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# AMERICAN SQUARES

The Magazine of  
American Folk Dancing

FEBRUARY 1959

Volume xiv Number Six

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# AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

News Correspondents

February, 1959

# YOU!

Volume 14

Number 6

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# THIS MONTH

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# SHIFTING SANDS

Did you ever try to think of something that was permanent? Really permanent? It's a safe bet that the harder you thought the more you came to the view that nothing can be called permanent, not even the earth or the stars.

I suppose that long dwelling over the significance of this could induce a sense of futility, but we are not trying to sell you a morbid philosophy . . . this is supposed to be the "happy, happy" editorial that I was asked to write!

Let's look at the cheerful side of the ephemeral nature of everything. If it's not permanent it can't be too bad. The attitude of "don't notice it and it will go away" is quite sound. (You may have a heck of a time not noticing some things long enough!)

You don't like the current trend of square dances set to juke box tunes? Be of good cheer . . . tomorrow you'll be dancing squares to revived minuets. Round dances are crowding out the squares in your club? Be happy with the thought that perhaps the hula will be the next rage and ruffled pantalettes will give way to grass skirts.

You don't like AMERICAN SQUARES and only renew your subscription from force of habit? Cheer up . . . we'll probably fold up before we colonize Mars. (In the meantime take note of our fabulous premium offer for new subscriptions!)

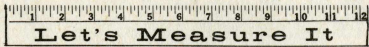
O.K., so nothing is of enough importance to be really worth a long face, so let's all go out to dance and be happy . . . I'll find something to grumble about next month when this wears off!



Rad

# LET'S MEASURE IT

By Pat Pending



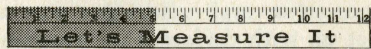
or where is square dancing going?

The subject for discussion at one Callers' Meeting is to be "WHERE IS SQUARE DANCING GOING?" and that calls for much much heavy thinking. Let us analyze and prophesize a little. To give us a good gauge stick why not use the standard foot rule, twelve inches long, no more, no less.

Now let's go square dancing a few Saturday nights in different spots ten or fifteen miles back off the black road. Not just in New England or California or Florida or Quebec, Missouri, British Columbia, or Alaska, but anywhere in North America. Over the village store, the Grange Hall, the Fire House or even in somebody's barn or woodshed. Maybe one square—or two, three or more; composed of youngsters starting at 8 to 10 years old and from there thru to ninety. I know of one woman 92 years old who never missed a Saturday night and her favorite dancing partner was a youngster of only 78 years. Probably not one of these dancers ever took a formal lesson and the caller or promoter (the local grocery clerk, the rural mail carrier or Lem Brown's hired man) is also without benefit of formal schoolin' in the art. However here you will see quadrilles not found in any book danced on the music comfortably and gracefully. Patterns often peculiar to that particular valley which they have been doing for generations, many interesting and unique, some of which drift out of that valley and are seized upon by the Hot-shot Boys and are heralded to all who will listen as new inventions of that particular Hot-shotter. For example: Square Thru, Trail Thru, Bend the Line, Dixie Chain, Allemande Thar, to mention

just a few. As time goes on more of the old patterns will migrate out of the 'back countree' to be seized and usurped by our so called Master Callers.

On the foot rule mark off just about five inches that being the proportion of American square dancers these good folk represent or approximately 41 and 65/100%

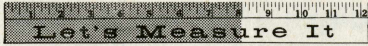


Let us assume we have spent ten or twelve Saturdays hunting out these folksy gatherings. I have travelled 80-90 miles to take one in and, to my surprise, found one operating less than 2 miles from my house where two or three sets have gotten together for years every Saturday night. Now we will look over the situation that exists on the black topped roads. You will find the dances generally divided into two categories.

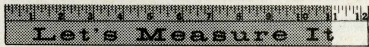
FIRST: The commercial permanent halls generally owned by the caller or the number one fiddler who finish their weekly labors Saturday noon and prepare for the evening dance. Usually with a 4 to 7 piece orchestra and the caller with a repertoire of 10 or 11 squares plus 2 or 3 contras. Maybe the caller learns a new one every year or so. Saturday night results—from 8 to 30 squares every week, summer, winter, rain or snow. Same folks, same dances, same tunes, and most important, the same good times. I have danced at establishments such as this in California, Indiana, Tennessee, Maryland, Pennsylvania, Maine, New Hampshire etc. to the same tested patterns and always had a good time. What's more my wife and I were still speaking on the way home.

(Turn Page Please)

Mark off three more inches on the old foot rule for these fun loving Americans.



SECOND: The other category of black topped road dancers. Here you will find loosely knit clubs, or organizations sponsoring the parties with the prime thoughts that Saturday nites are family nites for relaxation and fun. Often they have a host caller who if he is smart makes sure his folks are exposed to other callers during the year. Thus these folks are not limited to ten or a dozen patterns but as they dance to several callers per year they meet up with different interpretations of the same pattern or/and also various other patterns including probably a smattering of club style dancing merely sprinkled in (as it should be) for flavoring. By a loosely knit organization I mean a club whose President and president's wife are go-getters and a refreshment committee composed of the best cooks in the neighborhood or on the other hand some local organization who is running the dances to pay for some particular project.



So mark off about three more inches on the old foot rule. If you have been marking these off as directed probably now you are beginning to wonder. Only ONE inch is left. Of this last inch why should we talk as it is for those who do their own shouting . . . but loud.

Now we have classified square dancing in North America and in 92% of it can tell you pretty much where it is going.

The first group, those home-spun Americans back on the dirt road don't know where they are going and they don't care. Their prompter isn't interested and if he was couldn't attend caller's meetings for he has his chores

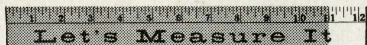
to do and cows won't wait to be milked. Furthermore why should he care? Neither he nor his dancers ever took a lesson in their lives but they probably know more about timing and what appeals to people than many of the big name callers. HOWEVER—they will go on and on year after year continuing to dance generation after generation preserving our rich heritage. Should history repeat itself and the snow ball hit a tree and smash to smithereens as it did at the turn of the century among socially minded people who scoffed at square dancing, they will still be dancing every Saturday night keeping the foundation secure. WE KNOW WHERE THEY ARE GOING, yes forty-one and 65/100% of our dancers.

On to Group A of the black topped category. The answer is the same as above with minor changes. Again the caller is too busy and has no reason to attend caller's meetings. Why should he? His public is happy and content. His plans for the future—NONE. True a hall may close because the caller got old and cratchety or the building just plain disintegrated but public demand in that valley will cause another to open and take its place.

Group B also has no plans for the future but they will endure. The Legion may have raised enough money for their new uniforms, the Fire Department enough for 500 feet of hose or the refreshment committee will toss in the sponge calling 'enough' and square dancing will seem to have met its fate in that locale. But the PTA needs a new coffee percolator, the Sunday School needs a new set of books so with hardly missing a Saturday the club or organization, with probably the same callers, is on its way again. The only change perhaps a different hall, a new ticket taker and new kitchen help, but the same merry group of dancers having the same good time. True, neither category knows nor cares where they are going;

they simply know there will always be square dancing within spitting distance every Saturday night.

**WE KNOW THEY TOO WILL CONTINUE TO PRESERVE OUR ?????? (you name it).**



So now 11 inches or ninety-two and 63/100% are accounted for and **WE KNOW WHERE THEY ARE GOING.**

How about that last inch — that final seven and 33/100%? They make the most noise, buy the most records, wear the most clothes, do the most advertising and need the most recruits. As a matter of fact we doubt that babies are being born fast enough to supply the demand of the enormous mortality rate. True they are a desirable adjunct to square dancing in general, but they are the most competitive, organized disorganization and that's putting it mildly). "Neither they or us, only God," to paraphrase Robert Browning, can ever guess where they are going.

However good caller's organizations can, over the next few years, do a lot to steady down the situation. New callers are being ground out like sausages from these so called caller's classes. When each one of these callers gets his diploma he will expose at least three dozen beginners to square dancing. As most of these callers mills are conducted by **HOT SHOTS** out after the dollar, these youngsters are indoctrinated in **HOT-SHOTISM**.

If level-headed caller's organizations can capture these fledglings while they are still young and expose them to some of America's beautifully choreographed comfortable squares, some of them are bound to stick and be passed along to that three dozen recruits. The requests to repeat these **OLDIES** night after night should penetrate the thickest skull, even after a professional brain washing. Mr. Young Caller

should then tumble to the fact that some of this and a little of that will get him a permanent group of satisfied dancers.

So a little more intermingling of caller's clubs with other clubs over the next hill—a little active recruiting and welcoming of the new into the meetings—a little more planning and presenting of interesting and instructive material at those meetings—a whole lot less hogging of the mike by the old timers using the club for guinea pigs or to show off their style—Invitations to all new callers to call, and a positive ban on any verbal discussion of the quality of his calling (I have seen new callers set back 5-6 months in progress and embarrassed to tears by some know-it-all sounding off in so called constructive criticism) should make it possible to slowly guide that 6-7% into the paths of relaxing comfortable evenings, painlessly and unconsciously, in spite of themselves.

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# PARIS COWBOYS

PARIS—"Swing your partner right about and promenade!" As the brightly garbed caller sang the turns of the square dance, some 80 dancers, all wearing blue jeans, cowboy boots, ten gallon hats or long, gingham dresses, swung and twirled to his instructions and compulsive beat of the five piece western band. Sound like America? It wasn't. The dance took place in the suburbs of Paris, the capital city of France, and half of the dancers were French citizens who speak little or no English.

The culture of rural America, particularly its dances, has excited a great deal of interest among some 80 Parisiens who have formed an organization labeled the "Paris Cowboys" which meets weekly to square dance, ride horseback in the western style, or practice skills usually associated with American rodeos such as trick riding, rope tricks and practicing with the bull whip. This interest has undoubtedly been spurred by the assistance and guidance of American military groups with similar interests.

In the French capital, an American square dance group has been well-organized for the past two years. Started by an American officer stationed at nearly SHAPE (Supreme Headquarters Allied Powers Europe), it soon grew to encompass all American military personnel in the Paris area. It presently has two groups, each about 80 strong. The senior group, calling themselves the "Paris Squares", meets in the local Dependent's School auditorium each week, dancing and twirling to the expert calls of one of their members, Lt. Col. James Schnaubel. The second group, for beginners, also meets weekly to learn the intricate steps and movements of the many dances practiced by the parent organization. The learners must attend classes for at least a month before they

are eligible to dance with the "Paris Squares". When two partners have demonstrated sufficient proficiency, they are welcomed to the parent organization at a special graduation dance and are then permitted to skip and hop through dances at the senior group's weekly meetings.

The French group, the "Paris Cowboys", was formed by what can only be labeled popular demand. The group started as a New Orleans Jazz Band playing in various local bistros. During the evenings, they often switched to "western" music, particularly those numbers cited as favorites by square dancers. The response was immediate. So many patrons asked for more of this type music that the band was converted to solely western playing.

Enough spectators began taking an interest to allow the formation of a club. As the group grew, their interests broadened from purely musical and square dancing to other activities in the western American vogue such as riding, roping, and tricks requiring skilled horsemanship. Probably their most popular stunt is having the club president, garbed in the best western tradition and riding a horse with a western saddle, ride at full gallop through the swinging loop of a lariat handled by one of the club's trick rope experts.

The language barrier seems to pose no problem for the French dancers. They can dance either to American calls, though few speak English, or, preferably, to the calls of their own expert who uses a special type jargon used by French Canadians for familiar American square dances. Experts in the French language claim there is little similarity between the jargon spouted by the caller and pure "academic" French. But the dancers under-

(Continued on page 22)





Members of the "Paris Cowboys", a group of French Parisians who have formed a square dance group, "Promenade down the line" in an exhibition dance given for the members of the "Paris Squares", an American military group of square dance enthusiasts stationed in the Paris area. (U.S. Army Photo)



The western band of the "Paris Cowboys", a French square dance group, cuts loose with "Turkey in the Straw". The organization, composed solely of French people, meets weekly to practice square dancing, horseback riding western style, rope tricks and other skills normally associated only with rural America. (U.S. Army Photo)

# REMEMBERING

By Bob Merkle, Phoenix, Arizona

Remembering is perhaps the most significant word in square dancing. You start out remembering the meaning of the calls; later you remember when you danced five nights a week; and to some come remembering when they danced.

Then there are those of us who remember so many delightful people who used to dance as though they could never give it up—but they did give it up. We meet them sometimes, in a restaurant or on the street, and they inquire wistfully whether we are still dancing. Some, of course, had to stop dancing because of their health, while many quit without knowing exactly why; but all of them remember that wonderful time when life seemed to take on a meaning it never had before. I sincerely hope those of us who have played a part in keeping the square dance picture in focus did not somehow cut those people out.

Remembering also brings back the two festivals we attended last summer where the justly-named workshops were presided over by fellows who, being so eager to bring us up to date, read their calls from the latest issue of a square dance magazine. Needless to say, I do not remember the calls.

I am also remembering the days when we counted among our fellow square dancers many doctors, lawyers, writers, teachers and other professional people. Why did we lose them? Square dancing was potentially an important part of their lives. It is unfortunate that they missed what it could give them, but it is ten times more unfortunate for today's square dancers.

As the life-long owner of a pair of gnarly hands of rustic toil, I want to make it plain that to me the one

quality of square dancing that stands above all others is that it can bring together, on one level, the high, the low, the weak and the mighty. Through its medium I have come to know and to love as many of the one as the other. For this I shall always remember square dancing. And may we always remember that merely bringing together the people who are already comfortable in each other's company is no particularly great accomplishment; dominoes, cards and ballroom dancing can do as much.

It is also worth remembering that if square dancing is all the good things we say it is, we are poor missionaries indeed if we neglect to carry our precious little microphones to the other side of the tracks where they are really needed. The material pick-in's are slim down there; but if there is a drop of warm blood in your body, you will still feel that you have brought back more than you gave away.

And as always, remembering brings back the astonishing fact that about nine out of ten of all the people we call friends have been met through square dancing; and that brings us face-to-face with this horrible thought: Suppose we had never learned to square dance!

---

"It must, I think, be admitted that not a little of the marked deterioration of ball-room manners has resulted from the attitude lately adopted by a large section of women."

—Scott: "Dancing in All Ages" (1899)



# FROM OTHER PUBLICATIONS

## Round Dancing Today

By Hunter Crosby

Round dancing today, more than ever before, is an intergal part of our beloved square dance picture. It can remain so as long as we continue to select round dance material suitable to the average dancer, dances which flow, are well timed and phrased with the music. Have you ever danced a routine where a certain part of the music was extremely exhilarating yet the corresponding part of the dance was mediocre? This is frustrating, to say the least.

A good dance should flow from one sequence to the next, avoiding unnecessary hand changes, position changes and false or awkward maneuvers. It should have a gimmick but the gimmick should simulate a smooth natural movement that is distinctive and interpretive of the music. May I suggest that you inspect the wrap in *Dreaming or Together*; or the pivot in *You Can't Get Lovin'* or *Fancy Pants*. I would also suggest that you inspect the construction of some of the more difficult round dances such as *Think*, *Spanish Town*, *Neapolitan* or *Beautiful Ohio*. These are the classics to be danced in groups where the majority of the dancers have a firm background in basics and are ready to feel the thrill of practicing their art.

For the average program and the average dancer I would prefer to use the simple, well planned round. There is nothing more discouraging for a group than to work thirty or forty minutes on a dance routine which is beyond their ability. Our selection of material should be governed by the ability of the majority yet should be geared toward offering enough challenge to build toward a future. It will be good to say that round dancing has

improved, that square dancing has improved, that the wedding of the two is complete and harmonious.

Furthermore, I feel that if a round is worth teaching it is worth dancing. Are we teaching too many? Too fast? Are the dancers able to enjoy the dance after they have spent time and effort in learning? Are we teaching for the majority or are we teaching for the minority group of eager beavers . . . who are always ready to criticize, to suggest, to gripe? RE-MEMBER . . . your enjoyment is the prime objective of any well-planned dance program.

Reprinted from "THE CALLER".

## Food for Thought

By Lew Wedge, Mandan, N. D.

I have reached the age where people say, "Life Begins". As I look about me at our club dances, I find most everyone is near my age, so I assume I am average—average in age and also in endurance.

Any highly successful entertainer sends you home after his performance, with a happy feeling of satisfaction, and with a feeling you would like to have heard more. You vow that the next time you have the opportunity, you will go see and hear him again.

So it is with our square dance callers, surely one must class them as entertainers. Upon their ability to entertain you, rests the decision as to whether you wish to come again, and how soon.

We come to our square dance clubs to enjoy the fellowship of other dancers, to dance to music with a good beat, with the caller directing us on our shuffling around and thru the circle. We all clapp and shout for

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# HERE AND THERE

**Milwaukee, Wis.** Encouraging item for the brave new world of tomorrow: square dancing will be the highlight of the Scout Circus when the Boy Scouts and Girl Scouts of the Milwaukee combine to stage this event at the Milwaukee Arena on April 2nd, 3rd and 4th.

**Bethesda, Md.** Too late for the Coming Events I guess, although this issue might reach some people before the event: a square dance for contributors to the "Lloyd Shaw Memorial Fund" will be held at the Bethesda-Chevy Chase High School on January 31. Callers will be Lloyd Shaw's "Alumni".

**New York, N. Y.** Another deletion from the metropolitan SD picture: Artie Palecek is no longer holding the Wednesday night hoedowns at the McBurney YMCA.

**Long Island, N. Y.** Bart Haigh received a half-page write-up in the Long Island Sunday Press in which he is quoted as not being able to abide "fancy callers".

**Tour to Europe.** Here's another tour to Europe; this is not a free one however. It's advertised as a "budget-priced, all-expense" tour. 49 days will cover the Transatlantic, Mediterranean and European land junket which features conducted sight-seeing in Europe plus square and round dancing on the boat. Directors are the well-known square and round dance couple from Florida, Harold and Myrtle Eicher. Square dance caller Fred Christopher and Mrs. Christopher will also teach and call on the cruise. For details write to Harold Eicher, Nomad Cruise Director, 1629 Caribbean Drive, Sarasota, Florida.

**Ridley Park, Pa.** A new club, meeting on the 2nd and 4th Fridays at the Ridley Park Fire House, is listing itself as "an open club for experienced dancers only." They may need a referee with diplomacy when they try to settle just who is experienced! Good luck anyhow!

**National Convention.** We have five or six pounds of publicity material on hand for the big May 28 to 30 shindig in Denver; we presume that all our readers are receiving plenty also, but in case you haven't a list of trail dances to date here they are:-

Sidney Nebraska, May 27th  
Sponsored by Silver Belles and Beaux  
Virg Knackstedt, caller

Buckskin Joe's Place, May 26th  
Hiway 50, eight miles west of

Canon City, Colo.  
c/o Chuck Howard,  
118 W. Cheyenne Rd.  
Colorado Springs, Colo.

Dodge City, Kansas, Tues., May 26th  
Oklahoma "Okies"

Sheridan, Wyoming, May 26th  
Johnny LeClair, Caller

Rapid City, South Dakota, May 27th  
c/o Larry & Sarah Wilkerson  
2108 Birch Ave.

**Utah.** We see in SQUARE TALK (published by the Associated Square Dance Clubs of Utah) that the ASDCU is running a Square Dance Train from Salt Lake City to the National Convention. It will leave at 5 P.M. on May 27th and arrive in Dever 8 A.M. the next morning. Fun on the train is planned (of course!).

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# EUROPEAN RESUMÉ

By Margo Baughman, Heidelberg, Germany

With the beginning of a new year most of us look forward to the future and to the surprises it may have in store for us. This is especially true of those of us who are in the military service and the majority of square dancers in Europe fall in this category. We not only look to the future but also turn our thoughts back to a most enjoyable year of dancing, the pleasure of making new friends and the extreme delight of greeting old acquaintances. All this was accomplished while traveling every which way across Europe to attend one or all of the gay festivals and events that occurred.

The main highlight of this past year was the Brussels World Fair where many thousands of visitors had occasion to watch American square dancers perform in a demonstration that was alive with fun and friendliness and brilliant with color.

The appearance of both square and round dancers on three different German TV shows during the year, one of which was a five nation hook up, has helped to encourage a better understanding between Europeans and Americans. Bearing this thought in mind, the next step that all square and round dancers in Europe should work toward is the sponsoring of International Folk Dance Festivals where dancers from the various European countries and Americans stationed in Europe can gather and teach each other their national dances. This can be accomplished and has already proven to be highly successful the few times that Germans and Americans have gathered for a social evening of square and folk dancing. Incidentally, a very good simple mixer that has been used for audience participation at German-American dances is the Patty Cake Polka. Cued in German it is the dancer's delight.

The growth of square dance clubs in Europe seems to be at a plateau and is about equal to the losses. So often when the leader of a club returns to the States there is no one in the particular area with an adequate background of square and round dancing that can take his place and continue to direct the growth of the club. This is a problem that continuously confronts square dancers in Europe. The actual number of dancers who are members of the European Square Dance Association as of this date is considerably less than the peak of 1400 members in the summer of 1958. However, latest reports indicate that there are many new classes now in progress.

We now boast of clubs from Copenhagen, Denmark to Africa in the south, and from Madrid, Spain in the west to Munich, Germany near the east border. Many of the clubs are made up of only a few squares with the average number being five to eight squares. The exception is the Heidelberg Hoedowners. This club has 26 squares and the enthusiasm of its members is so high that there are extra square dance sessions almost every night of the week. Perhaps the reason for this is the fact that this club has established a record library for the convenience of its members. There are over 400 records to choose from and are available at a rental fee of only five cents per week for just plain listening or dancing. This club also sells records to members that are interested in increasing their own personal collections. The most bought record to date is Bob Ruff's Student Dancer (over 40 copies). Other favorites are Calico Gown, Marianne, Too Young To Marry and Tennessee Two Step. To encourage square dancing among the younger set the club has

(Continued on page 22)



# RECORD REVIEWS

**S.I.O. Records, 45 rpm only**

**Price \$1.45**

#X1107 Second Fling (130)//Baby Face (130)

**Square Dance with Calls by Bob Page**

Another of the guest caller series. This record is truly representative of the basic idea of singing calls. The call is well written and very well delivered. The figure is simple enough for beginners and the style of the caller is admirable.

#X2110 Instrumental of the above (130)

Beautifully played. Excellent instrumental.

**J Bar L Records, 45 rpm only**

**Price \$1.45**

#4117 Walking My Baby Back Home (128)//Alabama Jubilee (128)

**Square Dance with Calls by Joe Lewis**

This is a brand new recording of the old time Alabama Jubilee. By old time we mean early 1950's. Joe Lewis became famous with Alabama Jubilee, and this is a re-do of the old standard with a vastly improved orchestra. The recording quality is equal to the best. If you are asking whether you should replace your old Joe Lewis recording with this, the answer is yes.

#4124 Instrumental of the above (128)

Although the orchestra is called the J Bar L Band, we suspect that this is one of the modern slick Hollywood orchestras. It is the best instrumental recording of Alabama Jubilee that your reviewer has ever heard.

**Lloyd Shaw Records, 45 rpm only**

**Price \$1.25**

#211-45 Hills of Habersham//Keepsake

**Waltz Contra with Calls by Don Armstrong and Round Dance**

"Keepsake" is a waltz arrangement utilizing simple enough components. It is recorded with an organ and is not to be compared with a modern full instrumental dance recording. The reverse side is a waltz contra dance called by Don Armstrong. The call is perfect, but we can't say as much for the music. A waltz contra should have better phrasing than is indicated by this organ recording. The caller is handicapped by the music.

**Sunny Hills Records, 45 rpm only**

**Price \$1.25**

#3146 The Desert Song//Dixie

**Round Dance with Music by Jack Barbour and his Rhythm Rustlers**

This is a pair of round dances well accented and well played by Jack Barbour.

**MacGregor Records, 33 $\frac{1}{3}$  or 78 rpm**

**Price \$1.25**

#829 Walkin' In My Sleep (130)//Sally Johnson (130)

#830 Jack's Special (130)//Sally Ann (130)

**Hoedown Instrumentals by Jack Carter and his Country Ramblers**

Two new hoedown records featuring Jack Carter and his fiddle.

**Blue Star Records, 78 rpm only**

**\$1.45**

#1521 Pretty Lady (132)//Earl's Hoedown (132)

**Hoedowns by Earl**

A couple of hoedowns that are distinguished only by the powerful beat which seems to overwhelm the fiddler. We would prefer to hear a little more fiddle.

**Bel-Mar Records, 78 rpm only**

**Price \$1.45**

#5011 Call Me Up (130)//Instrumental

**Square Dance with Calls by Bob Graham**

Another singing call in the usual California style. Could be danced only in advanced clubs. The orchestra is very good.

**Bogan Records, 78 rpm only**

**Price \$1.45**

#1107 Your Lips Tell Me No (128)//Instrumental

**Square Dance with Calls by Chuck Goodman**

Another modern singing call. This is particularly annoying in that there is practically no time allowed for the figures as called. We know perfectly well that it is quite possible after rehearsal to do this dance, but you will have to cut short the time for all of the standard figures. For instance, 2 counts for an allemande thar, and 4 counts for a do-sa-do.

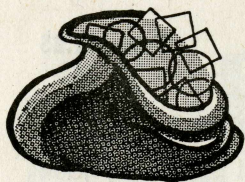
**Dash Records, 78 rpm only**

**Price \$1.45**

#2511 Loudmouth (128)//Instrumental

**Square Dance with Calls by Earl Neff**

The usual glossary type singing call. The caller seems quite competent but I can't quite understand the significance of repeating "me and my big loud mouth" throughout the record. It just doesn't seem to make sense. This is probably an attempt at comedy that doesn't quite come off. The instrumental side is excellent.



# GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

## SWEET SUE

By Byron Williamson, Youngstown, O.

OPENER; FILLER

Bow to your partner, give her a swing  
Twice around with the pretty little thing  
Turn to your corner, here we go,

Allemande left and don't be slow  
It's a right to your own little pal and a  
left to the next little gal

It's a grand ol' right & left, meet your  
partner and box the gnat.

Put your arm around her waist, then  
you swing, swing, swing

Push her back, watch her smile, pull  
her in and swing her a while  
Promenade that pretty little maid, throw  
your head right back and sing  
Sweet Sue! It's You.

FIGURE

Gents, you center and back to the bar  
Then you center with a left hand star  
Travel round from where you are,  
Everybody swing, swing, swing.  
Round and round with the pretty little  
thing

Ladies, you center and back to the bar  
Then you center with a right hand star  
Three-quarter round from where you  
are

Meet your corner and box the gnat,  
Swing that little gal right where  
you're at

Promenade that pretty little thing,  
Lift your head right back and sing  
SWEET SUE! IT'S YOU!

## CAST OFF DIXIE

By Tex Cole, Lake Worth, Fla.

Allemande left that corner maid  
Take your own and promenade  
Promenade and don't slow down  
Keep on walkin' those gals around.  
Two and four wheel around

Pass thru the couple you found  
Two and four California twirl  
Let's promenade around the world.  
One and three wheel around  
Box the gnat with the couple you found  
All face the middle just that way  
Then Dixie Chain across the way.  
Lines cast off to the next old two  
And Dixie Chain is what you do  
Then all face the middle and join hands  
Then face the corner, left allemande.

## A BREAK

By Fred Applegate, La Mesa, Calif.

First old couple, stand back to back  
Separate to the outside track  
Three-quarters round, just you two  
Stand between the old side two  
Forward six and back you  
The right hand high, the left one low  
Spin the ends and let 'em go  
New first couple a half sashay  
All join hands, circle left that way  
The girls turn back, dixie grand  
Right, left, right, left allemande, etc.

## THE LINE BENDER

By Max Moffitt, Jerome, Idaho

One & three gonna bow & swing  
Two & four do a right & left through  
Now one & three you go to the right  
Just circle once don't take all night  
Now spread right out it's four in line  
Go forward up and back in time  
Now roll away with a half sashay  
Pass thru across the way  
Now break your line that's what you do  
Divide the line and pass by two  
Go forward eight and back once more  
Just bend the line and don't get sore  
Now cross trail thru to your corners all  
Left allemande . . .





## 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



\*BLUE STAR 1519: She Likes Swinging. Caller, Mack McCoslin. Flip, Inst.

\*BLUE STAR 1520: What's The Reason. Caller, Andy Andrus. Flip, Inst.

\*BOGAN 1107: Your Lips Tell Me No-No, But There's Yes-Yes In Your Eyes. Caller, Chuck Goodman. Flip, Inst. Key of D.

**BENZ 1202: Squarehoma. Caller, Ben Baldwin. Flip, Inst.**

### "ARKY ALLEMANDE"

Meaning of Arky Allemande—Arky Allemande is the same figure as a Left Allemande only it is done by two people of the same sex.

Following is the call used for Arky Allemande:-

**One and three do a half sashay  
Arky Allemande and a right to your  
partner pull her by  
Left hand swing the same sex a right to  
your partner for a grand right  
and left**

**Some are pretty some are not  
When you meet your honey swing her  
a lot.**

Breaking down the above call it will be as follows:

One and three do a half sashay placing the girl on man's left. In this position we would do a left allemande with the same sex (your Partner's corner). Then you would give a right to your partner pass her by. Then you will meet the same sex and do a left hand swing going back to your partner. Give her the right hand, pass her by. Here you would do another left allemande with the same sex. Then you would give a right to your partner and start a grand right and left. In this grand right and left we should have two gents and

two ladies going one way, and two gents and two ladies going the other way. When you meet your partner everybody swing.

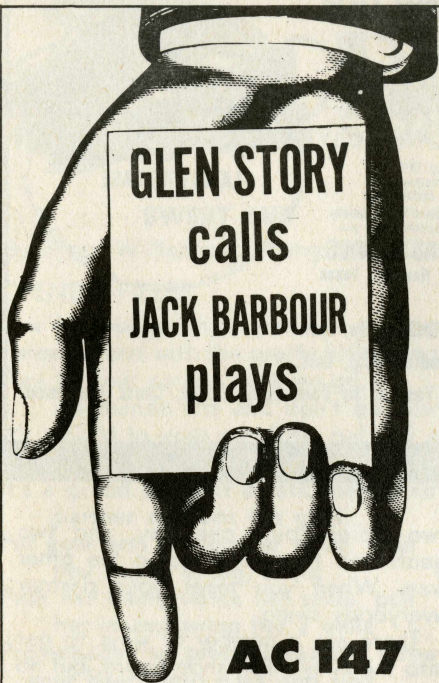
There are a number of ways to get into the Arky Allemande figure, but no matter how you get into it, the basic figure is the same.

(As presented to the Cleveland Area Callers' Assn. by Ange Dalessio.)

### LAS VEGAS GAMBLER

By Fred Bailey, No. Las Vegas, Nev.  
**All four couples go forward and back  
Four ladies chain across the track  
Turn 'em, boys, in the usual way  
One and three do a half sashay  
The heads go forward, box the gnat  
Half square thru the other way back  
Like a susie que with the outside two  
Opposite right, new partner left  
Opposite right, box the gnat  
Face across, a right and left thru  
Turn that girl and pass back thru  
On to the next like a susie que  
Opposite right, new partner left  
Opposite right, box the gnat  
Face across, a right and left thru  
Turn that girl, dive thru, square thru  
Five quarters round in the middle of  
the land  
There's old corner, left allemande, etc.**

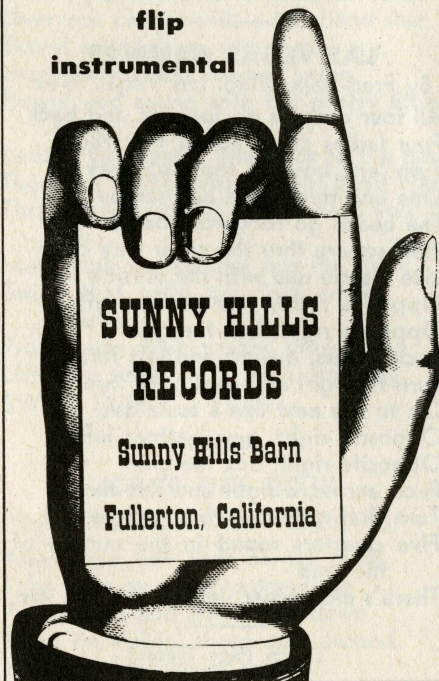
(Turn Page Please)



**AC 147**

**"HANDS"**

**flip  
instrumental**



**WHO'S WHERE?**

By Fred Bailey, North Las Vegas, Nev.  
 One and three go forward and back  
 Split the ring across the track  
 Round one and into the middle  
 Right and left thru, turn with the fiddle  
 Box the flea inside the square  
 Face the couple that isn't there  
 Cross trail out and around one more  
 Right and left thru in the middle of the  
 floor  
 Whirlaway, a half sashay  
 Box the flea across the way  
 Face the couple that isn't there  
 Cross trail out of this ole square  
 Round one, to the middle and U turn  
 back  
 Allemande left, etc.

**MEL'S LINES DIVIDE**

Mel Stricklett, Portland, Oregon  
 The four ladies chain, a grand chain  
 four  
 Turn those girls, let's dance some more  
 The head two ladies chain right back  
 Turn 'em now and listen, Jack  
 The same head couples right and left  
 thru  
 Turn your girl and cross trail, too  
 Round one, to the middle, R-hand star  
 Move it around but not too far  
 Back by the left, don't fall down  
 Take the corner with an arm around  
 Star promenade, go round the town  
 Inside out, a full turn around  
 Circle up left when you come down  
 The four men forward up and back  
 Pass thru across the track  
 Go round just one to a four-in-line  
 Forward and back, you're doing fine  
 Now pass thru and the lines divide  
 Dixie chain with the other side  
 On to the next, two ladies chain  
 Turn that girl and promenade  
 Promenade and don't slow down  
 One and three wheel around  
 Two ladies chain, turn her, man  
 Same two cross trail, left alemande . . .



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Round Dance

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Marvin Shilling, caller

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**MEL DAY DANCE STUDIOS**

36640 STATE STREET BOISE, IDAHO

"For many years past it has seemed  
to be the general aim of dancers, with,  
of course, some honourable excep-  
tions, to set all established rules of  
art at defiance."

"Dancing in All Ages," Scott, 1899



# Food for Thought

(Continued from page 11)

more, so our caller obliges by flipping the record and trotting us thru another; when we come to a puffing halt, there is still more applauding. Often times I wonder, if our caller wouldn't be a smarter entertainer, if he called a break instead of a third, possibly even a fourth number and then send us stumbling to a bench. If he let us rest puffing with two and wanting more; we would all be rushing to get in a square, after the break, rather than the caller begging for more dancers to rise up quickly off the benches.

My thinking is, that our square dance entertainers, should leave us, from the first square on, thru the rest of the evening, desiring just a little more. Then as we left the dance, still teasing for more, we would know that surely we would be eagerly looking forward to our next club dance.

Now the opposite of this is the caller who gives three to four tips to every square in the evening, calls fast and hard all night and then on the last tip of the night, throws on a patter call, turns the speed way up, will set the needle over a couple of times, to be positive you are "BEAT" and satisfied. You hear the caller holler as you stumble down the steps. "I'll see you in two weeks." You mumble to yourself, "If I am able to walk tomorrow, I may be back in a month or two."

In contrast to this ending, there is the successful square dance entertainer, that keeps you wanting just a little more all evening, then his last tip will be a good smooth singing call, that you will be humming as you leave the dance. Yes, even until your head rests snugly on the pillow.

For my part, I would like to see more square dance entertainers.

Reprinted from "Prairie Squares"

## 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 Shapilo, Box 555, American Squares.

*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

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**Bill Bettina**

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**FREE Catalog to all!!**

"Dancing, as one of the most healthful and elegant indoor amusement, cannot be too highly recommended."

—Chambers:  
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# DECCA

Record #9-30334 45 RPM only

## WHY ASK FOR THE MOON

POSITION: Facing partners, men B to COH. Women dances counterpart.

### INTRODUCTION

#### Meas.

- 1-2 Hold
  - 3-6 Starting ML do 2 two-steps bwd; 2 two-steps fwd. As pts come together, join inside hands and face LOD.
  - 1-2 3 running steps LOD (L,R,L); brush RF fwd. Repeat starting R.
  - 3-4 Release hands, separating with grapevine step (L,R,L); brush RF fwd. Come to closed position with grapevine step (R,L,R); point LF.
  - 5-6 In closed pos. turn CW with 2 two-steps, progressing LOD and ending in open pos., inside hands joined.
  - 7 Man takes 4 walking steps LOD.
  - 8 W walks fwd, turning on last 2 counts to face M assuming Butterfly pos. (Man still facing LOD).
  - 9-10 Side-car pos.: 1 two-step progressing diag. (LOD/twd wall), swing R over L. Banjo pos.: 1 diag. two-step (LOD/twd COH), face pts. on count 3 and hold.
  - 11-12 With M's RH and W's LH joined W twirls CW twd COH (R,L,R) and swing LF across R while M does grapevine step (L,R,L) twd wall and swing RF over L. W twirls CCW twd wall (L,R,L) and touch RF while M grapevines twd COH ending in closed pos.
  - 13-14 In closed pos turn CW with 2 two-steps, progressing LOD and ending in open pos, inside hands joined.
  - 15-16 4 slow walking steps (L,R,L,R) in LOD.
  - 17-18 Separating from pts (M to L, W to R) do 4 two-steps in a circular track, returning to pts and assuming closed pos.
  - 19-20 In closed pos turn CW with 2 two-steps, progressing LOD and ending in open pos, inside hands joined.
  - 23-24 4 slow walking steps (L,R,L,R) in LOD
- SEQUENCE: Intro., A-B-C-A-B-C-A dance is completed with curtesy substituting for the "touch" at the end of Meas. 12 on the 3rd repetition of B.

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729 S. Western Avenue

Los Angeles, California

## Paris Cowboys

(Continued from Page 8)

stand it and perform all movements with precision to the music's cadence.

Whether it be square dancing, riding or rope tricks, one thing is certain. Through their interest in America, and with the help of friendly American military personnel stationed in the French capital, a large number of Parisiens have become so proficient that a square dance given by the "Paris Cowboys" looks like any Saturday night dance in rural America.

## European Resume

(Continued from page 13)

donated records to the schools and to American Youth Activities of Heidelberg.

To help callers in Europe keep abreast of the new material available in the States we gratefully thank Jay Orem of Sets In Order and Frank Kaltman of American Squares. It is through their sincere efforts that many new records from over seven square dance record companies have been made available to the Caller's Association at no charge.

Plans for the coming year include a square dance festival in Mannheim, Germany early in the spring and, of course, the Fifth Annual Labor Day Round Up tentatively scheduled to be in Wiesbaden, Germany. Plans for other affairs are too numerous to mention. They range from German Fasching parties complete with costumes and "bratwurst" to square dancing on a boat while cruising down the Rhine River within sight of fifteenth century castles.

It has indeed been a wonderful and profitable year. Wonderful in the joy that we have discovered in just being together and profitable only in the thought that we have shared this great love of dancing with each other, for to share what we love enables us to become a much better person.

**Hey!**  
**One Couple Needed Here!**  
**ALL-EXPENSE**  
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**\$998**

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**NOMAD SQUARE AND ROUND DANCE TOUR**

Harold R. Eicher, Director  
 1629 Caribbean Dr.  
 Sarasota, Fla.

**Here and There**

(Continued from Page 12)

New York, N. Y. The American Museum of Natural History is sponsoring a series of 15 2-hour dance programs. Called "Around the World with Music and Dance" the program will cover dances of Africa, Israel, Turkey, China, India, the Caribbean and the South American Indians. Attendance is by advance registration only and information may be obtained by writing C. Bruce Hunter, Supervisor of Adult Education, American Museum of Natural History, Central Park West at 79th St., New York. The series starts on February 3.

New York, N. Y. The New York Board of Education is now sponsoring a weekly square dance for teen-agers in New York's largest gym; the Wil-

liam O'Shea Community Center at 100 W. 77th St. This is directly opposite the Museum of Natural History and convenient to all transportation. The time is Friday evenings at 8 P.M. and Prof. Dick Kraus will call and teach. Small admission charge. Dances will continue until the end of the school year.

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**#126 On A Ferris Wheel**

Called by Red Warrick  
 Flip Side Instrumental by  
**THE MELODY COWHANDS**

— This One You Will Like —

# The Ballad of NELLY BLOSSOM

Our Nelly was a country girl  
Who viewed urban ways askance  
But on Saturday nights she came to town  
Because she really loved to dance.

The town was just a county seat  
Not much to entrance  
But rain or shine, she came at nine  
Because she really loved to dance.

No one dressed in evening gowns  
Or creations brought from France  
And Nelly dressed just like the rest  
Because she really loved to dance.

Waltz and polka, fox trot too  
Those village boys could prance  
But squares she liked the best of all  
Because she really loved to dance.

The caller he was old and gray  
He'd had his last romance  
But Nelly liked his simple calls  
Because she really loved to dance.

The old town hall burned down one night  
The blackest of mischance  
And Nelly was a stricken girl  
Because she really loved to dance.

She'd heard about a square dance club  
Where the men wore cowboy pants  
And there she'd hie, to do or die  
Because she really loved to dance.

The ladies dressed in crinolines  
And ruffled elegance  
But Nelly came in just the same  
Because she really loved to dance.

The ladies raised their noses high  
Like smelling Leiderkranz  
But smiling still our Nell remained  
Because she really loved to dance.

In full regalia on the stage  
The Western Caller rants  
Nell is doubtful, but she's game  
Because she really loved to dance.

"Split a fifth of Dixie Belle  
And reverse lines advance"  
She tried it and it sure was hell  
Because she really loved to dance.

He stopped the floor and glared at Nell  
And spoke with arrogance  
He made her feel just like a worm  
Because she really loved to dance.

"Well, I can swing" our Nelly thought  
And then she took her stance  
She swung her partner like a gate  
Because she really loved to dance.

But he fainted right there on the floor  
And all his sycophants  
Chased Nelly out into the night  
Because she really loved to dance.

Full twenty miles across the hills  
An old-time caller chants  
Our Nelly started out to hike  
Because she really loved to dance.

The blizzard howled across the moor  
The world in frozen trance  
But cold and numb she staggered on  
Because she really loved to dance.

How far away the ballroom gay  
How sharp the wintry lance  
She froze to death that bitter night  
Because she really loved to dance.

In Nelly's name they built a hall  
With no thought of finance  
To keep her memory bright and fresh  
Because she really loved to dance.

An acre square the ballroom floor  
Spreads out in broad expanse  
All dedicated to our Nell  
Because she really loved to dance.

So, stranger, if you visit us  
Don't be a prissy-pants  
Swing the girls both hard and long  
Because they really love to dance.



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brings you the most

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5

A genuine **Jensen** diamond stylus for your record player, list price \$25. Or a heavy-duty mike stand, list price \$12.50.

10

An extra speaker for your P.A. system, list price \$25. Or an Electro-Voice #912 lavalier microphone, list price \$20.

15

An Electro-Voice #926 slim crystal microphone, list price \$29.50. Or a Radax SP8B coaxial speaker, list price \$29.50.

25

An Electro-Voice 951 Cardoid microphone, list price \$49.50. Or a Radax 15" speaker model SP15B. List price \$43.

50

A Bogen VP12 (Lady Bogen), list price \$135.00. Or an Electro-Voice dynamic lavalier mike #629, list price \$115.00.

100

A Bogen VP17X, list price \$186.50. Or a Wollensak 1500 high fidelity tape recorder, list price \$199.50.

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## COMING EVENTS

- Jan. 31 **Towson, Md.** Hampson School. March of Dimes SD Jamboree.
- Jan. 31-Feb. 1 **Montreal, Canada** Manoir Notre-Dame-deGrace. Kolo Institute. Dick Krum.
- 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.
- Feb. 14 **Savannah, Ga.** Savannah Square-Up.
- Feb. 17 **Paterson, N. J.** YMHA Brotherhood Week FD Festival.
- February 20-21 **St. George, Utah** Dixie Jamboree.
- Feb. 28 **Durham, N.C.** N.C. Folk Dance Federation Festival.
- 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.
- March 14 **Salt Lake City, Utah** Univ. of Utah Union Bldg. Spring Warm-Up.
- March 20-22 **Sacramento, Calif.** State SD Convention.
- March 28 **Denver, Colo.** State Grange. P & T Jubilee.
- April 3 & 4 **Fort Collins, Colo.** SD Festival.
- April 3-4 **Lexington, Ky.** U. of Ky. Annual Folk Festival.
- April 4 **Charlottesville, Va.** 5th Virginia Folk Festival.
- April 10-12 **Echo Lake, Pa.** Squarend Holiday. Write 62 Beach Terrace, Pines Lake, Wayne, N. J.
- April 11 **Winnipeg, Canada** Weston School. 8th Spring Jamboree of the Folk Dance Federation of Manitoba.
- April 11 **Birmingham, Ala.** Alabama Jubilee.
- April 11 **Louisville, Ky.** Fair and Exposition Center. SD Festival.
- April 11 **Wyckoff, N. J.** Grange Hall. Gaslight Cottillion.
- April 12 **Denver, Colo.** SD Council Spring Festival (Afternoon).
- April 16 to 19 **Berea, Ky.** Berea College. 24th Annual Mountain Folk Festival.
- April 17-18 **Las Vegas, Nev.** 4th Annual SD Festival.
- 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 2-10 **Fontana Village, N. C.** Swap Shop.
- May 3 **Arden, Del.** Spring Jamboree.
- May 6 thru 10. **Nashville, Tenn.** Coliseum. 23rd Annual National Folk Festival.
- May 23 **Wyckoff, N. J.** Grange Hall. Polish night.
- May 26 **Columbus, Neb.** City Audit, Trail Dance.
- May 28-29-30, 1959 **Denver, Colo.** 8th National SD Convention.
- Oct. 23-24 **Richmond, Va.** Hotel John Marshall. Fall SD Festival.

LEFT  
FOOTER'S

one  
step

## RALLY

### 'ROUND-

all you good folks who want your round dancing to be easy and relaxing! Here's a fun-filled little dance put together by BRUCE and SHIRLEY JOHNSON of Santa Barbara, Calif., 'specially for dancers who like 'em simple but interesting. It's one of those dances that is learned in five minutes-but enjoyed forever. FURTHERMORE.. the music for this dance is strictly "orbital", with Windsor's new discovery, CLARK RICHARDS, doing fascinating things with his guitars on a multiple recording. ALL THIS... plus EXTRA BONUS of a smooth flowing new waltz contributed by LEON and MABEL ROSA of Caldwell, Idaho, and appropriately titled "MABELON WALTZ".

This is a round dancer's waltz featuring a couple of challenging new movements, and with superb music by the full GEORGE POOLE ORCHESTRA. Ask for No. 4650; full instructions, of course.



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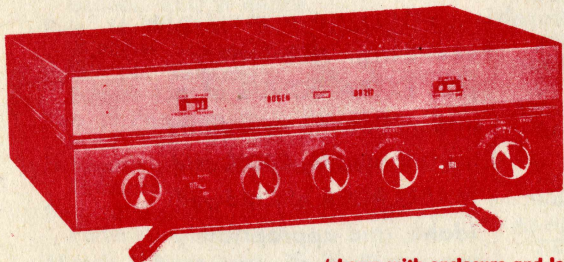
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### POSTMASTER

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# BOGEN

## • DB212 stereo control center and dual 12-watt amplifier



(shown with enclosure and legs)

#### DB212 SPECIFICATIONS

Output Power: 24 watts (two 12-watt channels). Peak Power: 48 watts. Tone Burst Rating: 33 watts. Harmonic Distortion: 0.5% at rated output; less than 1% at 28 watts. Frequency Response: 20 to 20,000 cycles  $\pm 1$  db. Noise and Hum (referred to rated output): Tuner, Aux, High Tape—80 db; Mag, Low Tape—55 db. Output Impedances: 4, 8 and 16 ohms. Tubes: 9. Sensitivity: Tuner, Aux, High Tape—0.25 v; Mag, Low Tape—8 mv. Controls: Selector (Tape, Phono, Radio, Aux), Function (Monaural: Channel 1, Channel 2, Channels 1 & 2; Stereophonic: normal, inverted), Volume, Balance, Bass, Treble, Hi Filter (flat, 4 kc), Lo Filter (flat, 100 c), Speaker Phasing (2 positions), Power (on-off). Dimensions: 15" x 4 3/4" x 12 1/4".

A triumph in engineering and design! With this single unit you can precisely control all stereo sources (tapes, FM-AM stereo broadcasts and the exciting new stereo discs!) and feed them through the self-contained dual 12-watt amplifiers to your two speaker systems. When you play monaural program sources, you have a total of 24 watts of power available for your speakers. Ask your Bogen dealer to tell you about the exclusive "Speaker Phasing Switch" which eliminates the "hole-in-the-middle" effect that sometimes occurs in stereo. Only Bogen, the world's most experienced high-fidelity manufacturer can give you so much at such a modest price. Like all Bogen high-fidelity components, the DB212 is superbly designed to look equally at home alone on its gold-color, mar-proof legs, or mounted in a console.

DB212 ..... \$115.00

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