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December • 1972

FOLKLORE

The Magazine of American Folk Dancing



Volume XIII • Number 4

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THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 13

Number 4

December 1957

THIS MONTH

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Your Dancing Friends

Would love to have Santa Claus bring them a subscription to AMERICAN SQUARES -- with your name on the gift certificate. \$2.50 for 1 year. Xmas special: your renewal and 2 gift subscriptions for only \$6.00.

HOMO VULGARUS

Lincoln is credited with the quote: "God must love the common man because He made so many of them." Our advertising agencies and amusement industries fully recognize this preponderance of the "vulgar herd", and tailor their efforts to attract this larger market.

The common man has plebian tastes. How plebian is easily ascertained by a glance at the type of program offered by the television stations and movie houses, or consulting a list of the top tunes in the record business. Still more revealing is an assessment of the subject matter and conversation level of casual groups of people at "coffee breaks", social functions or community meetings.

Some of our dance leaders apparently refuse to face the above facts. They believe that the majority of the people prefer amusements that push them to the limits of their intelligence, test their reaction times and require a continuous teaching process.

Leaders who believe that they have a "mission" in the dance world, or who think that all dancers should make square dancing "a way of life" are the ones who have the greatest difficulties in gaining rapport with the general public.

A more widespread acceptance for our recreation might be gained if every leader had a little desk motto: "The common man must have loved square dancing because he *used* to do so much of it." Before each dance date the leader should anxiously ponder all possible reasons for the past tense phrasing."



A Day at American Squares

By W. Joseph 'Joe' Bray

I would like to nominate as a guy worth knowing, Frank Kaltman of American Squares, and I'll tell you why. I doubt if there are many leaders in Square Dancing today who are working as hard, as long, and as selflessly as Frank. Frank Kaltman retired from business at the end of World War II, and we understand sort of settled back to spend the rest of his time leisurely doing those things one wants to do upon retirement.

Of course, the story is well known that he needed some records for calling square dances, and the tunes he wanted were not available in those early days right after the War. Knowing the technical aspects of record cutting, he cut himself a few records for his own use. Pretty soon his fellow callers wanted not only some of those, but more. What has followed since, we understand, is pretty well typified by what we saw and experienced on a visit to the Kaltman's over the 4th of July.

Our visit was prefaced with long distance telephone calls for last minute arrangements and directions for arrival. The Kaltman's had hardly gotten Rickey Holden off when we arrived something after midnight. (We learned the next morning that Olga Kulbitsky had arrived from New York earlier in the evening to spend the holiday and to go with them to the Dutch Folk Festival over in Pennsylvania.) I'd like to digress from my nomination a moment to tell some of American Squares readers about the shop the Kaltman's run, because it's all a part of the background. I've bought lots of records and books, subscribed to the magazine, purchased equipment, and wailed my woes to American Squares. Always with good (and prompt) service in all depart-

ments. It's hard to imagine how they do it. Here's life at the Kaltmans. First, I find that the shop is located in a large three story former town house of a Newark industrialist. It is right downtown on the main street, just a few blocks from the very heart of town. Yet you would hardly know it. There's a large side yard with a high iron fence in front. Helen (she's the other half of the Kaltman team—the one that didn't retire) has flowers, shrubs and a hedge growing in this yard. We didn't get to find out who mows the grass, but there's a lawn mower, hedge clippers, etc., setting out on the backporch and the grass is neatly cut.

The Kaltmans, the house, the shop, American Squares and Folk Dancing are all so intertwined that each is part and parcel of the other. One soon realizes that here are four separate businesses, all combined into one enterprise—the Kaltmans. There's the Book and Record Shop, the making of Folkraft Records, publishing and printing of American Squares.

As one enters the front door up redstone steps, you hardly notice a sign which says "Folkraft". You enter a wide hall with stairs on one side leading to the second floor. Lined up on one side of this hall (leading back to the business office) are bookcases full of books, which is a part of the Bookshop. Opposite the stairs is a large room with stacks and stacks of records (and the Kaltmans seem to know where all of them are). This is the Record Shop. Also there are a few more racks of books in this room. Up front, among the stacks of records is a record player which is connected to a couple of bass reflex speakers (also among the record stacks). There hardly hardly seems to be a moment of

the day when someone isn't playing a record on this player. Either someone from outside just listening to a record, or Frank or somebody playing the latest releases just back from the pressing shop, or Frank intently listening and considering a test dub for a new release. (When he does the latter he fiddles with the volume controls, and all I can say is, it's a good thing that Helen, the secretary and other office help like folk and square dance music.

Separating the Record Shop from the Business Office, which is the next room back, there is a long counter for waiting on the "local trade" and upon which orders for books and records are assembled. In the Business Office they not only answer the mail and assemble orders for books and records, but they address American Squares magazine (by machine, of course) and take care of a myriad of details of four different businesses. That Business Office is a beehive of activity.

Just back of the Business Office is a smallish room with sound absorbing material all around the walls, and speakers, tape records, amplifiers, a record cutter, and I don't know what all. This is the Monitor Room. This is the heart of Folkraft Records. Here tape recordings for future Folkraft releases are analyzed, cut and spliced, and finally cut into a master record, which it passes Frank's critical ear test, will later be sent out for plating and pressing. Behind the Monitor Room is the Kitchen. This is a real large kitchen with dining area at one end. In most homes the kitchen is the place for preparation of food. The Kaltman's kitchen not only serves the usual purpose, but fits in with the same pattern of life as all the other rooms of the establishment.

From the kitchen, one goes down stairs to the basement. The first small room in the basement is the Photographic Room. This is Rod LaFarge's private domain. Here Rod makes all

the plates, prints and negatives that are used in printing American Squares magazine, in printing record jackets, labels, tags, advertisements, etc. Next to the Photographic Room is also a small room where Frank keeps a lot of electronic parts, and works on various amplifiers and other electronic gear. This room also houses the power supply amplifiers for the Monitor Room upstairs, as there are too powerful to be put in the same room close to the delicate record cutting machine.

From here on to the front of the basement are several large rooms. Not actually rooms, but areas separated by the stocks of Folkraft and other records. The first area in the room where the pages of American Squares magazine are folded. In this room is also a great big trimming machine, where the finally assembled magazine is trimmed and cut to size. The next area is the printing room. Here American Squares Magazine is printed. In this room are the type cases full of type, printers blocks for setting the type, and two printing machines, one a rotary machine and the other an off-set printing machine.

Finally there's the front room, which actually serves two purposes. One part of the front area is devoted to assembling and stapling the magazine. There you will find two employees assembling, stapling and trimming the magazine. The front part of this room is the Packaging and Mailing Room. All orders for books and records which are assembled up in the Business Office are packaged, labelled and stamped in this room.

Off of the corridor leading to the various areas in the basement (this is actually a room under the staircase) is the stock of speakers and other P.A. equipment sold by American Squares.

We did not get to see the printing in action, as at the time of our visit the July issue had just been mailed out, and the August issue was not quite ready to be "put to bed." We did get

to see them assembling the stock copies of the July issue.

Let's go now to the second floor. Just opposite the staircase is a huge studio type living room, which goes from here to yonder. As you enter this room from a wide hall, there's a large baby grand piano, a bull fiddle, drums and other musical looking instruments. This part of the room is lined with accoustical tile. This is the Recording Studio. Here the initial Folkraft recordings are made, that is played. The far end of the room is the family living room, where one will find book cases full of reading (non-square dance) books. On the second floor there are two guest rooms and a bath. Then in the back there is the Makeup Room. No, girls, this is not the kind of make up room you are thinking about. Here American Squares is "put together"—made up. It looks like any Editor's workshop. There are drawing boards, T-squares, glue pots, pens and pencils, scissors, clippings galore, photographic prints, and just about everything else. How they ever get a trim neat magazine out of all that I don't know. I suppose that is just one of the secrets of the Make-up Room. On the Make-up board as we went through (first of July) was the plan for the September cover of American Squares. Had row after row of the American Squares emblem. This shows how far ahead they have to be working.

In this room Frank also keeps his real old quadrille and dance books. Probably there just for last minute ready reference. We didn't get to the third floor. That is the family's quarters. That's where after a long, long day of it the Kaltmans finally get away from America's number one pastime—if only until the next day.

Now back to my nomination of a guy worth knowing. As I said in the beginning, at American Squares it seems there is always some guests just leaving, and some just arriving. Al-

though it was past midnight, after unpacking and getting settled in the guest rooms—and little one's tucked in bed, Frank and Helen took us through the shop, explaining all about each phase of their work for Square Dancing. After about an hour and a half tour, we wound up in the kitchen, and over a cup of coffee, we talked about East and West, North and South—and Square Dancing. And finally—for the Kaltmans—another day came to a close.

Frank is up early the next morning before any one else. He slips down to the Post Office to get the mail, then comes back and sort of opens up the shop. By this time the whole house is up and buzzing around in the kitchen. There's Frank and Helen, Dori (the Kaltman's beautiful daughter), Olga, other guests, and Nosey. Over a cup of coffee, and as preparation of breakfast proceeds, Frank opens the morning mail. Right there starts the day. The mail is discussed while breakfast proceeds, and the order of the day is established.

Before breakfast is finished on a work day the office personnel has arrived. Of course, July 4th was not a work day, but after breakfast Helen went in to the business office and started assembling some orders that had come in for mailing the next day, and Frank began working on some tapes for new releases he wants to issue soon. Interspersed with these jobs Frank and Olga discussed folk dances of one sort or another, or demonstrated for our benefit some "new" circle mixers and folk dances which could easily be worked into a Square Dance program. Soon it came time to go over into Pennsylvania to see the Dutch Folk Festival. So the shop was closed, and with Nosey left to watch it, we departed for Kutztown.

While the rest of us enjoyed the Festival, looking at the exhibits and exhibitions, Frank was conferring with Dr. Shoemaker on some phase of folk

activity, and was also making arrangements for the judging of a square dance contest the next night. Later on we watched square dancing on the commons. The square dancing they did is what we refer to as "eastern dancing." However, it was "real" square dancing, and was very refreshing to one used to "western" club type dancing. When the day was done we headed east, and arrived back at the Kaltman's house just before the midnight bells rang out again.

Friday morning the early morning routine was the same. Breakfast amid the morning mail. Olga and Frank had some last minute discussion, then Olga left for New York City. Frank then started answering mail, while Helen tackled the bookkeeping and other departments she runs (the orders). What do people write the Kaltmans about? Just about everything under the sun pertaining to folk dancing and folklore. Just a few for instances are: one caller takes a dim view of a record review (he's probably the one that called it) others discuss articles which have appeared in American Squares magazine. Some are for, some against! Here's an order from England, and with it a request for a lot of information. Another writes for explanations of dances described in American Squares about five years ago. And all have to be answered that day if possible.

While all this is going on, and sandwiched in between, Rod comes in to discuss photographs, or a plate, or a "cut" with Frank, for the September issue. That done, Frank, Rod and Helen talk about Hamilton Ware's proposed cover for American Squares in October, which has just been received. The morning was just jam-packed with activity. All too soon it was time for lunch. That's where Helen does double duty. That's why she didn't retire.

One would think now they can rest

a moment and enjoy lunch. Well, lunch was hardly started when in came some 'teen agers. They were going to Chicago for competitions in roller skating and they wanted Frank to cut a record from a tape of the musical number to which they did their routine. With lunch over, Helen went back to the books and orders. We were amazed to learn that these orders come not only from all over the United States, but from all over the world. While Helen was doing this, Frank was busy with the other departments. First it's in the mailing department, then in the printing department. This afternoon happened to be one of the afternoons when the printer comes in. There are discussions about the printing jobs to be done. One job has to have a correction on the plate before it can be run. And so it goes. During the course of the afternoon there's also things to be talked over about the summer institute in Kentucky. All these details must be worked out before the first week in August. All in all, I'd say the Kaltmans are real busy people, and all for folk dancers—squares, round and what you.

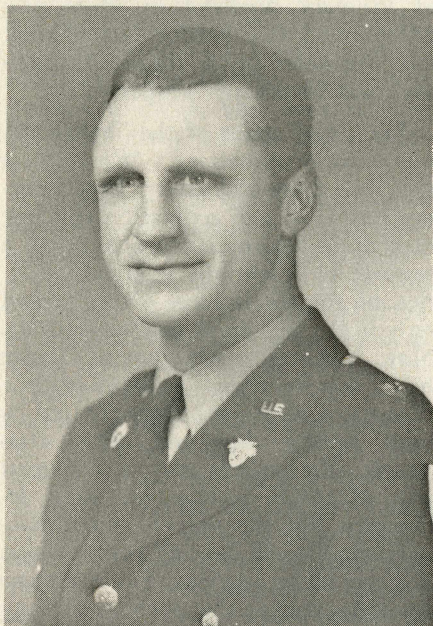
We didn't get to hear them record, because we had to leave in the late afternoon, and they record only on Sunday mornings when town is quiet, and there's no hustle and bustle and commotion on behalf of American Squares downstairs.

In addition to the shop, Frank also from time to time visits colleges and conducts courses in their physical education departments on folk dance in recreation. He also writes many articles in this field.

Now the story is not complete without a word about Nosey. Nosey is a Doberman Pinscher. He stands table high plus fourteen hands, on his flat feet. Were he 'a mind to, he probably could take a leg off with one bite. Nosey is a character in his own right.

Continued on page 28

PEOPLE WORTH KNOWING



BILL LEWIS

We would like to have you know our friend Bill Lewis, physical education instructor at the United States Military Academy, West Point, New York, and ardent square dance caller of the Hudson River Valley.

Bill has enjoyed all kinds of dancing for as long as he can remember, becoming especially interested in square and folk dancing while he was in the U.S. Air Force, stationed in Texas during World War II.

Bill attended Duke University in North Carolina and Springfield College in Massachusetts, receiving his B.S. degree in 1940. During his college years he competed in football, gymnastics, swimming and track.

Following his graduation, he tried his hand at scientific work in the British West Indies, but soon returned to the United States to become a physical

education instructor and athletic coach at a high school in Maine.

When World War II broke out, Bill volunteered, and served $4\frac{1}{2}$ years with the U.S. Army Air Force as a physical education director. At the close of the war he was assigned to the physical education staff of the United States Military Academy. In 1946 he resigned his military status to accept a permanent position as a physical education instructor for the Corps of Cadets at West Point.

Commuting to New York City in the evenings, he completed his Master's Degree at N.Y.U. in 1950. During this time he met Dr. Genevieve Harkin, one of his instructors at N.Y.U., whom he later married.

Bill decided to learn to call square dances and enrolled in a dance instructor's course at Hunter Collage, taught by Frank Kaltman and Olga Kulbitsky. He has been calling square dances regularly ever since; for the Corps of Cadets, the West Point Officer's Club, and for groups up and down the Hudson River Valley.

Mr. Lewis has attended numerous summer square dance schools, including the American Squares Dance Camp, and has served on the staff of Al Brundage's Pairorama and Funstitute sessions for the past three summers. In both 1955 and 1956 he called for advanced level dancing at the Atlantic States Square Dance Convention.

Bill and his wife, Genevieve, claim square dancing as their hobby. They like to see people have a good time at square dances and they promote the highest standards for this wholesome social activity.

Social Dancing in America

A history by Rod La Farge

Continued from last issue

Sluething in gambling halls and houses of ill fame may seem hardly germane to a history of dancing, but such places often featured dancing as an "added attraction" and vice versa. (With the accent on the vice!) Nor is this a descent to scatology for its own sake; these low dives exercised a drastic and permanent influence on American dancing that is usually primly disregarded. Dances such as the "Texas Tommy", the "Grizzly Bear", the "Belly Wash" and the "Bunny Hug" were originated and spread by habitues of the lowest resorts on the Barbary Coast (also to a smaller extent on the Bowery in New York and the French Quarter in New Orleans) as a part of the "come-on" technique of the dance-partner-pretty-waiter-girl-harlot. From these unsavory beginnings were evolved our present day fox trot, our close dancing positions and, presumably, our casual ballroom manners.

This influence was also a factor in the decline of the Quadrille and the Cotillion, especially among lower and middle class city dwellers since all dancing shared the disrepute brought on by this state of affairs, and the younger crowd gradually took advantage of the situation by adopting these dances into more respectable surroundings. The balance between sex and rhythm in dancing was shifting. Previously, dancing had been an affair of decorum and rhythm, with sex as an entertaining but gregarious accompaniment; one danced with the largest possible number of partners as the proper social thing. Now with the emphasis on sex, "partner" achieved a more personal connotation; people became more reluctant to share their "partners" with others for the degree

of intimacy involved in these new dances, and this feeling carried over into the older dance forms. A "partner" was becoming "property".

The social status of the "ballroom" was also deteriorating. While it is true that there had always been dancing resorts of evil reputation and low taverns in which dancing was but a prelude to forthright immoral activities, on the whole these places existed only in the city slums and waterfronts. Now, however, a new type of "dance hall" was evolving; a resort with a "front" of respectability patronized by both middle class and lower class people. Presumably this is a normal part of social development in a democracy, but the net effect on manners, morals and dancing behavior was not one to be admired. Perhaps some optimists believe that such a mingling raises the standards of the lower class. Indeed it may . . . to a certain extent. But the final result is a leveling off, not at a median point, but at a plane considerably below. This trend was expedited by the advent of the Civil War; a soldier is a soldier, and although society balls (restricted to officers only) managed to retain a high level of decorum, other military entertainments hashed social lines and dance behavior beyond all recognition. Again the social and moral standing of dancing suffered.

On the other side of the moral ledger, the panic of 1857 and the Civil War both promoted a religious boom; this however, instead of sparking a moral revival in the dance, actually exercised a deleterious influence. The army of converts, burning with newfound righteousness, and unable to accomplish much in the way of staving off panics and eliminating wars, proceeded to chalk up dancing as one of

the prime manifestations of Satan's machinations deserving of their attentions. With the ammunition provided by the city dance halls they managed to make such a damaging case in print that many parents with no particular religious convictions were proud to boast that their children had never attended a dance, and dancing was banned at many schools and institutions.

Fortunately, the settled rural communities were much too conservative to adopt either the radical new dances or the "sinners all" attitude of the reformers. "Hell-fire" sects were an old story to them, and as dances were mostly neighborhood or community affairs attended en famille, they could observe for themselves the absence of The Supreme Fiend. As for the younger crowd introducing some of the by-products of the Barbary Coast at a rural merry-making, such "going-ons" would have promptly made outcasts of the perpetrators. "Seeing Nelly Home" may have resulted in moral lapses at times; the usual conclusion of such were sly tut-tuts and a hasty marriage. Indulging in the physical preliminaries of such indiscretions on the dance floor would have been a "scandal for the jay birds." In a big city a "Fallen Woman" can make a profession of it and still be seen in "The Best Circles" . . . in the country a "bad girl" is a public figure like the village idiot or the town drunkard. Their appearance at a dance would be the signal for a lull in conversation, a battery of cold stares and a not too polite demand to leave the premises.

So in the settled rural sections the dance picture continued on a placid course; the old cotillions continued as favorites, although they were now often referred to as "square dances" and occasional visiting dance masters scraped up classes and taught quadrilles, including new and fancy ones (sometimes of his own invention, sometimes the latest concoction of

some big-city celebrity). Couple dances such as the waltz, polka and two-step were gaining acceptance in some communities, although still frowned upon in more conservative places. In some areas the contra dance still managed to eke out an existence, although it seldom appeared on any big-city dance programs after the Civil War except in the form of the Virginia Reel. One "novelty" dance that apparently pleased the rural dancers well enough to survive to the present day, filtered into the countryman's dance repertoire sometime in the post-Civil War period; the Varsouvienna. The first definite mention I have found of this at a rural gathering is in Leslie's (1868); by the time the 1890's arrived it was an accepted "old-time" number at most country dances in the East and Midwest.

(Continued next month)

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SQUARE DANCING

- Old Country Style

Continued from last issue

GARCON VOLAGE

The Flying Lad

French Quadrille

RECORD—Folkraft 1105

FORMATION—Square of four couples, numbered counterclockwise 1,2,3,4. Woman on partner's right side.

STARTING POSITION—Partners facing.

Music A **FIGURE I**

Measures

- 1- 2 GRAND RIGHT AND LEFT, two changes, to opposite person, passing partner by the right and next one by the left, with four Walking steps.
- 3- 4 Join both hands with original opposite and quickly TURN ONCE CLOCKWISE with two Walking steps, ending with four Stamps in place.
- 5- 8 Repeat pattern of Measures 1-4, starting the Grand Right and Left with opposite, continuing around to meet and turn own partner in original place.

Music B **FIGURE II**

- 1- 4 PARTNERS CLAP - Right hands - Left hands - Both hands - Own hands, and Repeat "Clapping" pattern,
- 5- 8 CORNERS CLAP. Face Corner and repeat "Clapping" pattern with Corner.

Music C **FIGURE III**

Men place hands on hips, Women hold skirt at sides.

- 1- 2 FOUR *CROSS-SKIP STEPS starting with hop on Left foot,
- 3- 4 Join both hands with partner, TURN ONCE CLOCKWISE with two Walking steps, then pass right shoulders with partner progressing to next person with two Skipping steps.
- 5-16 Repeat pattern of Measures 1-4, continuing around until partners meet. On the record there are three repetitions of the dance.
*CROSS-SKIP. Hop on Left foot (count and), Swing right leg around and Step on Right foot across in front of Left (1). Repeat pattern, reversing footwork (and 2).

Dance descriptions by **OLGA KULBITSKY**
Hunter College of the City of New York

ORANGES AND LEMONS

English Square

RECORD—Folkraft 1410

FORMATION—A square of four couples, girl on partner's right.

Measures

Part I

Music A A - Forward and Back a Double

- 1- 4 FORWARD AND BACK. Without taking hands, all dance four light running steps forward and four light running steps backward, starting with Right foot.

- 5- 8 REPEAT pattern of Measures 1-4.

Music B B - Honor and Circle Half-Way

- 1- 2 MEN BOW TO PARTNERS THEN TO CORNERS,

- 3- 6 MEN CIRCLE LEFT HALF-WAY ROUND with hands joined in a circle of four and fall into opposite places with eight light running steps.

- 7- 8 WOMEN BOW TO NEW PARTNERS THEN TO CORNERS,

- 9-12 WOMEN CIRCLE LEFT HALF-WAY ROUND, same as men and fall into place beside own partner.

- 1-12 REPEAT pattern of Measures 1-12, CIRCLING RIGHT to places.

PART II

Music A A - Siding

- 1- 4 PARTNERS CHANGE PLACES AND RETURN. Partners change places with four running steps, passing left shoulders, then return with four running steps, passing right shoulders. (Cross over on first two steps, and turn on third and fourth steps).

- 5- 8 REPEAT pattern of Measures 1-4.

Music B B - Set and Circular Hey

- 1- 2 PARTNERS BALANCE TO THE RIGHT, joining and raising right hands, THEN BALANCE TO THE LEFT, joining and raising left hands.

- 3- 6 GRAND RIGHT AND LEFT TWO CHANGES with eight running steps, starting with right hand to partner then left hand to next. Pattern of Measures 1-6, "Balance Right, Balance Left, and Two Changes of Grand Right and Left" is DONE FOUR TIMES, progressing around the set and returning to places.

(Next page, please)

PART III

Music A A - Arming

- 1- 4 RIGHT ELBOW SWING with partner, once around and to place with eight running steps.
- 5- 8 LEFT ELBOW SWING with partner FINISHING IN LINES WITH HEAD COUPLES FACING COUPLES ON THEIR LEFT.

Music B B - Circle Four Half-Way

- 1- 2 BOW TO OPPOSITE THEN TO PARTNER,
- 3- 6 CIRCLE FOUR HALF-WAY with eight running steps, opening out in a line, at the end, with Head Couples in new positions, one place clockwise, facing lines formed by the other two couples.

Pattern of Measures 1-6, "Bow to Opposite then to Partner" and "Circle Four Half-Way" are DONE FOUR TIMES, with Head Couples progressing each time, one place around the set clockwise, while the Side Couples progress one place counter-clockwise, returning to places.

Dance Descriptions by OLGA KULBITSKY
Hunter College of the City of New York

LA BOULANGERE

The Baker's Wife

French - Quadrille

RECORD—Folkraft 1091

FORMATION—A square of four couples numbered counterclockwise 1,2,3,4. Girl on partner's right side.

STARTING POSITION—All hands joined, Left foot free.

Measures I.

- 1- 4 CIRCLE LEFT with eight Skips,
 - 5- 8 CIRCLE RIGHT with eight Skips.
- Interlude
- 1- 2 BOW-CURTSEY. Boys bow to partner. Girls (retard) curtsy, extending Left foot forward, hands spreading skirt at sides.

II.

• FIRST COUPLE:

- 1- 2 *RIGHT-HAND SWING with PARTNER.
- 3- 4 LEFT-HAND SWING with CORNER.
- 5- 6 RIGHT-HAND SWING with PARTNER again, while Side-Couples (2 and 4), turn own partners in place with a right-hand swing,
- 7- 8 LEFT-HAND SWING with OPPO-

SITE, while Side-couples clap own hands in place,

- 9-10 RIGHT-HAND SWING with PARTNER in home position.
*Note: Each swing is done with four Skips, hands joined at shoulder height, elbows bent. Couples clap own hands in place when not active. Repeat entire dance with Couple 2, 3, and 4 leading in turn. Finish with Bow or Curtsey to partner.

Dance descriptions by OLGA KULBITSKY
Hunter College of the City of New York

GUSTAF'S SKOAL

Swedish Quadrille

RECORD—Folkraft 1175

FORMATION—A square of four couples, numbered counterclockwise 1,2,3,4. Girl on partner's right. Couples 1 and 3 are Head Couples; Couples 2 and 4 are Side Couples. One or more "extras" outside the square.

Measures

Music A Part I

- 1- 4 HEAD COUPLES: FORWARD AND BACK. Head Couples walk forward three steps, bow to Opposite on fourth count, then walk four steps backward to place. This figure is pantomined and danced with exaggerated dignity while singing, "A toast we pledge to Gustaf who is brave and true."*
- 5- 8 SIDE COUPLES: FORWARD AND BACK. Side Couples repeat pattern of Measures 1-4, singing, "A toast we pledge to Gustav brave and true."
- 1- 8 REPEAT pattern of Measures 1-8.

Music B Part II

- Side Couples raise joined inside hands to form arches.
- 1- 6 HEAD COUPLES: ADVANCE, EXCHANGE PARTNERS AND SKIP UNDER ARCH, singing, "Tra, la, la, etc." Head Couples advance with four Skips, then release partner's hand, turning away from partner, one-quarter turn, to join inside hands with Opposite and go under nearest arch with 4 Skipping steps. Couples then separate, girls turning to the right, boys to the left, and with four Skips, clapping own hands on first beat of Measure 5, return to original places.
- 7- 8 TWO-HAND SWING WITH PARTNER, everybody singing, "Gustav's Skoal." All couples join both hands with partner and swing clock-

Continued on page 26

HERE AND THERE

Life on the ocean wave department. A square dance cruise to Havana and Nassau will leave Miami on Feb. 21st and return Feb. 25th, featuring Johnny LeClair of Riverton, Wyo. Highlights of the cruise will be the Saturday night at the Automobile Club in Havana. Contact Helen Neilson, YWCA, 114 S.E. 4th St., Miami, Fla.

Benefitters. The Southeast Florida SD Assn. sponsored a square dance jamboree at the North Miami Armory on Oct. 26 for the benefit of the mentally disturbed children of the Montanari Clinical School. Jack Woody, Andy Glitton and Harry Moore were the instigators.

Sputnik-Mutnik. In response to the question raised in Congress recently as to why the Russian scientists, in putting up Sputnik and Mutnik, have so far outdistanced us in the conquest of space, the answer is very simple. Our advanced mathematicians and astrophysicists have been very busy constructing new square dance figures for the hi-level crowd.

Bucharesti, U.S.A. The Grange Hall in Wyckoff, N. J. was the scene of a "Night in Rumania" recently. With members of the Garden State Country Dancers exhibiting in Rumanian costume, the picture was sufficiently "back home" to gain the approbation of members of the staff of the Rumanian Legation who attended. Chalk up another bit of international good will to the dance.

Too late, too early. As an example of why some dates sent in to AMERICAN SQUARES never reach the printer: after our November issue had gone to press we received a notice of a square dance festival at Joan of Arc HS in NYC on Nov. 16. Since we are now going to press on the Dec. issue we can't tell you how it went over . . . and by January the news will be stale.

Please hustle the dates in early . . . pretty please?

Who threw the overalls? Haven't checked on the rest of the country . . . but here in Jersey the pony tail set that used to appear at the high school square dances in blue jeans, overalls and what-not have gone over to the billowing petticoats that they favor for everyday school wear.

Southern California. S. Calif. SD Assn. passed a resolution denouncing Idiot's Clubs and similar organizations as prejudicing public opinion against square dancers. The Association meeting was held at Squirrel Inn.

Chicago, Ill. The first folk dance week end camp sponsored by the Chicago Folk Dance Leadership Council was a great success . . . they expect future camps to be even better.

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A-DANCING

With

Mike Michele's

latest singing call

#548

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RECORD REVIEWS

STANDARD-TITLE RECORD REVIEWS

December 1957

CAPTAIN JINKS

Folkraft #1070: Captain Jinks (124)//Polly Wolly Doodle **Price \$1.25**

A rather poor recording which doesn't have much to recommend it except that it was the first one on the market in the post-war period.

Folkraft #1155: Captain Jinks (126)//Irish Washerwoman **Price \$1.25**

Played by George Gulyassy, this is unquestionably the finest Captain Jinks that was ever recorded.

MacGregor #609: Dos-A-Dos Down Center (126)//Flower Girl Waltz **Price \$1.25**

An organ recording quite well played but hardly the instrument you would expect to hear on a square dance recording.

Shaw #133: Captain Jinks (126) **Price \$1.25**

Another organ recording obviously copied from the MacGregor #609 which preceded it by three years.

Folk Dancer #3013: Captain Jinks (120)//Red River Valley **Price \$1.25**

A very good recording.

Methodist #103: Captain Jinks (124)//Irish Washerwoman 12" **Price \$2.00**

Five minutes of a very monotonous but competent orchestra.

Summary: The Folkraft Record #1155 is unquestionably the finest of this group. The only other acceptable record would be the Folk Dancer #3013.

CHINESE BREAKDOWN

Folkraft #1138: Chinese Breakdown (124)//A & E Rag **Price \$1.25**

An excellent recording by a first-class orchestra.

Capitol DAS-4037: Chinese Breakdown (126)//Life on Ocean Wave **Price \$1.15**

An excellent recording by Tex Williams' orchestra, one of the top-flight Western bands.

Folkdancer #1033: Chinese Breakdown (128)//Crooked Stovepipe **Price \$1.25**

Inadequate orchestration mars this recording. The musicianship, however, is superb.

MacGregor #636: Chinese Breakdown (128)//Goodby My Lover **Price \$1.25**

A well-played record which is hurt by an over-ambitious fiddle performance. The fiddler adapted a jazz style which distracts from the beauty of an excellent folk tune. Technically, this is a fine record, but it doesn't say "Chinese Breakdown" to me.

Old Timer #8034: Chinese Breakdown (128)//Leather Britches **Price \$1.25**

A "neither" sort of a record. Neither too good nor too bad. Nothing to recommend it, and still nothing to severely criticize.

Old Timer #3346: Chinese Breakdown (133)//Flop-Eared Mule 33 $\frac{1}{3}$ rpm
Price \$1.25

Same as above.

Western Jubilee #605: Chinese Breakdown (126)//Soldier's Joy **Price \$1.25**

There is nothing to recommend about this record.

SIO #2054: Chinese Breakdown (132)//Texas Crapshooter **Price \$1.45**

Jack Hawes, one of the great banjo players, does a magnificent job with Chinese Breakdown.

SIO #2081: New Chinese Breakdown (132)//Fire on the Mountain
Price \$1.45

Fair recording, not nearly as good as the Jack Hawes record.

Summary: The three best records in this series are the Capitol, Folkraft and SIO. The Folkraft is very well played and sounds very much like the Capitol record. It has the edge, however, in that it is a five minute record. If you like banjo, you will prefer the SIO recording. Rating for the three are as follows: First—Folkraft, Second—SIO, Third—Capitol.

CINDY

Cindy has been recorded ten times and almost every recording has a different rotation of A and B parts. We will indicate them in each listing. Please bear in mind that these are not interchangeable, one for another, unless the AB repeats are the same.

Folkdancer #1087: Cindy Lou (128)//Life on Ocean Wave **Price \$1.45**

AB—A very poor recording.

Imperial #1222: Cindy (132)//Grey Eagle **Price \$1.25**

AB—Not so hot.

Folkraft #1016: Git Along Cindy (128)//Spanish Cavallero **Price \$1.25**

AB—Well played but poor recording. Tone is not good.

Folkraft #1125: Cindy (116)//Rosebud Reel **Price \$1.25**

AAB—A very slow, ponderous recording. The only thing to recommend it is that it lasts five minutes.

Western Jubilee #802: Cindy (128)//Just Because **Price \$1.25**

AB—An uninspiring mediocrity.

Old Timer #8053: Cindy (130)//Steel Guitar Rag **Price \$1.25**

AAB—A rather monotonous piano lead distinguishes this record.

MacGregor #667: Get Along Home Miss Cindy (130)//I Want A Girl
Price \$1.25

AAB—Rather monotonous and dull. Tone quality is good.

(Continued on Page 30)

MAC GREGOR RECORDS

JERRY HELT

#798 "Rosie's Gone Again"
"High Society"

(With call by Jerry Helt)

#799 Same as #798

(Without calls)

BOB VAN ANTWERP

#802 "Ridin' Down the Canyon"
"Just Couldn't Say Goodbye"

(With call by Bob Van Antwerp)

#801 Same as #802

(Without calls)

Fenton "Jonesy" Jones

#804 "You Are My Sunshine"
"Shoo-Fly"

(With calls by "Jonesy")

#803 Same as #804

(Without calls)

#806 "I Don't Care If The Sun
Don't Shine"

"Poor Boy"

(With call by "Jonesy")

#805 Same as #806

(Without calls)

Also available on 45 RPM

MacGregor Records

729 S. Western Avenue
Los Angeles, California

Letters from Readers

Continued from page 15

party games, which in truth were still square dances. I danced with a Bohemian group last winter, in which one member, a native Czech, sang the entire dance and matched her steps to the words; couldn't dance to the music. That old dance by the way, contains more than fifteen "modern" square dance movements, including cross trail. Should we say the Western square dance descended from the Beseda?

As proof of the continuity of the dance from Playford's squares to the present, note the chorus figure of Hunston House (1665) danced down the years in squares, cotillions, quadrilles under such names as Le Grand Quarre, Heads advance as sides retire, heads chassez in while sides chassez apart, and Grand Square.

Sincerely,

Glover Whittaker,
Phoenix, Ariz.

The difficulty in historical dance research is not in finding similarities in dances of different places and eras, but in linking them together with proof that they were actually derived, one from the other. Identity of fundamental figures is not proof; the human body is capable of only a finite number of motions . . . "fundamental" figures have probably been reinvented many times. Descriptions of ancient dances are vague; you could reconstruct almost anything your heart desired from them. In fact with a good imagination and a fine regard for plausibility you could reconstruct a modern square dance from ancient Egyptian sources . . . or tea leaves in the bottom of a cup.

The figures of the Lanciers were "set" by a dancing master; just which one is a matter some dispute; the

Next page please

dance is described by Hart in 1820. The name is supposed to be an honor extended to the Lanciers stationed at Fontainebleau; the music derives from several sources, operas, folk tunes and formal compositions . . . none of them military.

The Czech Beseda is quite modern and is a blend of old cotillion figures with Czech steps and music. It is well within the bounds of possibility that some of the figures were "lifted" by square dance callers who saw them at either Czech celebrations or folk dance exhibitions and adapted them to American square dance sequences.

Dear Frank,

I hope that you will expedite the order in your usual speedy way and hope to hear from you soon.

With very best wishes from the Committee of my ALAMO Club who have asked me if you know of any American Club who would like to correspond with us.

Yours very sincerely,
Howard Marks,
0/23 Northwood Hall
Hornsey Lane
London N. 6, England

" . . . records arrived in time for our public performance. Thank you for prompt service."

D. Eggleston

Dear Frank:

I would like to congratulate AMERICAN SQUARES magazine on its completion of twelve successful years of publication. Special congratulations to you on the completion of its first year of publication in Newark. I know that it was not easy.

Your magazine has shown marked improvement during the past year. The first publication of the thirteenth year sure shows signs of the most successful year ahead. It was one of the most interesting editions that I have read.

Mildred Kramer,
Maplewood, N. J.

Dear Editor:

I do wish your magazine had a folk dance record review such as the one for squares and rounds. Since my main interest at this time is folk dancing, I do not care to re-new my subscription to AMERICAN SQUARES.

Harry M. Morrow
Houston, Texas

Honest, we have the darndest time trying to keep everybody happy!



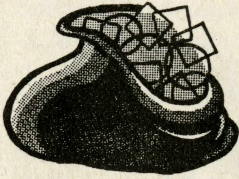
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GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

FOUR COUPLES CHAIN or BACKLASHER

(Bob Daugherty, San Diego, Calif.,
1956)

Allemande left you're on your way
Go right and left then half sashay
Side gents only resashay while the
Heads go forward and back that way
(Each head man with his orig. right
hand lady, now on his left)

Heads turn the opposite right hand
around

Partner by the left hand once and a
half

("Partner" is still orig. right hand lady)
Those ladies left those head gents right
All four couples chain

(Lady 2 with 1, 4 with 3; man 1 with 2,
3 with 4)

Turn the opposite girl with a left hand
swing

(This is original opposte lady, not that
you have much chance to look and see
in this figure)

Chain right back and turn your Sue
(Original right hand lady)

All four couples cross trail thru
(Same idea as right and left thru with
all four)

Original partner do paso . . . etc.

* * *

EASY DOES IT

By Frank Tyrrel
Castro Valley, Calif.

Swing your partner, hold her tight
Head two ladies chain to the right
Turn 'em boys and don't delay
Third old couple half sashay
The rest promenade just half the land
Number one behind that couple stand
Forward four and back you glide
Forward four and face the sides
Right and left thru at the old side door
Turn 'em around and circle up four

Circle four, you're doing fine
Head gents break and make a line
Forward eight and back you go
Forward again and do-sa-do
Got no time to stop and chat
Forward again and bock the gnat
Lady on your left, Teft allemande
Partner right, right and left grand . . .

Rig-A-Jig Mixer*

American Mixer

RECORD—Folkraft 1415

FORMATION—Double circle, no partners.
Men in inner circle facing counter-
clockwise, Women in outer circle
facing clockwise.

MEASURES

SONG

I.

- 1- 2 As I was walking down the street,
- 3- 4 Down the street, down the street,
- 5- 6 A pretty girl (handsome man) I
chanced to meet,
- 7- 8 Hello, Hello, Hello.

II.

- 1- 2 Rig-a-jig-jig and away we fly,
- 3- 4 Away we fly, away we fly,
- 5- 6 Rig-a-jig-jig and away we fly,
- 7- 8 Good-bye, Good-bye, Good-bye.

(Next page, please)

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DANCE

I.

- 1- 6 MEN WALK COUNTER-CLOCKWISE, WOMEN WALK CLOCKWISE singing.
- 7- 8 FIND PARTNERS AND SHAKE HANDS, greeting partners with a "Hello, Hello, Hello."
"Extras" go into the center and wait until the circles form again.

II.

Partners facing, Men facing counter-clockwise, left hands joined under joined right hands.

- 1- 2 SASHAY IN AND STAMP. Starting with Man's Left and Woman's Right foot, sashay toward center of circle with three Slides, ending with a Stamp on last count, without taking weight. Finish with Man's Right and Woman's Left foot free.
- 3- 4 SASHAY OUT AND STAMP. Starting with Man's Right and Woman's Left foot, sashay away from center with three Slides, ending with a Stamp on last count.
- 5- 6 SASHAY ONCE AROUND. Two-hand Swing with partner, once around, clockwise, with four Slides.
- 7- 8 SHAKE HANDS AND SAY GOOD-BYE. Shake right hands with partner, singing, "Good-bye, good-bye, good-bye," and walk ahead, Men in Men's circle and Women in Women's circle.
Repeat entire dance. "Extras" join one of the circles.

*Original dance by Olga Kulbitsky © 1957

BREAK

Presented by Jim Brower
Texarkana, Texas

First and third forward and back
Cross trail thru and U turn back
Pass thru and around just one
Come into the middle and box the gnat
Cross trail thru and around one, you're
not thru yet
Star by the right in the middle of the
set

Corners all a left allemande
Partner right, right and left grand
Meet your lady and promenade.

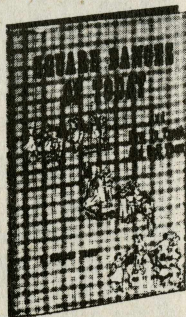
Continued on page 24

Calling all Dancers!

SQUARE DANCES OF TODAY

By

RICHARD KRAUS



Get your friends onto the floor and show them how! This A-to-Z guide on how to teach and call square dances gives you ideas and suggestions for planning the program, breaking in the beginners, learning a few calls of your own. 52 *ills.*, 31 *musical scores.* 6 $\frac{3}{8}$ x 10. \$3.25

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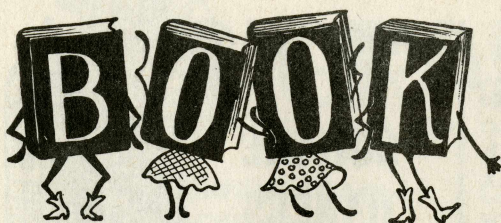
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REVIEWS

BOOK OF CALLS. Compiled and edited by Les Gotcher. Square 'N' Round, Burbank, California. 6 X 9½, paper cover, 63 pp., \$1.00. A collection of 101 medium to high level calls of the patter type. Well explained, but not for the beginner. Nine of the collection are originals by Les, the remainder by miscellaneous authors.

SINGING GAMES AND DANCES.

By David S. McIntosh. Association Press, New York, 1957. 5¼ X 7½, hard cover, 110 pp. \$1.00. According to the dust-cover, this book is intended for youth and adult leaders at church socials or school, club and camp gatherings. However some square dance callers who specialize in one night stands of the "hay-seed party" type will find some suitable material here. There are 56 items "taken from authentic American folklore" in the collection which is divided into single circle games, double circle squares, triple circle squares, singing squares, contra formation games and irregular formation games. Music is given with most of the numbers, as well as suggested ages for participation, but there are no record recommendations.

AMERICA LEARNS TO DANCE. By Joseph E. Marks III. Exposition Press, New York, 1957. 5½ X 8½, hard cover, 133 pp. \$4.00. A historical study of dance education in America from 1620 to 1900. Although written from the viewpoint of the educator, rather than that of the dancer, Mr. Marks does an excellent historical job, especially on

the 18th Century portion. The period from the Civil War onward is skimmed is as far as the social dance picture is concerned, being mostly devoted to the growth of dancing as a factor in the school physical education program. The extensive bibliography is of interest to all doing research in this field, and although no dance examples are given, dance leaders will find the book of value for the background material.

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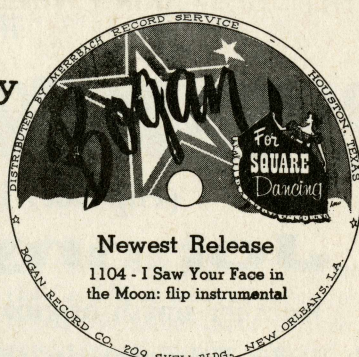
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MESSED UP SQUARE

By Thommie Pharr
Lee's Summit, Missouri

All four gents just swing your maid
Half sashay, then promenade
Promenade go round the town
All back track the other way round
Pull the gents across to a left hand star
The gals keep going the way you are
Go twice around it's not too far
Partner right for a wrong way thar
Back up boys in a left hand star
There ain't no clutch to put in low
It's push button drive and away we go
Twice around that pretty little ring
Do a do paso, but reverse the thing
Corner lady right hand round
Partner left, a left hand round
Corner right for a wrong way grand
Meet a new partner and box the gnat
Promenade home from where you're at.
(Repeat 3 times more to get original partner.)

COIL THE LINE

From John A. Lizon

North Tonawanda, N. Y.

Circle eight you're doing fine
Gent (one) you coil the line
Wrap that center and around you go
Keep on going on heel and toe
Coil that rope and pull it tight
Git along boy don't take all night

Center lady here's what you do
Find the hole and tunnel thru
You twist to the right with a left hand
whirl (sunny side out)
And everybody swing your girl.

This figure can be called out of a circle of eight. All have their hands joined. (upon the call) Gent (one) drops his left hand hold with his corner lady, and starts to lead the rest of the ring around his corner. (the corner stands pat) The gent keeps on circling around in a spiral, still pulling the line with him. When the line has "settled" and can go no further (and upon the call "center lady") the corner girl starts to find an opening between the standing people, then pulls her partner and the rest of the line with her. She leads to the right "sunny side" out so everyone is back to back. Break and swing.

QUICKIE

By Johnny Barbour
Campbell, Calif.

First and third a half sashay
Up to the middle and back that way
Trail thru across the land
Behind those side two couples stand
Forward eight and back to the world
Outside four, California twirl
Everyone, turn around
Allemande left and don't fall down . . .

THE OLD SPINNING WHEEL

By Merl Olds
South Gate, California

Record: Windsor Nos. 7458 and 7158
OPENER, MIDDLE BREAK AND
CLOSER:

Allemande to the left, then you pass
on by your maid

Do sa do the next young girl, then
promenade

Promenade single file, heyl we're all
a-goin' wrong

Reverse and make that spinning wheel,
let's roll along

Girls roll back and pass a man, left
allemande the next you see

Come back one and promenade, now
sing with me

"There's an old spinning wheel in the
parlor
Spinning dreams of the long, long ago."

(Allemande left corners, pass partners,
do sa do next person and promenade
with that person. Change to single file
promenade, then reverse direction to
promenade single file CW around set,
making a right hand star in center to
simulate a wheel. Ladies roll left face
out of formation to change direction,
pass one man, allemande left with next
(original corner). Return to original
partners and promenade full around
set, all singing the lyrics.)

FIGURE:

First and third promenade, about
three-quarters

Stand behind the sides, go forward
eight and back

Double pass thru, lead couple right, the
next one to the left

Circle four with the couple that you've
met

Head gents break and make it eight
A great big ring you've made

Turn the corner lady under, promenade
Promenade with darlin' to the parlor
Spin her tales of the long, long ago.

(Couples 1 and 3 promenade CCW
around outside, $\frac{3}{4}$ around to stop be-
hind side couples and facing center.)

Continued on page 26

SUNNY HILLS

TWO

NEW

ROUNDS

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WORLD

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

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| | 2104 | BIRD CAGE REEL/EIGHT BALL RILEY |
| 1103 | 2103 | WEDDING BELLS/LIL OLE LOG CABIN |
| 1102 | 2102 | OH! YOU BEAUTIFUL DOLL/YELLOW ROSE OF TEXAS |
| 1101 | 2101 | BEST THINGS IN LIFE/BOOMPS-A-TULIP |
| | 3101 | SUNRISE CAPERS/FLORADORA (Rounds) |

RANCH RECORDS

Doc Heimbach and the Ranch Hands

| | | |
|-----|-----|---|
| 903 | 953 | UNFOLDING STAR/NOTHING BUT LOVING (Called version by Johnny Davis of Covington, Ky.) |
| 902 | 952 | HII NEIGHBOR/PROMENADE TO DIXIE |
| 901 | 951 | ROCKING THE POLKA/HAREM-SQUAREM |

The **RECORD** Center

3942 West North Avenue

Chicago 47, Illinois

Old Country Style

(Continued from page 13)

wise, once around, with four Skips. The "extras" attempt to "steal" a partner by getting into the Two-hand swing before the original partner arrives. Successful ones continue and remain in the dance until they are displaced.

Head Couples raise joined inside hands to form arches.

- 1- 6 SIDE COUPLES: ADVANCE. EXCHANGE PARTNERS AND SKIP UNDER ARCH, singing, "Tra, la, la, etc." Repeat pattern of Measures 1-6.
- 7- 8 TWO-HAND SWING WITH PARTNER, everybody singing, "Gustav's Skoal." "Extras" again attempt to "steal" a partner.

Repeat entire dance.

*Translation from Swedish.

"... for nothing keeps forward, petulant puppys at a proper distance so effectually, as a little ceremony."

Lord Chesterfield

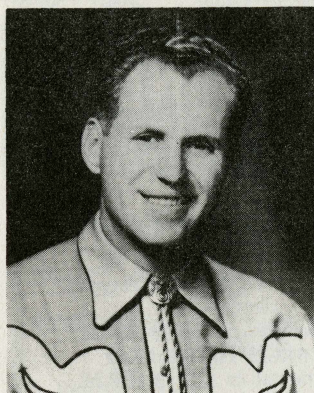
Old Spinning Wheel

(Continued from Page 22)

All go forward and back, then all pass thru, passing each oncoming person right shoulders. Upon completing the pass thru the lead couples. Nos. 2 and 4, turn right and the next couples, Nos. 1 and 3, turn left. When two couples meet, No. 1 with No. 2 and No. 3 with No. 4, they circle four to the left. Head gents break and make one large circle of eight, circling left, each gent releases his right hand, turns his corner lady under his left arm as they change sides, then promenade with new partner full around set to gent's home positions.)

SEQUENCE: Opener, figure twice for head couple, middle break, figure twice for side couples, closer.

11th NSDC ★ June 19 - 21



**ANOTHER
SINGING CALL
WITH **BOB RUFF****



**S.I.O. 1103
SHE BELONGS TO ME
and
PLEASE DON'T TALK**

The first side is written by Bob Ruff and Max Normando and the second by Lee Helsel and you'll really love Ruff's happy calling.

**S.I.O. 2106 Instrumental SHE BELONGS TO ME
Music by the Buckboard Busters and PLEASE DON'T TALK**

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"Home of Mike Michele's Square Dance Barn"



A Day at A.S.

(Continued from Page 8)

Not only must he greet everyone at the door, but he's got to know what's going on. Frank has trained him to "call" square dances. With appropriate music, and instructions from Frank, old Nosey "gives forth" like some of our crooning callers. You should also hear Olga and Nosey sing duets. And believe it or not, he can change pitch. That's even more than some callers can do. Needless to say, Frank takes a great delight in this student. Yes, sir, Nosey is a character from way back.

As we bided a sad goodbye to the Kaltmans and headed South, Frank headed West to judge the square dance contests at the Festival. Helen went back to finishing up the day's orders and books, because that's their policy, to mail all the orders the day received. A bouquet to Helen, too. It is a rich experience, visiting "American Squares", seeing the Kaltmans and learning how their organization works. That is the reason I want to nominate Frank (and Helen) as "People Worth Knowing."

And may I say to Frank, if this is the way he wishes to spend his retirement, I know Square Dancers all over the country join with me in wishing him a long and happy retirement.

OLD GRAY BONNET

No frills on it, - no fancy trimmings...
Just an old favorite that will never wear out.

A singing call by Paul Hunt.

Flip side instrumental by the Mountaineers,
with an easy round by Rose Zimmerman.

Just right for those one night stand jobs.

711: OLD GRAY BONNET

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MARLINDA



A Peppy, Liting Dance Called by
Vera Baerg
#740 "I Love My Baby"/
"Jeepers Creepers"
#1040-78

The instrumental in 78 R.P.M.
#1040-33 The Dual Key
instrumental in 33-1/3 R.P.M.
A smooth dance you will enjoy dancing
called by Hank Thompson
#744 "Sally's Not The Same Old
Sally"/"Charley My Boy"
#1044-78

The instrumental in 78 R.P.M.
#1044-33 The Dual Key
instrumental in 33-1/3 R.P.M.
The Haylofters and the Dixie Hoe-
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CLASSIFIED ADS

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SETS IN ORDER, the national square dance magazine. \$2.50 a year, or \$3.70 for the special Caller's Edition. Sets in Order: 462 North Robertson Blvd., Los Angeles 49, California.

BOW AND SWING. The magazine of Square Dancing in Florida. Published six times a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$1.00 per year. **BOW AND SWING**, Box 891, Kissimmee, Florida.

THE FOLKLORIST incorporating **THE FOLK DANCER** and **THE FOLK MUSICIAN & SINGER**. Published in Manchester, England. \$1.50 per year (six issues). American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

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DECCA

Record Number 27838

Star Dust Mixer

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

MEAS.

1 - 2

SIDE, BEHIND, SIDE, BRUSH; SIDE, BEHIND, SIDE, TOUCH; (Grapevine) Moving in LOD, step L to side, behind with R, step to side with L. Repeat grapevine starting on R and moving RLOD, touch L beside R on 4th count.

3 - 4

TURN TWO-STEP; TURN TWO-STEP; Assume closed pos., do 2 slow two-steps making one CW turn. End facing partner, M's back to COH, leading hands joined.

5 - 8

REPEAT MEASURES 1-4

9 - 10

TWO-STEP AWAY; TWO-STEP TOGETHER; Partners facing, M's back to COH, release hand-hold and starting with L foot, back away from partner with one two-step; Starting with R foot, come fwd with one two-step.

11-12

STAR, TWO, THREE, BRUSH; STAR, TWO, THREE, PIVOT; In RH star pos., and starting L, making one CW turn around partner by stepping L, R, L, brush R; R, L, R, touch L, pivoting to LH star pos.

13-14

STAR, TWO, THREE, BRUSH; STAR, TWO, THREE, TOUCH; In LH star pos. and starting L make one CCW turn around partner by stepping L, R, L, brush R; R, L, R, 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 diagonally to the R, do one fwd two-step to meet new partner. Join leading hands to repeat dance.

DANCE IS DONE COMPLETELY THROUGH FIVE TIMES. AFTER THE FIFTH TIME THRU, AS THE MUSIC RETARDS, LADY TWIRLS R FACE. BOTH BOW.

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COMING EVENTS

- Dec. 7 **Caldwell, N. J.** Women's Club. Xmas FD party.
- Dec. 21 **Wyckoff, N. J.** Grange Hall. Xmas F&SD party.
- Dec. 27-31 **Lake Murray Lodge, Okla.** SD Institute.
- Dec. 28 **Alcoa, Tenn.** H.S. Gym. SD Festival.
- Jan. 17-18 **Tucson, Ariz.** Exhibition Bldg., Pima Co. Fairgrounds. 10th Annual S. Ariz. SD Festival.
- Jan. 18 **Wyckoff, N. J.** Grange Hall. Crinoline Ball.
- Jan. 18 **Anthony, Kan.** School House. NW District SD Festival.
- Jan. 25 **Ardmore, Okla.** City Audit. So. District March of Dimes SD.
- Jan. 31 **Eagle Vista, Calif.** SD Festival.
- Feb. 16 **West Hollywood, Calif.** SD Festival.
- Feb. 21-25 **Miami, Fla.** SD cruise to Havana.
- Feb. 15 **Wyckoff, N. J.** Grange Hall. Zabawa Nadzwyczajna (Polish Festival).
- Feb. 22 **Savannah, Ga.** First Savannah "Square-Up."
- Feb. 28 - Mar. 1 & 2 **Fresno, Calif.** Memorial Audit. Squar-Rama.
- Feb. 28-Mar. 1 **Phoenix, Ariz.** Valley of the Sun SD Fest.
- March 8 **Wyckoff, N. J.** Grange Hall. German Folk Night.
- March 22 **Tulsa, Okla.** Fair Grounds Arena. NE District SD Festival.
- March 28-29 **Fort Collins, Colo.** Colo. State Univ. Aggie Haylofter 11th Annual SD Festival.
- March 29 **Ponca City, Okla.** NC District SD Festival. Cocono Gym.
- April 5 **Ardmore, Okla.** So. District SD Festival. City Audit.
- April 12 **Winnipeg, Canada.** Weston School. 7th Spring SD Jamboree.
- April 18 **Enid, Okla.** Convention Hall. NE Dist. SD Fest.
- May 3 **Oklahoma City, Okla.** Mun. Audit. 12th Ann. Cent. SD Jamboree.
- June 19-20-21 **Louisville, Ky.** 7th National SD Convention.

Standard Record Reviews - Continued from page 17

Black Mountain #115: Cindy Lou (140)//Crawdad Square **Price \$1.25**
 AB—This one will drive you crazy. It has 15 beats in the B part.

Blue Star #1504: Cindy Balance (130)//Josie's Hoedown **Price \$1.25**
 AB—Its pep makes this record about the best of the lot.

Summary: Of all the tunes we have ever reviewed we would say that Cindy has been played badly the most times. In the entire listing above there is not one first-class recording. If you insist that you need Cindy, buy the Blue Star record. It is the best of a bad lot.



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and

on the flip side pops up a cutie of a two-step assembled by that nationally known
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