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American

SQUARES

August
1957

Volume 12 No.12



THE MAGAZINE OF AMERICAN FOLK DANCING



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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 12

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THIS MONTH

Special Articles

Dancing: Simple? Advanced?	5
Bill Muench	
Dancing as Rehabilitation	9
Lib Williams	
You Can Buy It	10
Rod LaFarge	

Regular Features

Editorial	4
People Worth Knowing	6
Social Dancing in America.....	7
The Dancing Master	12
Record Reviews	14
Grab Bag	16
Coming Events	26

"Dancing, as well as Poetry and Musick, was in old Times appropriated to Divine Worship, and while it retain'd that sacred Character, the Priests, who were Teachers, and Directors of it, kept up its Grandeur and Reputation. But it now being usually fallen into the Management of Persons, who by reason of their Education and Circumstances cannot be presumed to make so considerable a Figure in the World, and who have not always any other Substantial Merit."

John Weaver, 1712

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THE RISE OF KRAWLEY WORUM

People like success stories (so they say). The more implausible or impossible the better. Most of our editorials have been meanies; we've either been complaining about the cussedness of our fellow critters or pestering them to attempt assorted bits of knight-errantry in the interests of square dancing. A change of pace may relieve some badgered readers . . . move over, Horatio Alger, this is the most!

Krawley Worum was born to be a door-mat. If he had been born in ancient Sparta, they wouldn't have bothered to put him out for the wolves to devour; they would have laid him in the pantry for the roaches to drag away. He was scrawny, anaemic, stupid, clumsy, timid and slothful. He had a miserable childhood; always the last in his class and none of the children ever wanted him on their side in any game. He married (her very last chance) because he didn't know how to say no, and of course was thoroughly hen-pecked. He started his first job at the bottom of the ladder, and far from wondering how come he had never moved up, was perpetually amazed that no one could find a lower rung to push him down to. He was a sucker for any and all touches; committee members with tickets to sell could always stick poor old Krawley with a couple. Then one day they stuck him for ducats to the P.T.A. square dance . . . that was the turning point in the life of Worum.

He had to attend; his wifey wouldn't let tickets go to waste, even though Krawley had never learned to dance. But this was the first square dance he had ever seen. He sat entranced the entire evening, just staring in awed amazement at the caller. Truly a Jovian figure, who with a voice (amplified) like a Viking chorus, dominated the stage and ordered the people around. A spark stirred in the depth of Worum's shriveled soul; here in all truth was an ideal towards which to strive!

It seemed such a hopeless goal however; in addition to the mental and physical shortcomings which we previously catalogued, Wormy also had a voice like an asthmatic aardvark, was completely tone-deaf and had no sense of rhythm whatsoever. He brooded.

And then he saw it in the book-store window . . . "How to Become a Square Dance Caller"! Wormy was doubtful; how could such a demi-god as a CALLER find time to write a book . . . why should he divulge the secrets of his divinity to mere mortals? But he bought the volume, and, clutching it to his thin chest, went home to read. Ah, the thrill of realization! This was IT! This book told ALL. "Command!" . . . that was a necessity . . . Wormy's shoulders squared . . . he had mastered the first step. Rhythm . . . pitch . . . timing . . . here were the secrets that generations of musicians had toiled away their lives for. Now they were Krawley's! Material? Ah, yes . . . a selected list of phonograph records. Out to the music store and back home to listen to these masterpieces!

(Continued on Page 24)

DANCING: SIMPLE? ADVANCED?

By Bill Muench, Tampa, Florida

We say BOTH. After years of floundering around trying to attain a level where everyone is happy we have come to the conclusion that IT CAN'T BE DONE. Consequently we have set up a system to satisfy all levels.

Our system starts with the beginners. They enter a ten week class; three nights they are taught basic actions; seven nights how to use these actions. At the end of the class there are always a few couples wanting to repeat the beginners class—either because they enjoyed it or they feel like they'd be better dancers if they did. We even had one couple repeating the beginners class on Monday nights and going to an advanced class on Wednesday nights at the same time. They thought it was fun.

Right there in **Beginners Class** is where dance levels begin to form. No one has told those beginner repeats to take that class again but they were happy there so they want to stay. On the other hand on the second night of our last class one of the eager beavers asked how she could get into the most advanced club in the area. I repeat there is no way you can combine those two types and keep them happy.

We quit trying. Instead, we divided our dances. One Saturday night is **Hoedown Level** that is, for newcomers to square dancing through intermediate. The next Saturday night is **Challenge Level**, which is self explanatory.

When our beginners graduate from class they become newcomers, and are invited to our **Hoedown**. They have a good time, everything is lovely. After some time here some of them begin to ask questions—"What is this **Challenge Level**?" "When can we go?" etc. We tell them to come and watch and if they want to try, to do so, but

in their own square. Of course they are hopelessly lost in the **Teacup** and **Dizzy Chains**, but they love it. Here they come again; "Where can we learn all that stuff?" That is where they enter the **Advancing in Dancing** group. After an adjustment period, some try again and stay, but others take one look at the **Challenge Level** and shake their heads—too much like work or too hard. They are happy at **Hoedown Level**.

We are now running two closed clubs, four open Saturday nights and two **Advancing in Dancing** groups, each geared to the two levels. Newcomers move at their own pace and settle down where they are happiest. They are not told they are ready for this or that, but, they go if and when they desire.

What do they do on the other nights? They go dancing to other callers, still keeping their levels, or, and this is another instance of "People are funny" some of the **Challenge Level** dancers come to everything—even an occasional beginners class, and enjoy it. These are the people that we say are **OVER THE HUMP**, that is, they don't worry about levels, they just love to dance.

It has been interesting to watch the various classes develop and maneuver and prove our point, **DANCERS, LIKE WATER, DO SEEK THEIR OWN LEVEL**.

"The original inhabitants of Great Britain (the Cambro-Britons) formerly on Sundays, used to be played out of church by a fiddle, and to form a dance in the churchyard at the conclusion of the sermon."

—Ferrero, "The Art of Dancing, 1859

PEOPLE WORTH KNOWING



Lawton and Sally Harris, Californians by choice, have been active in Folk and Square Dance circles since 1934. Their first use of such materials was as a part of the social recreation program in their church work.

Three years later Lawton taught the first Folk Dance Classes at the College of the Pacific in Stockton. There he started the Folk Dance Camp in 1948, this year marking its tenth anniversary with Lawton as director.

This Camp is interesting in that from the beginning it attracted such large groups that it was forced to establish a different type of program than that used in its two predecessors in the field as well as those who were to follow. With over 300 registrants each year, college dorms, dining halls, and classrooms are used. In order to keep instruction classes small, six classes are offered each hour and over 30 teachers are used each summer. Folk, Square, Contras, some Rounds,

and Social Recreation are all included. The faculty is recruited from all over the world.

Lawton has served a two-year term as editor of the California Federation Magazine, "Let's Dance," written a number of articles for other publications, and edits the annual Folk Dance Camp Syllabus. He has helped organize a number of Dance Clubs, including the Stockton Polk Y Dots for whom he and Sally have been the teachers for 12 consecutive years—something of a record.

Sally specializes with children and has taught all eight grades in Stockton Parochial Schools for the past eight years.

Lawton has specialized in Danish dances and has enjoyed considerable work with California ethnic groups. He considers Folk Dancing as an ideal socializer and a splendid therapy for the haste of present day living.

Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

As we extend our view towards the West, we will note that prior to the middle of the century, the population of the territories was largely native-born Americans; the majority of immigrants settled in the cities of the East and Northeast, or sought already developed farmlands in these sections. The South was avoided because of competition with slave labor. Even as late as 1860, over three-fourths of the immigrant population was concentrated in the eleven states of the industrial East and the agriculturally developed West.

The larger portion of the pioneers came from the native stock of these states, and since people who have achieved economic and social success in their communities seldom pull up their roots without powerful motivation, most were from the "lower classes," both rural and urban.

Thus we find that the dances favored by pioneer communities leaned strongly towards the older cotillion forms rather than towards the more elaborate and polite dances of society, and even contra dances held a foothold, although often disguised as "Play-Party Games" because of religious tenets. The disguise was often so thin as to be invisible; "Weevily Wheat" for example was "played" in the same manner as the Virginia Reel was "danced," and one of the verses sung reflects the sentiments of an overstrained conscience:

"Take a lady by her hand,
Lead her like a pigeon,
Make her dance the Weevily Wheat,
She loses her religion."

Social gatherings were cherished events; aside from "meetings" at the

country church, such opportunities to dance (or to "play" games) were not too plentiful. Husking bees, quilting parties, apple-cuttings, barn-raising and carpet-tackings were time-honored excuses for rural merry-making, and were usually held in a barn or cleared-out kitchen, although in some places a village tavern provided dancing space. An illuminating account of an outdoor rustic novelty appears in an early issue of "Harper's Weekly," wherein the author describes a "Bran Dance" in western Tennessee. The setting is a bough-covered arbor, under which is spread a 3-inch layer of wheat bran, "nicely dampened." Many of the participants danced barefoot, and the favored dance seemed to be the Virginia Reel, danced to the fiddled strains of "Billy in the Low Ground."

The American settlement of Texas preceded the pioneering of the far west and the northwest by many years, the first settlers arriving in 1821, most of them coming from the neighboring states. The land was cheap and fertile, and the difficulties and hardships of getting there were at a minimum as compared to the other territories. By 1836 they had declared their independence from Mexico and set up the Republic of Texas, which was annexed to the Union in 1846.

Apparently the basic stock of the Texas pioneers differed little if any from that of the other western settlers; the influence of the native Mexicans on the dances of the newcomers is difficult to evaluate. Social contacts between the upper class Mexican and the settler were rare indeed. Mexican musicians sometimes played for "square dances" in later accounts of

(Turn page please)

social affairs, but I have been unable to find any square dance music from the Southwest that shows derivation from such a source . . . the musicians simply learned the tunes of the invaders. Contact with the lower class of Mexicans may have had some small influence on these early settlers, but in as far as any major alteration of the basic dance pattern is concerned, they were completely out of the picture.

For those who would like a peek at the early days we are reprinting "Things in and about San Antone" from Frank Leslie's Illustrated Newspaper, January 15, 1859.

". . . The fandangoes take place every evening, and are patronized by the lower orders of people. A large hall or square room, lighted by a few lamps hung from the walls, or lanterns suspended from the ceiling, a pair of negro fiddlers and twenty or thirty couples in the full enjoyment of a 'bolero,' or the Mexican polka, help make up the scene. In the corners of the room are refreshment tables, under the charge of old women, where cof-

fee, frijoles, tortillas, boiled rice and other eatables may be obtained, whiskey being nominally not sold. From the brawls and free fights which often take place, it is surmised that the article may be had in some mysterious manner. At these fandangoes may be seen the muleteer, fresh from the coast or the Pass, with gay clothes and a dozen or so of silver dollars; the United States soldiers just from the barracks, abounding in oaths and tobacco; the herdsman with his blanket and long knife, which seems to be a part of every Mexican; the disbanded ranger, rough, bearded and armed with his huge holster pistol and long bowie-knife, dancing, eating, drinking, swearing and carousing, like a party of Captain Kidd's men just in from a long voyage. Among the women may be seen all colors and ages from ten to forty; the Creole, the Poblano, the Mexican, and rarely the American or German, — generally, in such cases, the dissipated widow or discarded mistress of some soldier or follower of the Army."

(To be continued)



Sketches in San Antonio - The Fandango. From Leslie's.

DANCING AS REHABILITATION

By Lib Williams, Atlanta, Ga.

It is a well established fact that the powers of the dance are immeasurable. Mental Institutions have used it in their programs to regain the rationality of the mentally ill. Welfare Departments have included it in their efforts to bring wholesome living to Juvenile Delinquents. Alcoholic Hospitals are bringing it into their programs of rehabilitation.

Recently, in Atlanta, a group of square dancers began a program for such purposes at the State Alcoholic Hospital. Advanced square dancers attend these sessions with the sole purpose of helping in the effort of rehabilitation. They dance with patients and staff members alike, for mention is not made of status. Simple calls and mixers are used to try to give the patients a beginning confidence. Often much persuasion is needed to get the patient on the floor for the first time. They protest great fatigue, but soon forget their fatigue in the pleasure of the activity.

Typical of a program would be: **Appalachian Circles, Swing Little Sister, Solomon Levi, Take A Little Peek and Old Pine Tree**, in the Square Department. Circle Mixers, like **Jolly Is the Miller**, where they change partners or steal partners seem to appeal to them.

This series of programs is under the capable leadership of caller Rex Hunnicutt.

The beneficial effects of dancing on the emotionally or mentally disturbed have been noted by many writers in the past and it is puzzling that all institutions do not have a well-organized dance program as a matter of course. If you will read the account below (from Leslie's Weekly, Dec. 9, 1865) you will probably conclude that

many of our institutions have not yet caught up to the Civil War period, despite wonder drugs, etc. . . . Rod.

A Lunatics' Ball

The 6th of this month was signalized on Blackwell's Island by a ball, given to the patients of the Insane Asylum in honor of the completion of a series of four frame buildings, re-recently commenced in consequence of the overcrowded state of the institution.

The structure being slightly furnished, afforded a fine opportunity for the free exercise of "many tinkling feet." Not a few visitors were present to enjoy the novel spectacle of a dance, in which nearly all the participants were among the most justly commiserated of the human species.

Their delusions forgotten, many of the patients whirled about in glee, which, though wild, did not exceed the bounds of common sense propriety; others were merely aroused from their apathetic state, and gazed with a slight smile upon the scene.

Although the majority of the dancers preferred original variations from the approved figures, quadrille parties were formed which did credit to the institution.

A breakdown jig seemed, however, the favorite style of showing delight at the violins' screechings and twiddlings. Some sixty people were present.

Balls are an item that has been but lately added to the list of amusements for the patients in the Blackwell's Island Asylum. Music with magic lantern exhibitions have hitherto been mainly employed in enlivening them, but perhaps the ball, in its power of withdrawing the maniac from the fancies which oppress him, surpasses both.

YOU CAN BUY IT

By Rod La Farge

These are the days of do-it-yourself. You can buy kits of ready-to-assemble parts for almost anything short of an atom bomb or a time machine. You can buy a kit to make a complete electronic organ . . . but does that make you an accomplished musician? There is a do-it-yourself oil painting outfit on the market . . . but I have failed to see any masterpieces from this source turning up in the art museums.

No, I'm not trying to discourage hobbies of this type; they furnish agreeable recreation to a great many people . . . just as long as they don't think they have found a short cut to fame, fortune and popularity.

They say a true artist is born, not made. It is true that many people have greater natural gifts than others . . . but except for the rare true genius, most people at the top of their professions have served a hard apprenticeship, liberally spiced with work, study and struggles to improve the essential tools of their trade.

We are often asked, "How can I become a square dance caller?"

Before such a question can be answered we must know several things:

1. What is your definition of "A square dance caller?"
2. Why do you wish to be a square dance caller?
3. What qualification do you think you have?
4. How good a caller would you like to be?
5. How much are you willing to invest in time, money and effort to achieve your desire?

If you can answer the first two items "A square dance caller is a person who recites verses while people

dance and I want to do this with a few friends (or at my club), then you can skip the other three. Just get a few records and memorize the calls; friends are friends and they won't be too critical. This is the equivalent of a do-it-yourself kit.

If on the other hand you visualize a caller as a prominent personage, wish to become such a person for the "glory" or money involved (not as much as you may think), and would like to climb up towards the top, you had best think about the number five question very seriously . . . because if you had all the necessary qualifications fully developed, you would not be asking "How can I become a caller?"

No, we are **not** trying to discourage people from becoming square dance callers. We merely wish to point out that a **good** square dance caller should possess certain talents; if he does not have them naturally and abundantly, he may develop them . . . but not by reading a 98c book on how to become a square dance caller.

Here are the qualifications for the ideal square dance caller:

1. He should have a pleasant voice.
2. He should be able to sing (and call) on pitch.
3. He should have perfect timing.
4. He should feel and understand rhythm.
5. He should have "command" (this is a quality combining confidence, vocal salesmanship and personality.)
6. He should have a reasonable understanding of psychology.
7. He should be a good square dancer and able to see the dancer's point of view.

8. He should have an excellent memory.
9. He should have a pleasant personality.
10. He should understand public relations and advertising.

Now is the time to assess yourself. To what extent do you already have the above ten qualifications? Be honest . . . but don't give up! The qualities you lack can be bought! But the only one you can get in good measure at square dance schools, camps etc. is number 7.

The first four items you may "buy" at voice and music schools. A good voice school will also help on number five, but you can learn a great deal by analyzing examples of technique. Don't turn off that next television or radio commercial; study the manner, voice and inflections of the speaker.

Listen in on "revivalists" . . . they must have command and the ability to move their audiences. Get records of speakers who have stirred their listeners.

Psychology, personality, memory and public relations are best learned in classes taught by specialists in these fields, but if no such classes are available to you, do the best you can with books. We might suggest for a start "How to Win Friends and Influence People" by Dale Carnegie, "How to Remember" by Bruno Furst, and "Understanding Public Opinion" by Curtis MacDougall.

Yes, we know this sounds like a lot of work; it is a lot of work. You'll find everybody and his brother offering two week courses and short cuts. But how good a caller do you wish to be?

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(flip side)

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The Dancing Master

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THE PLAIN QUADRILLE

No person attending society events in the mid-nineteenth century could possibly be ignorant of this dance. The description given here is a form danced in the 1850-60 period; although the Plain Quadrille is usually thought of as a stable item, many dancing masters taught minor variations. Please note the explanations with the prompts: the meanings were not always the same as in today's square dances! Also remember that in a quadrille the head couples are numbered one and two, the side couples three and four.

First Figure: Le Pantalon

Honor Partners 8 bars

Facing partners, slide one step towards center of set; man bows, lady courtesy. Slide back to place, turning to face corners. Slide one step away from center; man bows, lady courtesy. Slide to place.

Right and Left 8 bars

Head couples right and left across, touching right hands to opposite in passing. Give left hand to partner's left, the lady passing in front of the man, both turning so that they again face the center of the set with the lady on the right. Repeat to place.

Balance 8 bars

Head couples face partners and join crossed hands (R over L). Slide (Chassez) 7 steps to opposite position, keeping to the right. Return in same manner on same side.

Ladies Chain 8 bars

Head couples perform a ladies chain as in today's square dance, except that the men do not place hands on ladies' waists.

Balance 8 bars

As before.

Danced twice by heads, then twice by sides.

Second Figure: L'Ete

Wait 8 bars

Forward and Back 4 bars

Head couples only. Same as today's squares.

Half Right and Left 8 bars

Half of the movement described in figure one.

Heads Chassez 4 bars

Slide 4 steps, lady to left, man to the right, passing behind lady. Slide back to place.

Half Right and Left 4 bars

Heads Chassez 4 bars

This figure danced twice by heads and twice by sides.

Third Figure: La Poule

Wait 8 bars

Right Hands Across 4 bars

Head couples cross over, giving RH to opposite in passing; turn to face opposite, release hands and separate, walking backwards. The couples are now on the opposite side of the set with the lady on the left of the man.

Left Hands Back 4 bars

Heads return, giving left hands to opposite in passing. Do not release hands, but turn so that the two men face each other and the two ladies also face. The ladies now cross their right arms over their left and take partner's right hand in their right, forming a circle.

Balance 4 bars

Holding the above formation all step diagonally (right forward) with the RF; bring LF up to RF but do not place weight on it. Step LF back to place, bring RF back to LF placing weight on it. Repeat to left.

- Cross Over** 4 bars
Retaining partner's RH release other couple and walk around to the right ending in other couple's position.
- Head Ladies Forward and Back**.... 4 bars
- Head Gentlemen Fwd. and Back** 4 bars
- Head Four Fwd. and Back**..... 4 bars
- Half Right and Left to Places**.... 4 bars
Danced twice by heads and twice by sides.

Fourth Figure: La Pastourelle

- Wait** 8 bars
- Heads Forward and Back** 4 bars
- Forward and Leave Lady** 4 bars
Heads forward; first lady turns to place self on left of opposite man. All walk backwards to place, the first man alone, the opposite man with two ladies.
- Forward three and back** 4 bars
The ladies face outward, second man walks forward holding their near hands while they walk backwards. Retire in same manner.
- Forward and Change Ladies** 4 bars
Trio forward, first man advances to meet them. Ladies join near hands with first man and all retire. (Men backwards, ladies walking Fwd.)
- Forward Three and Back** 4 bars
- Forward and Stop** 4 bars
Trio advances to center; second man then steps up to meet them.
- Hands Around** 4 bars
Heads join hands in circle, walking around to the left and retiring to opposite couple's places.
- Half Right and Left to Places** 4 bars
Danced twice by heads and twice by sides, opposite couples reversing roles on repetition.

Fifth Figure: La Finale

- Wait** 8 bars
- Ladies Chain** 8 bars
As in the second figure, although sometimes a ladies grand chain was substituted.
- Heads Forward and Back** 4 bars

- Half Right and Left** 4 bars
As in second figure.

- Balance and Turn Partners** 8 bars
Face partner. Step fwd. on RF. Point LF diagonally fwd. Step back on LF. Point RF diagonally fwd. Join both hands with partner and turn CW with 8 walking steps.

- Heads Forward and Back** 4 bars
- Half Right and Left** 4 bars

- Balance and Turn Partners** 8 bars
All danced twice by heads, twice by sides, then:

- All Chassez** 8 bars
All facing center with Ladies a little in advance. All slide sideways three times, ladies to their left, men to right. Bring free foot (man's L, lady's R) to closed position without transferring weight. Step fwd. on this same foot. Bring feet together, transferring weight. Step backwards (man LF, lady RF). Bring other foot back, transferring weight. Three slides back to place and honor partner.

For clubs, schools, centennial committees and others who wish to put on a "real" old time dance, this is a suitable number. For show purposes it is probably advisable to have it danced through only once each by the heads and sides. If a still shorter version is desired, it may be danced in the original quadrille style; two lines of facing couples . . . all heads and no sides. This was actually done in some society circles in the pre-Civil War era, and was considered "smart" and "European."

Music for this may be found in Ford's "Good Morning," which also gives a description of the Plain Quadrille as danced later in the century.

"Now to acquire a graceful air, you must attend to your dancing; no one can either sit, stand, or walk well, unless he dances well."

Lord Chesterfield



RECORD REVIEWS

Old Timer Records, 10 inch plastic, 78 rpm **Price 1.25**

#8125 Hand Me Down My Walkin' Cane (128)//Instrumental

Square Dance With Calls by Johnny Schultz

Here is an excellent old-time folk tune beautifully done. Dance is good medium level stuff. Instrumental excellent.

Windsor Records, 10 inch plastic, 78 rpm **Price 1.45**

#7158 Mama Don't Allow It (128)//The Old Spinning Wheel (128)

Square Dance Instrumental Played by the Sundowners Band

Instrumental for #7458. We like the instrumental of this even better than the called version.

#7458 Mama Don't Allow It //The Old Spinning Wheel ()

Square Dance With Calls by Al Brundage

Al Brundage calls in the latest California club style. Advanced club dancers will love it.

Sets in Order, 10 inch plastic, 78 rpm

#1101 Mary (130)//If You Don't Know

Price 1.25

Square Dance With Calls by Lee Helsel

Lee Helsel continues as this year's outstanding recorder caller. He is rapidly forging his way to a high level of popularity.

#2103 Mary (130)//If You Don't Know (130)

Price 1.45

Instrumental of #1101 played by the Buckboard Busters

Well played instrumental. Top quality.

MacGregor Records, 10 inch plastic, 78 rpm **Price 1.25**

#793 Round and Round (128)//I Saw Your Face in the Moon (128)

Square Dance Instrumental Played by Frank Messina and the Mavericks

Standard high-quality instrumental.

#794 Round and Round //I Saw Your Face in the Moon

Square Dance With Calls by Bob Van Antwerp

Bob Van Antwerp does a sensationally good job with Round and Round. This is a wonderful tune.

#795 The New Alabama Jubilee //Boil Them Cabbages Down

Square Dance Instrumental Played by Frank Messina and the Mavericks

Two beautifully played instrumentals. Top quality.

#796 The New Alabama Jubilee //Hashing up the Daisy
Square Dance With Calls by Bob Van Antwerp
High level club dancers will eat this one up.

Longhorn Records, 10 inch plastic, 78 rpm **Price 1.25**

#302 Fun Doody in F //Mississippi Sawyer
Square Dance Instrumental by Lester Woytek and the Melody Cowhands

This item leaves me cold. Second rate musicianship. Mississippi Sawyer has been done better on previous attempts.

#119 Figure Eight //Instrumental
Square Dance With Calls by Red Warrick

Red Warrick again does a superlative job of calling in real Texas style. Old-time standard patter call. The instrumental side is adequate.

Black Mountain Records, 10 inch plastic, 78 rpm **Price 1.25**

#180 Turn em Down (132)//Instrumental (132)
Square Dance With Calls by Bob Baker

High level stuff which should appeal. Adequate instrumental.

#181 My Baby Loves Me (130)//Instrumental (130)
Square Dance with Calls by Bub Ables

Of all the records that Bub Ables has made we like this one the best. Instrumental adequate.

#183 A Good Time Was Had by All (130)//Instrumental (130)
Square Dance With Calls by Gene McMullen

Another new caller who does a pretty good job. Black Mountain is to be recommended for giving so many new callers an opportunity to get on records.

Western Jubilee Records, 10 inch plastic, 78 rpm **Price 1.25**

#728 Singing the Blues//High Rockin' Swing
Round Dance by Art Jones

High Rockin' Swing should be very popular as the RCA Victor record has gone off the market.

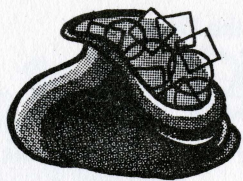
Windsor Records, 10 inch plastic, 78 rpm **Price 1.25**

#7643 Breeze of Spring//Holiday for Dancing
Round Dance played by the Rhythmates//The Notables
Great stuff. We recommend this one.

Sunny Hills Records, 10 inch plastic, 78 rpm **Price 1.25**

#AC 125 Wishful Waltz//Give Me a Little Kiss
Round Dances played by Jack Barbour and his Rhythm Rustlers

A fine pair of recordings. Wishful Waltz will probably make the round dance hit parade.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

Cowboy Trio Mixer

RECORD—Folkraft 1413

FORMATION—A circle of "Threes" facing counter-clockwise. Trios, center dancer and two partners, formed by one boy and two girls; one girl and two boys; all boys; or, all girls.

STARTING POSITION — Center dancer joins left hands with Left-hand partner and right hands with Right-hand partner. The two outside partners join their free, inside hands behind center dancer. Left foot free.

MEASURES

PART I

- 1- 2 TWO TWO - STEPS FORWARD, starting with Left foot.
- 3- 4 FOUR "STRUT" WALKING STEPS FORWARD, starting with Left foot.

PART II

- 5 HEEL-TOE WITH LEFT FOOT.
- 6 THREE WALKING STEPS (Left, Right, Left, Pause) OUTSIDE PARTNERS AHEAD AND FACE CLOCKWISE. Outside partners release their joined inside hands, and keeping the other hands joined with center dancer, walk forward three steps, turning about to face clockwise. Center dancer steps in place while leading the outside partners around. Finish with outside partners facing clockwise in front of center dancer, arms extended.
- 7 HEEL-TOE WITH RIGHT FOOT.
- 8 THREE WALKING STEPS FORWARD (Right, Left, Right, Pause)—FORM NEW "THREES." All walk forward three steps, starting with Right foot, to meet new partners, finishing in "Threes" in original starting position. Center dancer progresses counter-clockwise, outside partners progress clockwise. New Trios repeat entire dance.

(Continued on Page 17)

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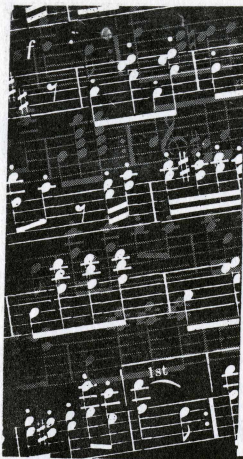
LITTLE WONDER

Record: Black Mountain #137
 First old couple balance and swing
 Go down the center divide the ring
 Couple on the right
 The left couple too
 Foot couple cross and trail on through
 Now cut a figure eight and away
 you go
 Jeans in behind your calico
 Cut another figure eight and form
 two stars
 One like venus and one like Mars
 Now you trade them two stars around
 about
 The ladies weave in and the gents
 weave out
 Trade them two stars round again
 Gents weave out and the ladies
 weave in
 Now the first couple left, and the next
 couple right
 The next two pivot with all your might
 Take your little lady and home you
 prance
 And everybody swing and everybody
 dance.
 Repeat for 2nd couple, can be done
 with 3rd and 4th couples.

THE EL PASO DO-SI-DO

Head four bow and swing
 Lead on out to the right of the ring
 Circle four, you're doing fine
 Break at the heads and form two lines
 Forward eight and back with you
 Forward again, do a right and left
 through
 Now a right and left back on the same
 old track
 Forward eight and back you go
 Forward again, and you do si do
 Swing the opposite lady with the right
 hand round
 Lady across from you.
 Partner left with the left hand around
 Turn your corner girl with a right hand
 whirl
 Back to your partner, go all the way
 around
 To your right hand lady with the right
 hand around
 Back to your partner for a left
 allemande
 New partner right for a right and left
 grand
 Orig. R. H. Lady.
 Meet your new partner and promenade.

(Continued on Page 18)



LATEST RELEASES ON BLUE STAR

- 1508—Cindy Balance called by Andy Andrus, flip Inst. Key G
 1507—Hold Everything Key A, flip Houston Hoedown Key G

Other Releases

- 1502—Callers Choice Key A, flip Soldiers Joy Key D
 1503—Cindy Balance flip Raley's Romp called by Andy Andrus
 1504—Cindy Balance Key G, flip Josie's Hoedown Key C
 1505—Sweetheart of Mine called by Norman Merrbach, flip Inst. C.
 1506—Swing Your Baby called by Norman Merrbach, flip Instr. Key C

LATEST RELEASES ON BOGAN

- 1103—Johnson Rag called by Nathan Hale, flip Inst. Key G
 1102—Smile, Darn You Smile Nathan Hale calling, flip Inst. Key C.
 1104—I Saw Your Face in the Moon Charley Bogan calling, flip Inst.

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LONESOME TWO

(Jim York, Mill Valley, Calif.)

Couple 1 you balance and swing
 Then join the sides make six in a ring
 Circle six in the usual way
 Whirlaway with a half sashay
 All six center with a right hand star
 Turn it around the way you are.

OR

Couple 1 turn back to back and
 Separate go around the outside track
 Pass your own as your ought to do
 Side two couples go right and left
 through
 Pass her again at home you see
 Join the sides and circle three
 Heads drop hands and form two lines
 Six forward and back and keep in time
 Six pass thru but not too far
 Turn to the right make a right hand star

(Either of the above beginnings results in couples 1, 2 and 4 being in the right hand star, each woman in front of partner. From here, we continue:)

Couple 1 it's up to you
 Star by the left with the lonesome two
 Heads star left and sides star right
 Mesh the gears in the middle of the night

Gent 1 take your corner maid
 Sides join the heads star promenade
 The hub back out turn once and a half
 The rim goes in and you're gone again
 Inside ladies roll away
 Same old star in a new way
 Girls turn back and don't just stand
 Meet the same guy with a left
 allemande . . .

(Continued on Page 20)

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		203	LADY BE GOOD/COMING AROUND THE MOUNTAIN
102	202	202	WHISPERING/WE'VE GOT RHYTHM
101	201	201	MINE, ALL MINE/DANCE YOUR TROUBLES AWAY

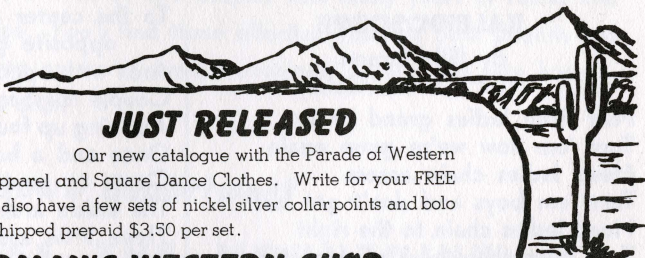
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1102	2102	2102	OH! YOU BEAUTIFUL DOLL/YELLOW ROSE OF TEXAS
1101	2101	2101	BEST THINGS IN LIFE/BOOMPS-A-TULIP
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901	951	951	ROCKING THE POLKA/HAREM-SQUAREM

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KALEIDOSCOPE

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Four little ladies grand chain
Turn 'em now we're gone again
Head ladies chain across
Turn 'em boys and don't get lost
Head ladies chain to the right
Turn them there and hang on tight
Heads to the right and pass thru
Keep on going to the next two
Now pass thru, gents turn back
(Making two concentric rings moving
in opposite directions)
Follow that gal in the same track
Twice around the ring now, Jack
Corners all a left hand swing
Gents star right in the middle of the
ring
Then same gal, left allemande
Away we go, right and left grand.

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COPY CAT

Couples one and three will swing and
whirl

To the center and bridge with the
opposite girl

Arch with opposites.

Couple number two will tunnel through
And ring up four with the lonesome two
Once and a half around like that
Come on now you copy cat

The inside arch and the outside under
Three little arches go like thunder
#2 couple goes under three arches.

Spread that bridge awayout wide
Sides duck under, come inside
Head or lead couples move apart so
other 2 couples can now dive under to
center of set.

And star by the right as pretty as you
can

Corners all with a left allemande
Bow to your (orig.) partner, leave her
in the shade

And swing with the next and all
promenade.

(Continued on Page 22)

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two rounds —

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730 N.W. 21st Ave., Portland 9, Ore.

Editors—Art & Metha Gibbs

ISSAQUAH BREAKDOWN

First and third balance and swing
Go up to the middle and back to the ring

Forward again and pass right through
Split and make four lines of two
Heads split and meet opp. behind side couples.

The fours go forward and back with you
The couples in the middle pass right through

Side couples pass through.
Split that couple on the side of the ring

Square your set and everybody swing
Sides split couples and go to head positions. Now all have opp. ladies.

Head two couples pass right through
Face out.

And the same old thing for 4 and 2
Face out.

Circle to the right and don't you blunder

Gents break with the left, pull the right lady under

Swing the next girl down the line
Orig. RH lady.

Say by golly, ain't that fine

Put the ladies in the middle, put em on the spot

Gents run around like the hands on a clock

Clockwise to left.

It's a right hand round the girl you swung

Then allemande left, but only one
And promenade that girl you swung.

DECCA

PRESENTS

Stardust Mixer

Record: "Stardust" Decca 27838, Grady Martin

Position: Partners facing M's back to COH, leading hands joined

Footwork: Opposite throughout; steps described for the M. Measure

- 1- 2 SIDE, BEHIND, SIDE, BRUSH; SIDE, BEHIND, SIDE, TOUCH;
(Grapevine) Moving in LOD, step with L ft. to side, behind with R ft, step to side with L ft, brush R ft in front of L ft; Repeat grapevine, starting on R and moving in RLOD, touch L beside R on 4th ct.
- 3- 4 TURN TWO-STEP; TURN TWO-STEP;
Assuming closed pos, do 2 slow two-steps making one CW turn. End facing partner, M's back to COH, leading hands, only, joined.
- 5- 8 REPEAT MEASURES 1-4.
- 9-10 TWO-STEP AWAY; TWO-STEP TOGETHER;
Partners facing, M's back to COH, release hand-holds and, starting with L ft, back away from partner with one two-step; starting with R ft, come fwd with one two-step.
- 11-12 STAR, 2, 3, BRUSH; STAR, 2, 3, PIVOT;
In RH star pos, and starting L, make one CW turn around partner by stepping LRL-brush R; RLR-touch L, pivoting to LH star pos.
- 13-14 STAR, 2, 3, BRUSH; STAR, 2, 3, TOUCH;
In LH star pos, and starting L, make one CCW turn around partner by stepping LRL-brush R; RLR-touch L.
- 15-16 TWO-STEP AWAY; TWO-STEP TOGETHER (NEW PARTNER);
M's back to COH, starting on L, back away from partner with one two-step; starting on R, and moving diag to the R, do one fwd two-step to meet a new partner. Join leading hands to repeat dance.
Dance is done completely through four times; then, repeat Measures 1 thru 14. As music retards, W twirls R-face. Both bow.

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The Rise of Krawley Worum

(Continued from page 4)

That very Saturday night Wormy visited the local square dance club, and with the easy confidence inspired by the singular opus he had read, walked up to the mike and announced loudly, "I am a CALLER!" At the end of his twenty-fifth perfect call the janitor broke up the party by pulling the master switch.

The meteoric rise of Krawley Worum from this point is known to all; I suppose most of you saw him on the nation-wide television hookup last week as he called to 25,666 sets at the dedication of the new Worum Bowl, built with contributions from his loyal fans. Such personality! Such command! Such perfect pitch and timing!

If you have really thrilled to this little epic, I suggest that you start screaming (loudly). The orderly will bring your next round of tranquilizing pills, and maybe even a couple of nice wet sheets.

If on the other hand you think this is the silliest piece of drivel you have seen in AMERICAN SQUARES, turn to page 10.



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Aug. 3. **Duluth, Minn.** Folk Festival.

Aug. 7-8-9. **Durango, Colo.** Fort Lewis A&M College Field House. SD Festival.

Aug. 8-11. **Gallup, N. Mex.** Intertribal Indian Ceremonies.

Aug. 9-10. **Shelburne, Ont.** Fiddler's Contest.

Aug. 18. **Chicago, Ill.** Palmer Park. Folk Dance Leadership Council Summer Festival.

Aug. 15-17. **Penticton, B. C.** S.D. Festival.

Aug. 17-18. **Solvang, Calif.** Danish Days.

Aug. 19-23. **Tatamagouche, Nova Scotia.** S. D. Institute.

Aug. 22-25. **Hershey, Pa.** Pennsylvania Dutch Days.

Sept. 21. **Riverton, Mont.** SD Festival.

Sept. 15-16. **Tucson, Ariz.** Mexican Ind. Day Celebration.

Oct. 17-19. **Eureka Springs, Ark.** Ozark Folk Festival.

Oct. 19. **Wyckoff, N. J.** Grange Hall. "A Night in Rumania."

Nov. 2 **Oklahoma** 11th Annual State SD Festival.

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Robby Robertson, Sundowners Band
- 7457 **THAT WHISTLIN' PIANO MAN**
Bruce Johnson, Sundowners Band
- 7458 **ROLL THOSE BIG BLUE EYES**
Bruce Johnson, Sundowners Band
- 7459 **SHE DREAMED**
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- 7459 **SQUARAMA**
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- 7459 **MAMA DON'T ALLOW IT**
Al Brundage, Sundowners Band
- 7459 **THE OLD SPINNING WHEEL**
Al Brundage, Sundowners Band
- 7459 **PIGTAILS AND RIBBONS**
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