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# American Squares

Vol. 14 No. 4  
December  
1958

The Magazine of American Folk Dancing

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**NO. 1284**



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# AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

News Correspondents

# YOU!

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# A ROSE IS RED

"Roses are red, violets are blue" says the little childhood ditty. Someone is always looking at the world through rose-colored glasses. We have rosy dawns. We have cheeks blushing like a rose. It's a little off season to ask you to go out and inspect a rose garden, but perhaps you have one of those colorful flower catalogues around the house. You'll find rose descriptions like "flesh-pink", "variable salmon", etc., but we'll bet you don't find one listed as "rose colored". A blushing maiden whose rose-colored cheeks matched "Summer Snow" would probably be the victim of a long series of transfusions to her pet vampire and if she meant the color of "Austrian Copper" when she said "everything is rosy now", she should see a doctor about her serious liver ailment.

We're not campaigning against the use of metaphor in speech or literature; the above meandering was prompted by a visitor who suggested that we should look through rose-colored glasses once in a while when we write an editorial.

Now actually we're not misanthropes, nor do our ulcers have ulcers. We try to give good advice in our editorials (sometimes we even follow it ourselves!) and attempt to prod people into actions that we believe will further the square dance cause. We do get a "rosy" glow (blushing pink, shading into tints of warm flesh) when readers write in to praise something in AMERICAN SQUARES. We publish quite a few of these letters. But we also place a high value on laments and dissensions. These are guideposts pointing out roads in need of repair.

Now just relax on that nice leather couch; you can tell the good doctor things in strictest confidence. (Mark them "not for publication" or "please omit name"). We know square and folk dancing is marvelous, only the most wonderful people are associated with this exhilarating recreation and the world is filled with love, light and laughter. But scowl hard. What is your fly in the ointment? What's wrong with dancing, music, records, people, AMERICAN SQUARES, costumes, the past, the present, the future . . . . ? Write in quick and tell us.

If you can't find anything wrong and are happy about it, write to us anyhow. Out of harness we're irrepressible pollyannas and rosy (scarlet, snow white or Texas yellow) letters elevate our psyche.



Red

# LIVE MUSIC

We don't usually reprint material from other publications, but we consider this article that appeared in the NEWS LETTER of the National Capital Area Square Dance Leaders Association of sufficient importance to square dancing in general to ask their permission to present it to the readers of AMERICAN SQUARES.

## LIVE MUSIC

By Paul Hartman

When the subject of live music was mentioned, it brought to mind square dancing 12 years ago when the thought of square dancing was automatically accompanied by a band. The reason for it was simple—there just were not records to be had to use as the caller's accompaniment. In those days the caller had the data on a number of musicians whom he would contact individually for a date. In this manner the caller could create his own combination of as many, or few pieces, as required. There were also established, of course, bands whose leaders would drop or add the number of instruments as required. In those days, few if any callers were in possession of a variable speed phonograph. The advent of recorded music in the last 6 or 7 years has, as we know, changed the situation—whether for the better or worse is up to each individual to decide.

At first the available records were very poor in quality and difficult to obtain. This, and a number of other factors caused most callers to shun the "canned disc" and speak out in horror against callers who used them. However, in the last 4-5 years the records have improved so immeasurably that even the caller who was most strongly opposed to records initially finally succumbed to the lure of the groove. Unfortunately, and understandably,

this has caused a sharp decline in the number of available and qualified musicians. Alas, unless the situation improves we soon will have none to call upon, when the rare occasion for the use of live music arises.

Although many dancers and callers say "Why use some live band when you can get the very best in square dance music on a record?" We would be overlooking the most important aspect of square dancing if we failed to look beyond the above statement. To most of us our wonderful pastime means fun, fellowship, and relaxation. Well, it's the live band which binds these three aspects and at the same time provides that transition between them and the actual physical execution of the dance, creating that inwardly glowing mood which only total enjoyment can bring. To put it more plainly, it's the full resonance of the instrument and the musician playing it that makes each person realize to the fullest extent that the music is actually there and an integral part of the dance. In comparison, it may be said that the difference between the use of live music as opposed to a record is the same as the use of a live caller opposed to a record with recorded calls. We most certainly could buy records on which the best of callers perform and use these for all of our dances and save money!

There are obviously many pitfalls to guard against when a caller—particularly the uninitiated — uses live music. We will attempt to mention some of the more important ones here. First and foremost is always the question, "Where do I get a band?" Our own Doc MacDougald is, of course, always available for consultation. There are also the 5 Noveleers, a top-notch group with 15 years of experience behind it. Ralph Case (who in-

identally still today claims not to own a single record), Eb Jenkins, Wiley Goodsell, and several others will no doubt be able to aid in locating good musicians.

Another question often encountered is, "How many pieces of music would I need?" To use less than 3 would hardly give you the desired effect, although often only a piano has been used most successfully. Most all musicians today have instruments which are electrically amplified by plugging into the caller's PA system. The established bands even own their own PA units, as for example, the Noveleers have an 80 watt amplifier. Consequently, the number of pieces has little to do with the volume level. But the number of pieces does indeed reflect the fullness and richness of the body of music which will come flowing into the hall. Some callers will never work with fewer than three pieces and when the organization hiring him has indicated that the number of persons expected to attend the dance exceeds 100, he adds an additional piece of music. For more than 170 persons some callers want to use 4 pieces of music; for over 200, 5 pieces. However, it is rare to find more than 5 pieces of music at any square dance. Not to be forgotten when determining the size of the band is, of course, the size of the hall. In a small hall 3 pieces will often sound fuller than 5 pieces in a large auditorium, no matter how many persons attend.

The cost of the music is another important consideration. In this area the average charge is \$10.00 for each musician for the usual average three hours. Most square dance musicians do not belong to unions and hence are not bound by rules governing the number of hours of playing time. A few of the better musicians will charge \$12.00, but then they are well worth it. One word of caution at this point is well in order—treat your musicians well financially and they will not only be

loyal to you, but will also look forward to playing another job with you.

A big factor in today's square dance world with its continuous flow of new material, is a band's ability to absorb a good portion of the outpourings of the record companies. A rehearsal before any dance is a MUST; except, of course, one-night stands where the material is traditional and known to most all square dance musicians. The rehearsal also makes good programming mandatory, because prior to rehearsing with the band the caller must know what he will use at the dance. Hoedowns are usually no problem as most square dance musicians have a substantial repertoire. It is the singing call which must be learned, and learned the way the caller likes to call it. It does not suffice for the band to merely buy the record and try to imitate it; the caller must be present at the rehearsal and call with the band while it learns the number. In this manner the band not only becomes familiar with the caller's mannerisms, but the caller also has an opportunity to change certain musical passages to his liking. Usually the band will experience the greatest difficulty in finding the proper beginnings and endings. In the latter case the caller will always have to indicate to the band when he is ready to stop. You just simply cannot turn to a group of men and expect them to stop instantaneously as you do with a phonograph by lifting up the arm or turning off the volume. Hence, in rehearsals the caller must make certain that the band has learned a good set of introductory chords as well as a good, flourishing finish.

If attention is devoted to one of the records released in the last 2 years, it will be discovered that in singing calls the band usually stays away from carrying the melody as much as possible. This gives the caller a chance to carry the tune without competition. This is as it should be. Hence, when working

Continued on page 26

# LETTERS from our READERS

Dear Editor,

Having no callers in this part of the world — far less live orchestras — we are wholly dependent upon records for our square dancing. We have found a tape recorder to be the perfect medium for reproduction. Provided the original records are in good shape, the reproduction is all that one could desire for a small group. Using the tape recorder, we have no troubles with scratched records, record breakage, needles jumping the grooves and all the attendant gripes which we have read about in the controversy over 78 and 45 rpm recordings. Most of our records are singing calls. I have taped somewhere over 200 different records and, I think I am in a position to give an unbiased opinion regarding 78, 45 and 33 rpm records since it is CLARITY of reproduction which I am after on the tapes. If your readers wish to prove for themselves what I am about to say, they can do so by just watching where they have to put the volume control on their pick-ups in order to obtain the same volume and clarity from the different types of records. There is no doubt that 78 rpm records can be reproduced perfectly with the pick-up volume control at a normal position. In reproducing 33 rpm records — to give the same reproduced volume and clarity as a 78 rpm — the volume control has to be increased by about 30%. But when it comes to 45 rpm records, the control in my case has to be at its MAXIMUM — or about 100% more volume than a 78 rpm record. This wholly bears out what your contributor Joe K. Carter of Tampa, Fla. states in his letter in American Squares of October.

For our purpose, we prefer good 78 rpm records, but we wish to bring up one point in favor of 45 rpm records which does not affect State-

side users: We have to pay import duties on records at the rate of approx. U.S. 50 cents per GROSS weight (i.e. including packing) kilo, plus additional duties in relation to this basic calculation, on 78 rpm records. On 33 and 45 rpm records, the basic rate is U.S. \$2.00 per gross kilo. If your readers will just take the trouble to weigh some records they will see that even allowing for the extra high rate of duty on the long play records, we still win. But they still cost us plenty. Postage from the U.S. is a small item in comparison with the duties which we poor square dancers have to pay for not living in the U.S.

Again reverting to the fact that we are dependent on records for our amusement: I believe I am correct in saying that there is no section of American Squares which we read with more interest than "RECORD REVIEWS" — in fact, we are wholly dependent upon it for an unbiased opinion on new releases. It is too expensive for us to just buy records "pig-in-a-poke" fashion. We are VERY disappointed to see than in the October issue you have reverted to "Standard Title Review". It means nothing to us — nor do we think it means very much to Square Dancers in the U.S. who can walk into any S. D. record shop and hear any or all of them free, gratis and for nothing. Please keep up "RECORD REVIEWS" on new releases. We are probably not the only people living in "furrin' parts" who are dependent upon this excellent section of an excellent magazine.

Anything we can do for the good of S. Dancing in this part of the world, please do not hesitate to call out.

H. Kent Atkinson, Lima, Peru

(Turn Page. Please)

Dear Sir:

I have just finished reading the review of records for this month in the American Squares. And I agree wholeheartedly with you, for you are a music snob. Anyone who doesn't like hill billy music or popular songs from the juke boxes for square dancing better give up dancing and go to the opera every night instead. I'm sure we would all be better off if square dancing had a few less critics like the likes of you and more dancers with the get up and go beat of the hill billy music.

I and all the dancers I dance with have had about all we can take of your prejudice reviews and you can be sure that when our subscription runs out that will be the end of it for us.

Hazel Morgan,  
San Bernardino, Calif.

Gentlemen:

Enclosed please find check covering subscription to A. S. We would not want to miss even one issue.

We had a grand summer in New Hampshire with 7 nights and 4 afternoons per week of dance work as planned. Doing camps and hotels the first five days of the week and the public dances on Friday and Saturday made each job different from the others. Consequently we did not tire or lose enthusiasm (altho I lost a few pounds of excess weight).

The week end crowds generally overflowed the halls with visitors from practically every state plus Canada. As you know, Ralph Page is on the road in the summer so I have his fine band who know the difference between a jig, reel, or hornpipe. In that area the dancers still insist on programs 80-85% quadrilles and contras and they truly dance to the music. In fact it was often possible to stop calling after a few changes of a contra and they would go several changes by

themselves right on the beat. However, they enjoy doing the same eastern dances done different ways, use of different breaks, and even what we call eastern hash. For the other 15-20% of the programs they like a few western gimmicks, waltzes, polka, schottische, varsoviene etc. It is truly comfortable dancing, with just enough challenge to satisfy the experts. Of course it is a pleasure to call in such a situation and even "hi-level visiting firemen" seemed to have a good time. After 35 summers in the area I am considered to be "half-native" and been told that I can not live long enough to be the other half. Be that as it may, we like those people and will go back as long as they want us.

Altho I have not been dancing and calling very long I have become more and more hesitant about offering positive opinion in the hi-level vs. old-time square dance feud. Above I have stated what is expected of us in the summer. In the winter we work regularly for two clubs which want all of their squares called western style. Other groups enjoy various combinations of prompt, patter, and singing calls. All seem to enjoy themselves.

As you know, Gene and I enjoy all sorts of dancing. Next week our thought may change on this but our present opinion is that most of the



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trouble (where there is any) comes from that comparatively small percentages of dancers who insist that their style is the only correct way to square dance and then proceed to try to force everyone else to agree with them. Without trying to be facetious I can see a close parallel to the attitude of some people toward religion. Both the dancers who forces his ideas and the religious bigot may be perfectly sincere but they can also be offensive.

Personally, we hope that square dancing is never standardized. It is fun to shoot Roman candles when in Rome—at least most of the time. As long as the dancers have fun we can see nothing wrong with any kind of dancing unless (1) it becomes a rough-house, or (2) it is an athletic contest. After all, I teach gym classes 40 weeks a year and do not relish the same sort of thing on the dance floor.

One of the few drawbacks of our summer schedule is that we miss chances to attend dance camps and to visit other callers. Before our heavy winter schedule really starts we are searching for parties where we can dance with good dancers and get out of our own ruts. We must limit ourselves to a 50-60 mile radius during the week but would go 150-200 miles on a week-end. Can you suggest anything within our reach within the next few weeks? We would prefer not to work except perhaps to do one tip if that is wanted.

This has turned into quite a letter but it seems that you and I have somewhat the same attitude toward dance feuds. There must be room for everyone in square dancing. Of course dancers will seek the type they prefer; chase some callers and avoid others; but surely it is not necessary for every other dancer to adopt the same preferences.

All of a sudden I realize that if anyone agrees with me I have broken down my own argument but I am

sending it anyway.

Sincerely,  
"Duke" (Lawrence A.) Miller  
Gloversville, N. Y.

---

. . . send all records 78 R.P.M. excepting those not available on 78. Despite the record companies insistence that 45 RPM's are superior to 78, we find that after about 5 evening's use in a dusty hall along with a little dampness, 45's are useless any longer. The best scratch filters can't cover up the surface noise. They melt too, to uselessness, if left in a car for even a few hours in our Florida sun.

J. L. Fenimore, Hollywood, Fla.

---

Dear Oracle,

Of course, I agree generally with the answer to Anto Sciss about the location of the head couple. But let me note some exceptions.

First, I'd say the head couple ordinarily has his back to the music. In the pre-mike days I have seen callers move about the floor, sometimes standing on a box or chair in the middle of the room. But the musicians would stay at the side. Furthermore, I have on many occasions danced in a large room with a caller in every set (usually in fourth couple position); so the musicians determined head of the hall. (It also used to be that the fiddler often called.)

Second, Mary Elizabeth Osborn in an article on "Country Dance Calls from the Catskill Mountains" in *American Speeth* (Dec. 1927) notes:

"Those who face in the direction in which the flooring is laid are known as head couples, or 'heads', while those who stand against the grain of the flooring are 'sides'.

Sincerely,  
Olcutt Sanders, Lansdown, Pa.

---

# Social Dancing in America

A history by Rod La Farge

Continued from last issue

It is very difficult to assess the relative importance of the factors that caused the ballroom to decline in popularity during the Thirties. It is to be presumed that the Great Depression did curtail all amusements for a great many people; one must remember that a goodly portion of the dancing in the country as a whole was done at balls sponsored by athletic clubs, fraternal organizations and the like. These groups found the sale of tickets for their affairs considerably diminished. The juke box provided dance music for many small taverns and teen age gathering places; this too at the expense of the ballroom. Whatever the cause, many ballrooms that formerly had been crowded with dancers several nights a week were now fortunate if they could obtain bookings

for one or two Saturday evenings per month.

The popular dance steps of the period require but little description; in the same social strata and age level groups, a dancer of the 1959 vintage would feel quite at home. The Charleston-Big Apple-Black Bottom complex had already evolved into a "Lindy" not too different from what today's teen-agers dance to their "Rock 'n Roll" music. The "Slow Fox" with its usually intimate embrace had achieved public condonement; moral considerations aside, one could see here the disintegration of dancing as a rhythmic recreation rather than a source of sexual stimulus . . . if one stopped one's ears to the music it was absolutely impossible to determine if the couples on the floor were dancing a slow fox trot or a slow waltz. A



The Rhumba finally achieved acceptance as a ballroom dance, but as may be judged from this photo of Art and Eleanor Harrison winning top honors in this division at The N. Y. Daily News Harvest Moon Ball, it has become a rather different dance from the original import. Photo courtesy of N. Y. Daily News.

slow, dragging, unaccented walking step comprised the entire repertoire of many dancers. Incredible as it may sound, even Viennese waltz music was slowed down and denatured to fit this type of dancing!

Music and dances from the Latin American countries were slowly gaining in popularity. We have earlier noted the brief rise of the tango and the Maxixe; this new influx was to have a more permanent effect. The romping Congo line flourished a short time and died out, but the rumba was destined to grow to one of the most popular of ballroom numbers. The initial growth however was slow. By some odd quirk of human nature, the man who could nonchalantly indulge in near-bedroom embraces on the dance floor, found the movements of the rumba embarrassingly suggestive. But, as is most apparent today, the Latin rhythms won the battle that they had lost to reluctant males in the Twenties.

On the credit side of the ledger we can chalk up two stimulating influences to better dancing at this time. The first was the growing success of the "chain store" dance schools. The old line dancing master was long in the past, and, although this assembly-line approach was not as thorough a preparation for the ballroom as the old time system, it did provide dancers with a repertoire of steps, which if stereotyped, at least provided some variety.

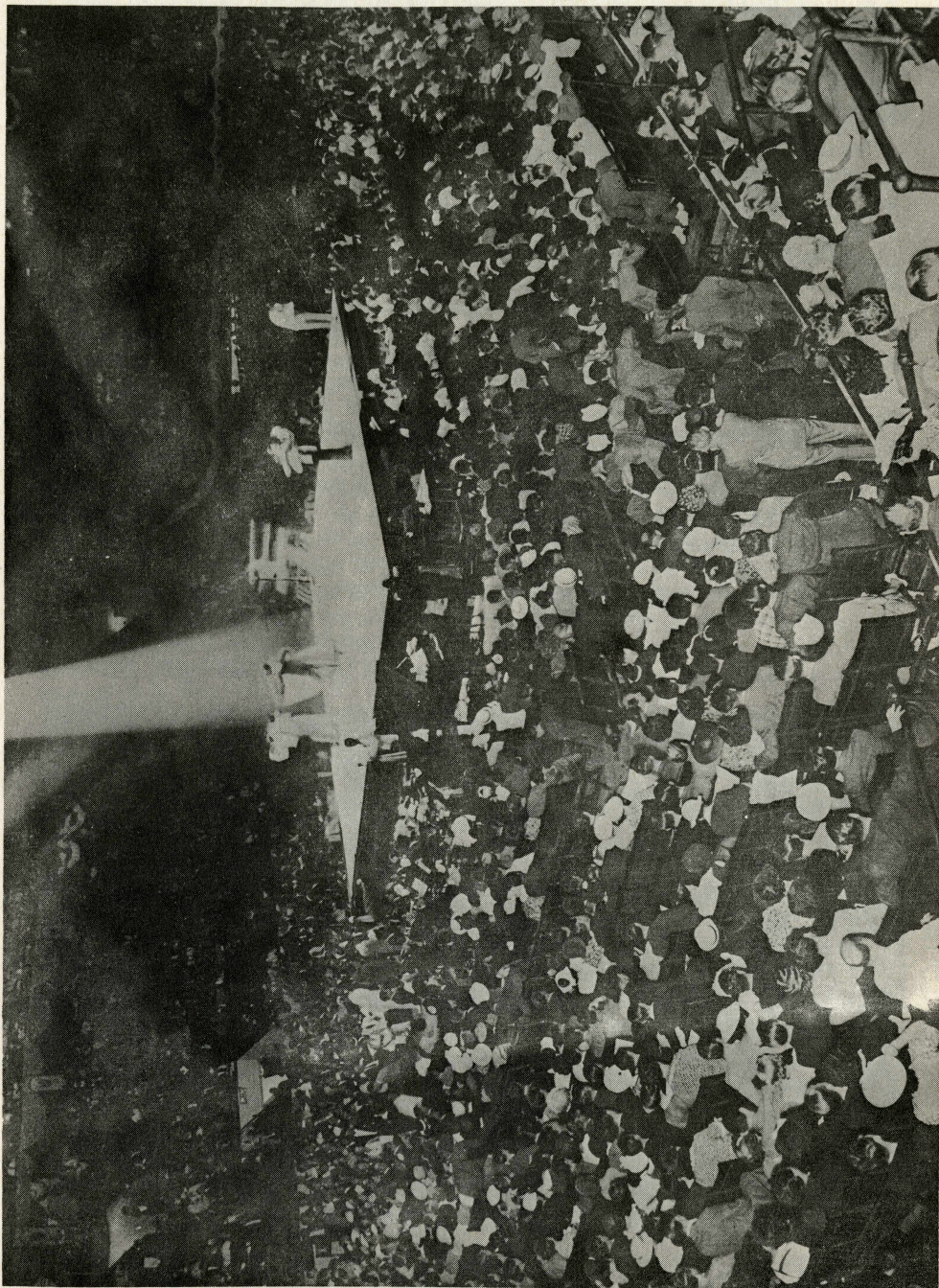
The second saving factor was the sponsorship of dance championship contests by several metropolitan newspapers who secured the cooperation of the major ballrooms in their respective cities. Stressing the quality of dancing, with competent professional dance authorities as judges, these competitions were given wide publicity in the huge circulations of the newspapers and undoubtedly did much to raise public estimation of ballroom dancing as an art form. The largest of these championship events, the Har-

vest Moon Ball sponsored by the New York Daily News, has been such a public attraction from the beginning to today that it has been conducted to a standing room only audience at New York's huge Madison Square Garden.

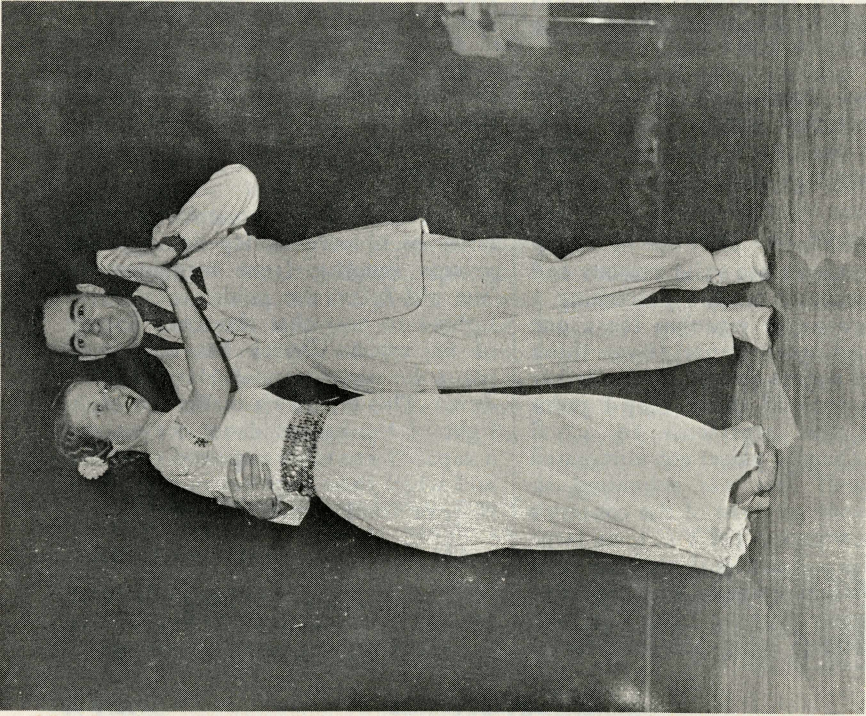
Still another dance form or classification was beginning to gain strength in the late Thirties and early Forties: the folk dance. Although the dances of the peasants of Europe had been on many school curricula almost as long as any physical education subject, they had never found favor as a public recreation. Certainly ethnic groups in this country carried on the dance traditions of their homelands, but folk dance leaders in the educational field, such as Dr. Elizabeth Burchenal and Mary Wood Hinman were of the opinion that these dances were suited to school use, and not to general public recreation. However in the Thirties there began to be an interest in folk dancing as a hobby and small groups started operating on a club basis. The Folk Festival Council was organized in New York City and a loose-knit organization began to take form in California. In 1940 the Golden Gate Exposition in San Francisco and the World's Fair in New York both featured folk dancing as one of the attractions, and from this exposure of a vast number of people to this type of dancing, a large enough body of interested recruits was built up to insure the success of folk dancing as a public recreation. The hurdle of lack of competent musicians was met with the production of a whole series of folk dance records by several companies and today folk dancing is secure in its position as a hobby in many parts of the country. This acceptance as an adult recreation also strengthened its position in the schools, and in the larger metropolitan areas it outranks square dancing as a popular recreational-physical education activity in schools.

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(Continued next month)



A capacity crowd (over 18,000) fills Madison Square Garden to witness the finals of the Daily News Harvest Moon Ball. Photo courtesy of the N. Y. Daily News.



Jean Thomas and Richard Lynn were judged champions in the Viennese Waltz at the 1936 edition of the Harvest Moon Ball sponsored by the N. Y. Daily News. Photo courtesy of N. Y. Daily News.



Times change, and with them dance costumes and styling. Here we have Pauline Sadowski and Angelo Riggio, winners of the 1957 Viennese Waltz championship at the Harvest Moon Ball. Skirtwork is now more important than footwork. Photo courtesy of N. Y. Daily News.

# Publicity for the One Night Stand

By Rod La Farge

It just isn't true that if you make a better mouse trap the world will beat a path to your door. The usual beating of better mouse trap makers comes from competitors whose mouse traps aren't quite so good, but which are better advertised.

This is a thought to be mulled over by those who run, or intend to run, square dances or other social affairs.

No matter how good a caller you get, no matter how much you pay for music, no matter how hard you slave on details, if you don't tell people about it they won't be there. Not that they don't love you, not that they don't like the caller, music, place or time, but because they don't know of the event. Simple enough?

Still simple: newspapers publish news. A dance held by a local school, church, fraternal group, civic organization, et al. is news. It is fodder for the press. The newspapers will publish the details . . . if they know about the affair.

The two usual alibies of publicity committees that neglect their duties are: "We can't write" and "The newspapers won't publish what we sent to them."

For the benefit of those to whom these statements are valid reasons and not just excuses we are publishing a model newspaper write-up for a one night stand square dance. If you think your local papers are too big to bother with this type of thing, may I point out that this represents an actual write-up (names, places etc. eliminated or changed) that was submitted simultaneously to three of the country's largest newspapers (N.Y.C.), six large city dailies and six local weeklies. Out of the fifteen papers, thirteen used the material; ranging from the complete article as submitted in three of

the local weeklies and two of the city dailies to a clipped paragraph in one of the New York City papers. Total circulation of the papers mentioning the dance: 4,358,179.

If you are absolutely sure no one on your committee can write intelligibly enough to be considered by the editors, just copy this article as is, filling in names and changing data to fit your needs. If you feel more hopeful after reading the type of article that papers will accept, the bold face comments will point out the more important considerations to remember if you wish to write on your own.

(1) This is not really the duty of the write-up department, but under the head of advertising technique, try to pick a name for your dance. Don't just have a dance, have a "Harvest Hop", "Spring Fling", "Winter Whirl", "January Jump", "Rural Revel" . . . any name apt to catch the eye.

(2) Tell them it's popular; you'd be surprised how many people are influenced by the thought that everybody is doing it. Note the young and old approach!

"In view of the tremendous popularity of square dancing among local groups ranging from teen-agers to 'the old folks' the public will be delighted to hear that the xxxx Society of St. xxxxx Church has completed plans for their annual Harvest Hoedown. This big affair marks the highlight of the square dance season and a capacity crowd is expected to swing and whirl their partners in a gay evening of country-style dancing."

(3) Tell them when and where:

"The huge gymnasium of xxxxx High School on xxxx Street will be the scene of this year's soiree, which

will start promptly at 8 P.M. on Saturday, November 21. Patrons are assured of dancing room for the affair, which has yearly become more popular, last season's dance overflowing the church hall."

(4) Build up your caller; he should be your major attraction. If you can't find anything about him to build up you've made a bad blunder in picking him for the job. In that event the safest thing to do is to say you have 'a well-known caller' and not mention his name. (Certainly somebody knows him well . . . maybe too well!):

"The committee has been fortunate in securing the services of the famous Bob DeGroat to call the square dances and to act as master of ceremonies for the evening. Mr. DeGroat is a nationally-known figure in the square dance world having called thousands of square dances in places ranging from sophisticated night clubs to rural barns. He is the author of a number of books and articles on square dancing and the leader and organizer of several local dance groups."

(5) Perhaps all this authority scared prospective customers that know very little about square dancing. Reassure them:

"As a result of years of experience in the field, Mr. DeGroat has built up an unique technique in handling square dance crowds that are composed of both complete beginners and experienced dancers. Simple, down-to-earth explanations are given before each dance in language that non-dancers can understand. At the same time the dances are kept at a lively 'fun level' that will provide a completely enjoyable evening for even the most experienced dancers."

(6) If your caller uses folk or round dances, mention it. Many people enjoy a bit of this:

"Mr. DeGroat is also an authority on the folk dances of Europe, and usually includes the teaching of one or

two of the more simple of these dances on his programs. In recent dance study trips abroad he has made a collection of simple peasant dances that are fun to do and may be enjoyed on a 'learn as you dance basis'."

(7) By no means forget to mention the orchestra. If they have a local reputation it is the customers guarantee of good music for the evening:

"The xxxxx Orchestra will provide top-notch music for the crowd of happy dancers; the engagement of this group of musicians assures the patrons of an evening they will long remember."

(8) Mention the place and date again, repetition helps remembrance:

"All in all the dance committee feels secure in promising that their Harvest Hoedown at xxxxxx High School will be one of the most enjoyable events ever presented to this community, and the public is urged to mark November 21 on their calendars and reserve this date for an evening of country dance fun."

(9) Now for the padding. No one in their right mind will read through a long list of committee names, but this secures more space in the paper for your write-up. Really big papers will chop this off, but small-town papers just love to mention local people. Put everybody on your committee, even the lazy no-goods.

"Mrs. Lind xxxx heads the St. xxxx Society dance committee, assisted by Mr. and Mrs. Robert xxxxxx and Mr. and Mrs. William xxxxxx. Other committees working for the November 21 event consist of (divide your names between door, tickets, refreshments, floor, hat check, music, hospitality, etc.).

"When social games are suggested, guests should not decline to take part if they understand the game."

"The Art of Dancing, 1880



# RECORD REVIEWS

**Windsor Records, 45 rpm only**

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#4470 Put A Ring On Her Finger (128)//The Ladies (128)

**Square Dance with Calls by Al Brundage**

Al Brundage whose recent records have reaffirmed him as one of the great callers of the present generation does another miracle. Great calling in "Put A Ring On Her Finger" makes a gem of this simple little dance. Regarding "The Ladies," Al Brundage does a neat job singing a modern dance to the good old favorite "A Tisket, A Tasket."

#4170 Instrumental of the above (128)

Excellent instrumental in the usual Windsor style.

#4471 Good Intentions (132)//Let The Bells Keep Ringing (132)

**Square Dance with Calls by Robby Robertson**

Interesting novelty in calling makes the recording "Good Intentions." Stop-type calling first made popular by Jerry Helt is now being tried by many callers. "Let The Bells Keep Ringing" is an excellent singing call beautifully executed.

#4171 Instrumental of the above (132)

Should rapidly become a major hit.

**MacGregor Records, 45 or 78 rpm**

**Price \$1.25**

#822 Casey Jones (128)//Sweetest Gal In Town (128)

**Square Dance with Calls by "Jonesy"**

Well it's about time . . . the old master "Jonesy" finally comes through with what will be accepted without dispute as a great hit. We have been waiting for something big for over a year . . . "Casey Jones." "Sweetest Gal In Town" is called to the music of "Bei Mir Bist Du Schon" a popular vehicle of the Andrews Sisters about 1941. It should have been left with them. Square dance callers have enough trouble staying with the majors, this minor will knock them for a loop.

#821 Instrumental of the above (128)

Suggest you buy the A-Side titled "Casey Jones," and carry the B-Side for ballast.

#824 True Blue (128)//Waikiki (128)

**Square Dance with Calls by Bob Van Antwerp**

This recording of "True Blue" is a perfect singing quadrille. It is just like hundreds of other recent California inventions for the club caller, its only distinction is that it is done better. "Waikiki" is the good old stand-



ard tune "On The Beach At Waikiki" which is made digestible only because of the superiority of Bob Van Antwerp's calling.

#823 Instrumental of the above (128)

Top quality.

**Bogan Records, 78 rpm**

**Price \$1.25**

#1105 Old Joe Clark (132)//Rag Time Annie

**Square Dance Instrumental by Charlie's Square D Boys**

Passable workmanlike hoedown playing. Both tunes have appeared on numerous labels before. Quality is not particularly good.

#1106 Boil The Cabbage Down (136)//Cholly's Folly

If you can't play them good, play them fast, is the reviewer's comment on "Boil The Cabbage Down." Regarding the other side of the record—let's forget the whole business.

**Sunny Hills Records, 45 rpm only**

**Price \$1.45**

#145 Margie//Instrumental (126)

This is a new dance to "Margie." Also, this is Joel Pepper's first crack at recording and his tension seems to be showing. We hope he will feel more comfortable at future recording sessions. The instrumental is far better than the called side, however, it will probably be a popular record.

**Kalox Records, 78 rpm**

**Price \$1.45**

#K-1001 She's Mighty Sweet (134)//False Hearted Girl (134)

**Square Dance with Calls by C. O. Guest**

"She's Mighty Sweet" is a pretty good hillbilly type recording. Tone quality good. This side of the record is far superior to the B-Side. I'd buy it for "She's Mighty Sweet."

#K-1002 She's Mighty Sweet (134)//Outlaw's Special (134)

**Instrumental by the Rhythm Outlaws**

The A-Side of this record is the instrumental "She's Mighty Sweet." The B-Side, a hoedown entitled "Outlaw's Special" is a good rhythmic number whose tone quality may distress you. It is raucous and rhythmic . . . we prefer them tuneful and rhythmic.

#K1004 False Hearted Girl (134)//All Night Isom (134)

**Instrumental by the Rhythm Outlaws**

After listening to the instrumental of "False Hearted Girl" my sympathy goes out to the caller who tried o call it. "All Nigh Isom" is another hoedown, mislabeled and also misplayed. Noisy and annoying.

---

## A Christmas present for your caller

Don't you ever feel sorry for your faithful caller lugging that beat-up old public address system from home to hall to home to hall to home to hall to home etc.? You can give him a beautiful new Bogen VP17X for Christmas and it won't cost you a cent. His tears of gratitude will flood the hall. See page 25 for our new, unbelievable premium offer.

# HERE AND THERE

**Free trip to Europe!** Rickey Holden, who recently completed a 10-month, 46,000 mile round-the-world trip calling and teaching dances in 31 countries, is organizing a troupe of about 30 Americans to tour Europe next summer. All expenses will be paid for food, lodging and round trip travel from the port of embarkation for all members of the troupe, but no salaries. The group will demonstrate American square and folk dances, songs, banjo and fiddle music.

Present plans call for this tour to begin May 13, after one week of intensive rehearsal, and to end on August 9. Bookings already arranged include 12 days in Ireland, 7 days in Nice and Cannes (France), 7 days in other French cities, 5 days in Holland and 2 days on the Italian Riviera. England, Belgium, Austria, Greece, Spain and Portugal are other probable countries on the itinerary.

No personnel has yet been chosen for the troupe. Anyone interested is invited to write immediately to Rickey Holden, 1511 Woodland Road, Ardentown, Wilmington 3, Delaware.

**Merchantville, N. J.** The Grand Square Dance Club has worked out a plan to lend variety to their twice-a-month sessions by arranging to exchange callers with others clubs; not a bad idea for other groups, many of whom incline to get in a rut. This club also has round dance classes on the weeks between their regular meetings.

**Ottawa, Canada.** The Square Dance picture in the capital city of Canada is quite rosy now. All of the older groups are still active and there are about a dozen new ones starting this year. So the movement continues to grow. Holding the National Convention in Toronto next year will add a lot of impetus to the square dance movement too and I think it is a

smart move. It will add a lot of interest to square dance camps on both sides of the border and there is nothing more enjoyable than meeting and dancing with persons from different areas and getting to really know each other in a short space of time. It is wonderful that there is a movement now that is so international and the Square Dance Magazines play a big part in making it so.

(Report from

W. Mervyn Murphy)

"Whirlaways" Square Dance Club.

**Wyckoff, N. J.** Your editor, who calls at the Grange Hall in Wyckoff on Saturday nights, will celebrate on February 14. The occasion? The calling of my 10,000th square dance at that resort. It took thirteen years to reach that number . . . I would have made it sooner, but there are always a couple of visiting callers to do a guest bit. No, I don't know how many squares I've called altogether in the last twenty some odd years, (probably about 50,000) but we have kept a record at the Grange since I started there.

## CANADIANS ORDER BY MAIL

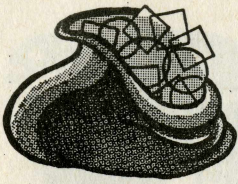
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"Girls might hint to their partners that they preferred to dance in a quiet and orderly manner."

—Scott: "Dancing in All Ages."



# GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

## SINGLE LINE BEND

By Tex Cole, Lake Worth, Fla.

Head two couples bow and swing  
 Go forward up and back again  
 Forward again and pass thru  
 Around the outside, around two  
 Hook on the ends, make lines of four  
 Forward up and back once more  
 Bend the lines and make new lines  
 Forward up and back in time  
 Just three and four with your Sue  
 Bend YOUR line and pass thru  
 Promenade around the other four with  
 your mate

Then hook on the ends for a line of eight

Forward eight and back you whizz  
 Men turn left and there she is  
 Allemande left with your left hand  
 Partner right for a right and left grand.  
 a couple of short DOUBLE CROSS  
 THRU breaks of mine.

Head couples forward and back with you

Double cross thru the sides you do  
 Around one stand four in line  
 Forward and back you're doing fine  
 The ends cut diagonally across the land  
 There's old corner, left allemande  
 Head couples forward forward and  
 back with you

Double cross thru the sides with you  
Around two, into the center, cross-trail thru

Split the outside around one, then pass one

Allemande left with your left hand  
Go right into a right a left grand.

## FIVE QUARTERS ROUND

By Fred Bailey, North Las Vegas, Nev.

All four couples bow and swing  
 Four ladies chain across the ring  
 One and three do a right and left thru  
 Turn 'em around, then half square thru  
 Box the gnat with the one you meet

Face across and keep it neat  
 Do a right and left thru, two by two  
 Turn 'em around and pass back thru  
 The lines divide, walk past two  
 Face the middle, new lines of four  
 Forward eight and back once more  
 Pass thru, centers arch, ends turn in  
 Square thru in the middle like sin  
 Five quarters round in the middle of  
 the land  
 There's old corner, left allemande, etc.

## LOOK CALLERS DANCERS BADGES that "SAY HELLO"

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## A SNORT AND A SWING

First couple rip and snort  
 Go down the center and cut em short  
 The 3's let go, but don't get sore  
 For now you've got two lines of four  
 Now the inside two go right and left  
 through  
 And the same ladies chain, go two by  
 two  
 Now forward eight and back that way  
 Then all four ladies half sashay  
 It's a right and left through, you're  
 doing fine  
 Now chain those ladies down the line  
 Chain 'em across and don't be slow  
 Now down the line and there's your  
 beau.

(Continued on Page 20)



**AND THE NEW LINE**



Write for list of TNT  
instrumentals — recommended  
by schools for dance instructions  
We carry all Square and Round Dance labels.  
Write us if your dealer cannot supply you.  
**MERRBACH RECORD SERVICE**  
323 West 14th Street, Houston, Texas



**New record company: 'BENZ'.** Their first release will be **'Lucky Me'** (# 1201) called by Ben Baldwin, Jr. Flip: instrumental.

**DIVE BOMBER**

By Fred Bailey, North Las Vegas, Nev.

Four ladies chain three quarters round  
Turn this girl with an arm around  
The sides go forward and back that way  
The head two couples a half sashay  
Make a ring, don't make a square  
Circle to the left, go round the track  
Circle to the left, go round the track  
The men go forward, then come back  
Now pass thru, turn back  
Face the girls and circle half  
Dive thru, pass thru, split two  
(girls must do a Calif. twirl)  
Go round one and face the middle  
Pass thru, turn back  
Face the girls and circle half  
Dive thru, pass thru, and  
Allemande left, etc.

**CRESSKILL FOLLY**

By Marty Winter, Cresskill, N. J.

The head two couples bow and swing  
Go up to the middle and back to the  
ring  
Forward again pass thru, Lady go right  
Gent go left and head for home  
Do ci do your pretty little baby  
And Allemande left the corner Lady  
Turn partners all right hand around  
Gents star left and don't be late  
Opposite girl with a Catch all eight  
First by the right half way round back  
by the left go all the way round  
Turn Corner lady by the right  
Then partner left, go all the way round

To the Right hand lady for a Wrong  
way Thar

Gents back in with a left hand star  
Spread that star but not too much  
Now Box the Gnat and throw in the  
Clutch

It's twice around that big ole' track  
Same little gal you Box the Gnat  
And pull on by and Swing your  
own Little Sweetie Pie.

**ROLLING STARS**

Honor your partners one and all, the  
four ladies chain across the hall  
Chain right across on heel and toe, and  
chain right back and don't be slow  
Turn twice around with your pretty  
maid, then turn her in a star  
promenade

Gents come along and don't be slow,  
it's a star promenade and around  
you go

The gals back out and go like sin, and  
star promenade with the gents in  
Leave this girl at your home base, but  
keep your left hand star in place  
When the gents get back you box the  
gnat, the girls star left,

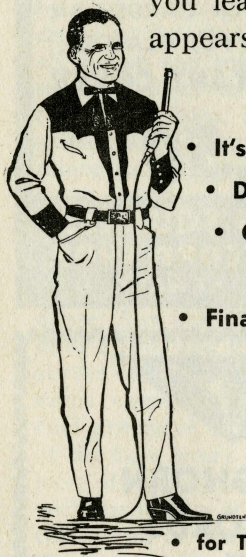
The gents stand pat, when the girls get  
back, you box the gnat

The gents star left, the girls stand pat,  
when the gents get home  
You swing and whirl, round and round  
with your pretty little girl

(Next page, please)

# **Sets in Order** SPOTLIGHTS **BOB RUFF** IN NEW SERIES OF DANCES FOR STUDENT DANCER

**C**ALL IN YOUR NEIGHBORS. Move the furniture out of the living room. Here comes another easy-to-follow series of fun square dance lessons, excellent for school, recreation and church groups. Your caller, with the clear, understandable voice is Bob Ruff of Whittier, California. His square dance classes are constantly filled to capacity. Have fun as you learn with all these proven dances! Instruction-help appears on the reverse side of the album cover.



- It's Red Hot
- Square Thru Workshop
- Pass Thru Fun
- Dixie Chain
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- Some Lines Divide
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- Wagon Wheel and Wheel Around
- Some Triple Allemandes
- Final Exam
- Some Crazy Ques
- Let's Just Dance

## SQUARE DANCING

• for THE STUDENT DANCER — No. 2

CALLING BY BOB RUFF

**Ask for SIO 4005 LONG PLAYING . . . at your dealers \$3.95**  
and be sure to get your **FREE** copy of the new "Corsair" catalogue

Keep your right arm round that maid,  
and the gents star left

In a star promenade, now we'll really  
start to play

You roll-away with a half sashay, and  
turn that star in the same old way

Roll em right back where they were  
before, and turn that star a little  
more

The girls step out, and fall back one,  
and promenade that son-of-a-gun.

(Gents now have their orig right hand  
lady for partner)

### STABLE DOOR

One and three balance and swing  
Lead right out to the right of the ring

Circle half and don't get sore

Dive right through the stable door

((#1 thru #2 and #3 thru #4)

Swing the other fellow's lady

Swing her home, that's where it's shady

Around your corners, with a do-sa-do

Back to your own, the same old doe

Partner left, your corner right

Back to your partner and promenade.

**Jack Barbour**  
and His Rhythm Rustlers

play

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ROUNDS**

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**NEW RELEASES**

#125 **Back to San Antone**

One side called by Red Warrick

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Key of G

**Sorghum Break**

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Two Fast Bouncy Hoedowns for  
the Fast Stepping Dancers  
Music by Melody Cowhands

Have You Tried the Round Dance  
Mixer "Melody D'Amour" #124?

Write for information on Red  
Warrick Tours and free record  
listing.

# WHY JOHNNY WON'T DANCE

By Rod La Farge

There is nothing incomprehensible about psychology; the main impediment to the acceptance of the ideas involved lies in their stark simplicity. People are reluctant to admit that behind their carefully built-up facade of social values there are but two basic drives: anticipation of rewards and fear of punishment. However masked by technical jargon, sentimentalized by "noble" thoughts or religious concepts or distorted by warped minds, all human and animal conduct can be stripped down to the level of those two motivations. Even such complex problems as juvenile delinquency and minor social phenomena as boys who won't dance can be tied to this skeleton framework.

Working with groups of teen agers you will meet Johnny's-who-won't-dance. Any normal group will usually have a few, and if this minimum was always the case it would not be worth much consideration. But when you find groups in which a large majority of the boys won't dance and in which most of the girls dance enthusiastically with each other it is time to consider the system of rewards vs. punishment that produces such a situation.

One might assume that the boys didn't know *how* to dance, but this would be begging the question; you would be still faced with problems of why they haven't learned, since the girls know how. Besides this situation is to be found in school groups which have a dance program (square, folk and social, or all three) as a part of their physical education set-up.

Let's consider what "punishments" may await the boys who dare to venture out on the dance floor:

1. Embarrassment
2. Physical effort . . . "work"

3. Ridicule from his companions

And the "rewards" the girls are receiving in dancing with each other:

- A. The rhythmic pleasure of the dance
- B. A chance to show off in front of the boys
- C. Close companionship with a friend

Now let's see if we can arrive at any conclusions as to why rewards (A) (B) (C) which are also available to the boys are not sufficient to balance out punishments (1) (2) (3).

One might think that reward (C) would be an especially powerful inducement, since this would mean not only companionship with a friend, but with the opposite sex. In many instances this indeed is the case: some groups of boys will ask the girls out on the floor if most of the lights are turned out and a slow fox trot is played. But if you peer hopefully through the gloom, you will see that many of the couples are not even keeping time to the music and are scarcely moving at all. This is merely sex in bloom; you still haven't persuaded Johnny to "dance".

Reward (B) in a group of this character is seldom much of an inducement; usually the boys don't feel "good" enough to show off.

Reward (A) is of course the most desirable . . . from the viewpoint of the dancing teacher. If the boys have no conception of dancing as a rhythmic pleasure for its own sake, this may be the result of a failure to "come through" on the part of the teacher. It is easier for a female teacher to achieve empathy with a group of girls in a dance class than with a group of

boys. The dance portion of a school physical education syllabus is seldom handled by a male teacher, and when it is he usually teaches a couple of square dances and that's it.

All in all however, the rewards would be adequate in most cases if the punishments were eliminated, but since this would be a major sociological project, we will be content with exploring a few possibilities of minimizing them.

A boy's embarrassment in dancing with a girl or in asking a girl to dance denotes a lack of any program in the school or home to adjust the boy to casual social contacts between the sexes. It is unfair to expect a boy to imperturbably accept feminine companionship in the intimate aspect of the dance if this is his first contact with such companionship. In schools which have a planned social adjustment program, including boy and girl teams for classwork projects, games and school athletics, you seldom find much embarrassment on the dance floor. The boys and girls are already acquainted socially. The obvious remedy here is for the teacher to initiate at least a fragmentary program of social adjustment as preparation for dancing. For anyone who walks in "cold" on such a situation, about the only remedy is to force the situation by pairing off boys and girls with such devices as counter-marching or numbering all the boys or girls and having the other sex pick numbers out of a hat. Announcing "Sadie Hawkins" (girls ask boys to dance) will work once or twice in an evening, as will "multiplying" dances. Mixers will ease the "trapped-with-this-strange-creature" feeling that some early teen and preteen boys have. This can be overdone however to the detriment of the normal adjustment of those with similar interests gravitating together.

The physical effort ("work") punishment loses its identity as such when the dance becomes a pleasure in its

own right, [reward (A) cancel punishment (2)] rather than a duty to be reluctantly performed. This is a somewhat difficult task for a person whose only contact with the boys is leading or planning an occasional evening of mixed dancing. The most secure way to engender appreciation of dancing as rhythmic recreation, (fun for its own sake) is to introduce all-boy dancing as a part of the regular school physical education program, with a "build up" on the essential "manliness" of such things as Balkan soldier dances, American Indian dances, sword dances, etc. The cooperation of local Boy Scout leaders in this matter could be a great help.

Punishment (3) is probably the most feared by the average boy. The attitude of most teenage groups is set by a few "natural" leaders; if you can persuade, not force these boys to believe that dancing is the thing, that dancing is fun, that they can still remain leaders in such a social set-up, you have won the complete battle. If you use your authority to place these leaders in a position that lowers their prestige in the group you are adding greatly to your handicaps. In the last analysis you are trying to sell dancing to a group of Johnnys and Marys, not trying to become the "leader" of a gang of teen-agers . . . or are you?

Take another look at that cluster of non-dancing boys over in the corner; do they hate you, dancing, girls and the world in general, or are they hopefully projecting "Motivate me, man, motivate me"?

---

"If the lady becomes dizzy from dancing, or desires to rest from any cause, she will inform her partner; who will be careful not to stop in the circle of dancers, nor to leave her unsupported, till she recovers from the effects of the whirling motion."

—"The Amateur's Vademecum"  
(1870)



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# MAC GREGOR RECORDS

## New Releases

#826

"BLUE BELL"

"WALKING MY BABY  
BACK HOME"

Called by Bob VanAntwerp

#825

Same as #826

(Without calls)

#828

"MARY LOU"

"IT AIN'T GONNA  
RAIN NO MORE"

Called by Jonesy

#827

Same as #828

(Without calls)

All available on 78 & 45 RPM

Music by

Frankie Messina

and

The Mavericks

**MacGregor Records**

729 S. Western Avenue

Los Angeles, California

## Live Music

(Continued from Page 6)

with a band, make sure the lead instrument, be it the fiddle, piano, or accordian, or banjo, stays off the melody and plays all around it.

And finally, what can you do with live music that you cannot do with records? The list is long. First and foremost you can work up your own medley of favorite calls, rendering only smidgeons of each. Another item, particularly in the case of singing calls where it is far from smooth to start the record over again, you can, if you wish, always begin with an introduction, insert a middle break, and have an ending for every singing call. A record is obviously limited and will not permit this flexibility.

The variety that can be achieved by a caller with a bit of ingenuity when using a live band is so effective that it will never fail to give added pleasure and joyous surprise to dancers who have been dancing only to artificially dispensed music.

The old adage that it's better to have dancing to records than none at all, is very true to life as most clubs and other organizations are not in a position to afford the extra \$30 to \$50 for live music. However, there are many special party events when live music can and should be used for that extra lift to the affair. Unfortunately, too many of the callers who have entered the picture in the recent years have been weaned on and have grown up using only records and hence are confronted with an unknown quantity, and lack self assurance, when faced with the problem of using a live band. The only solution to this problem is for the caller to have a bit of humility; to be sure enough of himself that he can learn to work with live music; to contact a qualified band leader and discuss his problems with him; and then go to it and rehearse and rehearse

and rehearse. The results will be most gratifying. However, be certain you deal with good musicians for it can be most exasperating to begin with some three-string artist who feels that he is still playing for a rowdy one-night stand of 10 years ago.

Last, but not least, it must be pointed out that music at a dance is like most anything else—you only get what you have paid for.

## CLASSIFIED ADS

RATES: \$1.00 per line. First line may be in bold face or bold face caps. Deadline: 10th of month preceeding issue.

### Books and Magazines

**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 48, 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 quarterly. American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

### Equipment for Sale

**SELL YOUR OLD P.A.** or record player with an ad in this column. You'll put enough in the piggy bank to start thinking about a new **BOGEN**.

### WANTED

**WANTED**. Old books in all foreign languages, dealing with folk dancing. Kristos Shaplo, Box 555, American Squares.

**OLD BOOKS ON AMERICAN SQUARE DANCING**; Jason DeVrie, Box 42, American Squares.

"Dancing is a very common and favourite amusement of the ladies in this country." (England)

—Count Lorenzo Magalotte, 1669

"When people dance to be looked at, they surely should dance to perfection."

Memoirs of the Times of George IV

### STILL FEUDIN'

By Pat Pending

Like the hair on your head  
That the barber snips off  
Or shabby old woolens  
Devoured by the moth  
Synthetic Westerns  
Abominable hash  
Will commit suicide  
So out with the trash  
When rig-a-marole footwork  
Just bores everybody  
Public Demand  
Will boot out the shoddy.

## DANCING VACATION

#588 Swing All Eight

Flip — by Pancho Baird

#725 Calico Melody/Teton Mountain Stomp  
Round Dance

#577 Wheelbarrow/Allemande Breaks #2  
Marvin Shilling, caller

### Western Jubilee Record Co.

3703 N. 7th St. - Phoenix, Arizona

# NEW

#8134

**OH, LONESOME ME**

Flip

Called by

**BILL CASTNER**

Music by the Four Squares

Available on 78 & 45 rpm

**Old Timer Record Co.**

3703 N. 7th St. - Phoenix, Arizona

# P - A - T - T - E - R

## INVITATIONS

Hitch up the wagon  
Come you-all  
We'll dance tonight  
At the Granger's Hall.

We've hired a gent of great renown  
To call the squares in Derbytown  
In cowboy shirts and gingham gown  
Our whole darn club is going down.

In six or seven petticoats  
And ruffled pantalettes  
We know you'll join us Saturday night  
When we make up the sets.

We love pretty girls, you see  
And we need handsome men  
So don't forget our jamboree  
Here is where and when:

Just tie your finger with a string  
The better to remember  
Our square and round dance Jamboree  
The seventh of December.

We know you are such busy folks  
With many things to do  
But we need a pair for another set  
And we're a-missin' you.

Old or young, short or tall  
Saints or minor sinners  
We teach them all at Kelly's hall  
Square dancing for beginners.

Vitamin A and B and C  
Benzadrine and sassafrass tea  
Take 'em all if need there be  
But don't miss out on our Jamboree.

Square dancing's fun you're oft been  
told

For everybody, young and old  
So bring the family, kids and all  
This Saturday night to the old  
Grange Hall.

Before the shining microphone  
Our famous caller stands  
We know you'll come this Tuesday  
night

To dance to his commands

She's wearin' ruffled pantalettes  
Gay duds her pappy bought her  
Come out and dance at Bailey's Barn  
And meet the Farmer's Daughter.

We have a lady caller now  
Please don't antagonize her  
Before she's through with this noisy  
crew

She'll need a tranquilizer.

*Thanks* for the excellent response  
you gave our ad in the October issue!  
We have already received orders from  
the friends who saw your dresses, and  
thanks too for your own reorders of  
additional moderately priced

## **SQUAW DRESSES**

*of Distinction*

Personally Designed by

**Bill Bettina**

2110 N.W. Miami Court  
Miami 37, Fla.

**FREE Catalog to all!!**

Ice cream and sauerkraut  
Cup cakes and pickles  
Honey's head beneath my nose  
Gosh, how it tickles!

It's easy to be an expert  
You can be a nine-day wonder  
Say it loud and just look wise  
Some one else will blunder.

When the dawn comes up like thunder  
On the road to Mandelay  
We'll still be here a-dancin'  
If the fiddler's here to play.

# DECCA

RECORD #9-29434 45 RPM only

## WALTZ SOFTLY

**POSITION:** Open, facing LOD. Opposite footwork for lady.

### INTRODUCTION

**Meas.**

1-2 Wait two measures and acknowledge.

#### Part A

1-4 FWD, SIDE CLOSE (back to back); FWD, SIDE, CLOSE (face to face) STEP, SWING,-; STEP, TOUCH,-; Step fwd L, swinging joined hands fwd pivot back to back and step to side in LOD on R, close L to R; starting to pivot R face step fwd R, continue pivot to face to face and step to side in LOD on L; close R to L; step L to side in LOD, swing R XIF of L, hold; step R to side in RLOD, touch L beside R, hold.

5-8 REPEAT MEASURES 1-4 (ending in closed position, M's back to COH.

9-12 GRAPEVINE, MANEUVER, TOUCH,-; WALTZ R; WALTZ; Progressing LOD step L to side behind R, side L; Maneuver, stepping on R XIF of L to face RLOD, touch L, hold; starting bwd on L in LOD do two R face turning waltzes.

13-16 REPEAT MEASURES 9-12 (ending in semi-closed pos. facing LOD).

#### Part B

17-20 FWD, SWING,-; FWD, 2, CLOSE; BWD, 2, CLOSE; MANEUVER, TOUCH,-; Step fwd L, swing R fwd, hold; step fwd R, step fwd L, close R to L, step bwd L, step bwd R, close L to R; maneuver, stepping fwd on R and pivoting so that M's back almost to LOD. Take closed pos. and touch L, hold.

21-24 WALTZ R; WALTZ; WALTZ, WALTZ; Starting bwd on L in LOD make 2 complete R face turns in four waltz measures; end in semi-closed pos facing LOD.

25-32 REPEAT MEASURES 17-24 BUT ENDING WITH R FACE TWIRL TO OPEN POS ON LAST MEASURE.

**SEQUENCE:** Intro-A-B-A-A-B-A ending on meas 16 with lady twirling R face under M's L arm for bow and curtesy.

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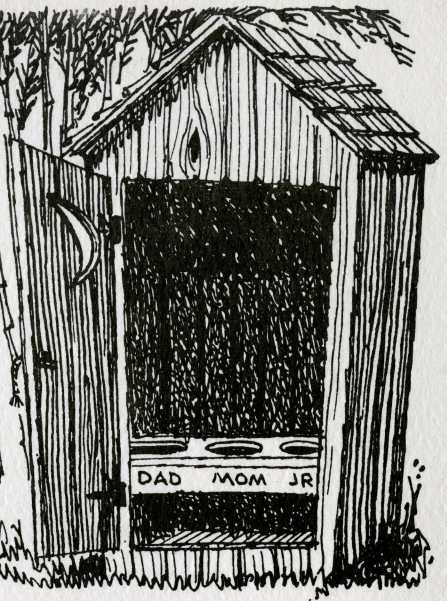
## COMING EVENTS

- Dec. 10 **Fort Myers, Fla.** Pageant of Light SD.
- Dec. 13 **Winnipeg, Canada** Weston School FDFM dance.
- Dec. 20 **Wyckoff, N. J.** Annual Xmas in Europe party. Folk dances and Xmas customs from many lands. Grange Hall.
- Dec. 20 **New York, N. Y.** Holy Cross Audit., 580 W. 187th St. Armenian Christmas Dance.
- Dec. 21 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Xmas Party, N. Y. Folk Festival Council.
- Dec. 31 **Kensington, Md.** Kensington Armory. New Year Eve SD Ball.
- Dec. 31 **Savannah, Ga.** New Year's Eve square dance.
- Jan. 10 **Winnipeg, Canada** Weston School. FDFM dance.
- Jan. 10 **Wyckoff, N. J.** Grange Hall. Russian New Year Party.
- Jan. 10-11 **Columbus, Ohio** Buckeye State SD Convention.
- Jan. 11 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Nationality Evening (N. Y. Folk Festival Council).
- Jan. 16-17 **Tucson, Ariz.** Square Dance Festival.
- Jan. 31 **Grand Blanc, Mich.** High School. 2nd Annual Squarama.
- Feb. 1 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Nationality Evening, N. Y. Folk Festival Council.
- Feb. 14 **Winnipeg, Canada** Weston School. FDFM dance.
- Feb. 14 **Wyckoff, N. J.** Grange Hall. 10,000th Square Dance Celebration.
- March 1 **New York, N. Y.** Stuyvesant Casino, 140 Second Ave. Nationality Evening, N. Y. Folk Festival Council.
- March 7 **Wyckoff, N. J.** Grange Hall. German Night. Square and folk dancing.
- March 14 **Winnipeg, Canada** Weston School. FDFM dance.
- April 11 **Winnipeg, Canada** Weston School. 8th Spring Jamboree of the Folk Dance Federation of Manitoba.
- April 11 **Wyckoff, N. J.** Grange Hall. Gaslight Cotillion.
- April 26 **Indianapolis, Ind.** Indiana Roof Ballroom. Caller's Assn. 7th Annual Jamboree.
- May 2 **Wyckoff, N. J.** Grange Hall. Spring Folk Dance Festival.
- May 23 **Wyckoff, N. J.** Grange Hall. Polish night.
- May 28-29-30, 1959 **Denver, Colo.** 8th National SD Convention.

*Big news on page 25*

**"We'll build  
a bungalow"**

Build your dream bungalow in  
**BACKHOUSE MANOR ESTATES**  
See our Deluxe model with  
built-in catalogue rack, cob  
box and lime bucket.  
Architect: **CHICK SALES**



## **SWEET MEMORIES OF BY-GONE DAYS!**

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**BRUCE JOHNSON** was a most happy fellow when he called this easy little dance and **YOU** will be a most happy dancer when you try it.

...and that ain't all ...

- for on flip side is another brand spank new one titled

## **"LEFT, RIGHT"**

featuring a dilly of a dance put together by **DARRELL (Brownie) BROWN** of Yucaipa, Calif., and using the stirring music of "Left Right Out Of Your Heart" recently popularized by Patti Page.

*AVAILABLE DECEMBER 10th - and well worth waiting for!*

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"JUST FOR DANCING"

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