are open to the public and conducted by Association members.

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