

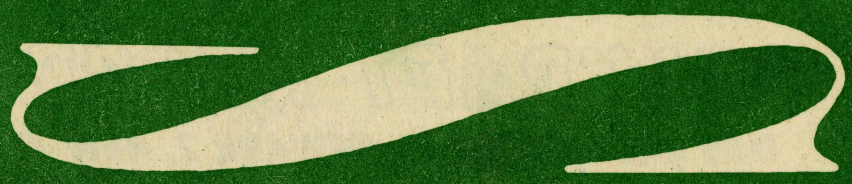
Special
SV
1763
.A58
v-14
no-7

Vol. XIV No. 7

American

Quarterly

The Magazine of American Folk Dancing



March 1959

FOLKRAFT RECORD

NO. 1284



**SUMMIT
STAR**

FOLKRAFT'S LATEST HIT

CALLED BY

DICK LEGER

**FLIP SIDE - INSTRUMENTAL
(CLIMBING UP THE GOLDEN STAIRS)**

78 RPM BREAK-RESISTING PLASTIC \$1.25

FOLKRAFT RECORDS

1159 BROAD STREET, NEWARK 2, NEW JERSEY

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

News Correspondents

Jack Carver
Helen Denson
Harry Martin
Anne Rechter

Cover Design

Rod LaFarge

Contributing Editors

Fred Bailey
Ray Bauer
Dud Briggs
H. H. "De" Harris
Yvonne Doumergue
Harold Harton
Lib Hubbard
Bob Merkle
Arvid Olson
Olcutt Sanders
Charlotte Underwood

Associate Editors

H. A. Thurston

Roving Editor

Rickey Holden

European Editor

Margo Baughman

Dance Editor

Olga Kulbitsky

Managing Editor

Rod LaFarge

Publisher

Frank Kaltman

March, 1959

Volume 14

Number 7

THIS MONTH

Special Articles

First Exposures	5
By Hugh Thurston	
A Cheerful Post Mortem	7
By Pat Pending	
Scalpel, Please	8
By Yvonne Doumergue	
Class Dance	10
Bob Brundage	

Regular Features

Editorial	4
Letters From Readers	9
Here and There	12
Record Reviews	14
Grab Bag	16
Classified Ads	18
Coming Events	24

American Squares is published monthly by Frank Kaltman, 1159 Broad Street, Newark 2, New Jersey. Second-class mail privileges authorized at Newark, New Jersey. Forms close 10th of month preceding

date of issue. Subscriptions \$2.50 per year; single copies 25c each. The cover and entire contents are copyright 1959 by Frank Kaltman. All rights reserved.

THE SPECIALIST

Of course we know that we are using the title of a book of somewhat earthy humor published many years ago . . . in fact we were thinking of the volume when we chose the title! The sad part is that specialization has become so much a part of the world of today that I'm afraid that the basic humor of the book would elude the strictly modern reader.

In technical and scientific circles there is a great deal of discussion about "overspecialization" and the means of coordinating knowledge in related fields for practical application. I presume that this will be eventually solved by an electronic "brain" of some kind. In industry, specialization grows narrower every day. We were just treated to a fine example here at AMERICAN SQUARES: we expanded our printing plant and advertised for another printer. Applicants came, looked at the new press . . . and sadly shook their heads. They had run such-and-such press, this-and-thata press . . . but not the one we had. The shocking thing was that they had no idea where to start!

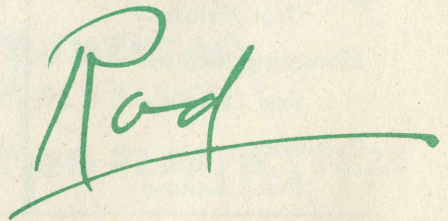
Somewhat the same thing seems to be going on in the dance field. In the Western world dancing has always been divided between "social" dancing, in which people danced for their own enjoyment, and "theatrical" dancing in which the dancers performed for the entertainment of an audience. Probably the development of big cities caused the first subdivision; rural and urban dancing. "Country Dancing" became a separate entity from "Ballroom Dancing."

But in recent years the dance world has been producing divisions faster than an amoeba with the hiccups! Theatrical dancing separates into ballet, ethnic, modern, exotic, adagio, acrobatic, tap, etc. "Ballroom" dancing divides between Latin, jitterbugging (or rock 'n roll) and "American" . . . the latter being the type of program favored by those too "adult" to jitterbug and too repressed to try the Cha-cha-cha or Merengue. "Round" dancing is apparently divorcing itself more or less completely from square dancing; I presume it should be grouped with "ballroom dancing" . . . certainly not with "country dancing" or folk dancing.

The major split in square dancing is of course between "Club" or "Western" dancing and "old time" or "country" square dancing.

Even folk dancing seems facing a major division; there have always been groups specializing in the dances of one country for ethnic or other reasons, but lately we have been reading anguished articles bemoaning the new cult of "Kolo specialists" who want nothing to do with other types of folk dance!

To top it all, I can peek around the corner and see other divisions in embryo form. Don't ask me to tell you about them . . . I'm afraid I'll be accused of fostering them!



FIRST EXPOSURES

In our November 1958 issue, we introduced our friend and associate editor, Hugh Thurston and gave a minimum account of his variegated experiences with dance in England and on the European continent. Your letters about this and about his article on *La Russe Quadrille* indicated that you wanted to hear more details. What follows is the first chapter (of a series, we hope) which describes his first exposure to dance.

By Hugh Thurston

Your Editor has suggested that I should write a "Travelogue". True enough, most of my spare time has been spent dancing in odd corners of Europe and America. I am not sure, though, how much of my mis-spent youth is likely to interest readers of "American Squares" nor whether they would prefer straight descriptions of traveling and dancing, or a certain amount of philosophizing over what I saw and heard. So I would like to think of this first installment as an experiment; further installments to follow only if called for.

The story starts in World War II. I was at a large military center in Britain, where all three services (including W.R.N.S., W.A.A.F.'s, and A.T.S., the female Navy, Air Force and Army), had been gathering and sifting intelligence. I had been there since leaving Cambridge. In off hours the men had formed a "defense force" in case of invasion or parachute attack. When the danger was over, the time and energy we had spent dragging Bren guns through ditches was going begging; and someone started a lunch-time Scottish Country Dance Group.

Now, a boy who goes to boarding school gets out of touch with certain parts of civilized life; and I had

scarcely danced for over ten years. I could just remember going to barn dances when I was small, but the only name I could remember was "quadrilles" and the only tune I could recall was "La Russe". I could remember dancing lessons at school all right . . . and how much I hated them. The "galop" wasn't too bad, and I might have enjoyed the waltz and polka if there had been any girls; but there is something fatuous about two small boys taking each other in ballroom hold. Quick-step, fox-trot, and tango left me cold. They still do. Country dances and quadrilles were unknown to our professional teacher. So, I wasn't interested in the dance group. But there was this time and energy to be used up, and they were short of men, and the girls were insistent. We started with "Petronella". What I mainly noticed was the tune. I was very fond of classical music, and had somehow come to believe that all tunes worth composing had by now been composed and used in symphonies and sonatas. Modern music (symphonic, chamber, or popular) had done nothing to shake this belief. But here, in "Petronella" was a lilting attractive tune I'd never heard before! And it had a fast-compelling natural rhythm which, naturally, sonatas and concertos don't have. I expect many a Harvard high-brow felt the same when he was first "exposed" (as they say over here) to contra dance music.

The second thing that attracted me was the sheer physical pleasure of the foot-work. The RSCDS-style pas-de-basque is a very comfortable step once one has got the hang of it; though it is somewhat artificial and some people take longer than others to get their feet working in that particular style. I can still remember the first few dances we learned: "Petronella", "Hamilton House", "Dashing White

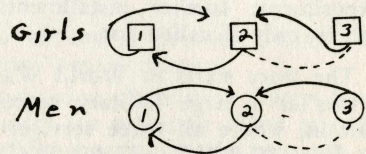
Sergeant", "Eightsome Reel", "Glasgow Highlanders", "Haughs of Bromdale", "Duke of Perth", "Jennie's Bawbee", and "Foursome Reel". Except for "Jennie's Bawbee" they have all remained favorites of mine. The leader of the group, Hugh, was a six-footer (I mean he was six-feet tall; he had only two feet—in some steps he seemed to have at least six) with an impressive beard, and a calm and clear way of explaining the figure of the dances. He was English and conscientiously refused to wear tartan. His kilt was in shepherds plaid, which is in fact quite attractive. Would that our occasional American would be as conscientious. You will have noticed that besides country dances we did reels, namely the eightsome and four-some reels. In these I had my first taste of highland stepping, and very thrilling I found it.

When the war ended I went back to Cambridge to learn some more mathematics, but hoping to do some Scottish dancing between times. A small group at the University met once a week in a school gymnasium. In the bitter winter of 1946, with coal and electricity rationed, the only night in the week when we would be warm was Thursday; heated by the dancing we would dash back to college on our bicycles, and into bed quick before it wore off. Once one of the neighbors complained about the noise of the pipes, and a policeman came round. As soon as he opened his mouth we knew he was a Scot . . . two of our best looking girls grabbed him into the "Dashing White Sergeant" and when the dance was over he went off contented.

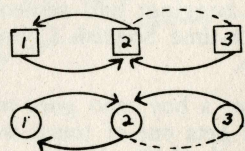
That Spring some of the girls bet me a barrel of cider that I wouldn't be able to do the sword-dance. Now it is a well known fact that one cannot learn a step-dance of this sort out of a book. Any professional dance teacher will tell you so. However, I didn't know this, so I proceeded to buy a book, learn the dance, and win the

cider, bare foot on Grantchester Meadows, where we met on Saturday afternoon. If anyone else wants to learn the sword-dance, G. D. Taylor's book, entitled "Some Highland Dances" is the publication. However, it is now superceded by the publication of the Scottish Official Board (usually known as the S.O.B.).

I have stressed the physical pleasure we got from dancing, and indeed I believe that the whole point of dancing is the physical pleasure it gives. But one of those Saturday afternoons we began to use our brains. Now the general arrangement of a Scottish country dance is to have the men in one line, and the girls in another, partner facing partner, like the New England "Moneymusk", and, just as in "Moneymusk" it takes three adjacent couples to perform the figures of the dance. One particularly common figure is the reel of three—three dancers simultaneously go around a figure-of-eight. And in one of our favorite dances "The New-Rigged Ship", the three men reel together, while the three girls reel together. The way most people do the reels is as follows:



You will notice that to start the figure, the first and third girls pretty well have to turn their backs on their partners. We noticed this, too: especially when we had taken the trouble to choose our favorite girls for partners. It would be much more sociable to dance as follows:



(Continued on page 20)

A CHEERFUL POST-MORTEM

By Pat Pending

Several weeks ago on a Saturday night, we took a little eighty-mile jaunt to a spot where we had always enjoyed the square dancing before, not bothering to check up on who was calling. Apparently the proprietors of that open dance also had conducted no preliminary investigation! The caller was an unknown import, and my hair is still falling out from what we were exposed to!

First we were badly talked through a simple figure in poorly chosen, ambiguous terms, with no mention being made of an extremely complicated opener, break and closer. The music started, (local musicians on the beat, imported caller on and off at random) and Pzfftttt . . . the whole floor fell apart. Local old-timers, the club dancers and the Summer Folk milled about in distressed confusion. The music stopped, the floor was reorganized and we were off again. Disorder reigned supreme. However the Microbat apparently figured he was somewhere near his usual average, since two squares out of the sixteen dancing were still in recognizable formations. Ignoring the others he tore into his call . . . but suddenly came the dawn. When he taught the figure he plumb forgot the second half (or that it had a second half). Again more pandemonium, more stopped music and more bumbled explanations. New start from the beginning. This time the caller managed to keep the riot going until he ran out of words. With some difficulty we all managed to find our original partners, including the timid ones hiding in dark corners. But we have a sturdy breed in these parts so we squared up to try another one.

This was even worse than the first one. Twice he lost his floor, calling

club dances which must I learned through slow practice so that they may be danced at a tempo of 130 to 136 beats per minute. The human mind and the muscular reactions are not fast enough to cope with the task of translating poorly worded, non-directive commands into thinkable English and then performing the action on the beat, especially when in such calls the command comes a measure or two behind the music.

The second tip was indescribable. Disjointed words, full of sound and fury but signifying nothing blasted out of the loud speakers. Presumably they were English, but I began to have an uneasy feeling that at any moment a hoard of little green men would leap out, screaming; "Take us to your Leader"! Had Mr. Microbat used normal descriptions of his **new-found** (200 or more years old) patterns, all of the local dancers would have recognized what was intended and would have been able to guide our summer visitors and lost club dancers through the patterns.

Now having demonstrated that he couldn't teach strangers, that he was unable to stay with the beat of the music and that he lacked the ability to adjust to his crowd he proceeded to show the crowd what a wonderful, marvelous, Heaven-inspired "hash" caller they were preparing to tar-and-feather. He started the third tip with no talk through or walk through. Boy, Oh Boy! You never saw anything like it! Promenade Red-Hot Gnats, Box the Shadow and Bend the Lion, Crossed-Tail Shrew . . . at least that's what came out of the loud speakers. Being too busy myself, I couldn't look,

(Continued on Page 20)

SCALPEL, PLEASE.....

By Yvonne Doumergue

I am so flattered by the letters your readers have sent, praising my un-inspired articles in **AMERICAN SQUARES**. It is nice to know that so many people agree with me, but those who ask what should be done about the dance situation in our metropolitan area should really be addressing their question to our dance leaders. I have been writing from the viewpoint of a dancer, rather than a leader. I notice that this is a rare thing in most square and folk dance publications. Everybody is always worrying about the problems of the leader or caller. The dancers are considered property rather than people. Perhaps this is the real cause of the falling attendance and the lack of new enthusiasts.

Our metropolitan callers and leaders complain that they cannot afford to advertise, that they have to pay too much for a hall and too much for live music. Everybody is looking for an extra dollar and nobody wants to pay.

I suppose for an individual all this is true. But as a contrary example, the public square dances sponsored jointly by the Pepsi Cola Company and the New York Department of Parks suffer from none of these handicaps. Yes, yes, yes, I know that half of the callers within a hundred miles of New York have tried to worm their way into this deal. But that is hardly to their credit. In fact, this is an obvious violation of the Tenth Commandment; not that too many people set much store by such moral considerations these days.

Probably I'm old-fashioned and opinionated, but it seems to me that most of our callers set such a high value on their largely unrecognized genius that they spend most of their time reclining on their collective

derrieres, waiting for unearned plums to drop into their laps. When no plums fall they sneak out to try to shake a few from the other fellow's tree.

Since by this time most of the callers are probably thirsting for my thin, anemic life-blood, perhaps I had better venture to make a few constructive suggestions, if advice from a mere dancer to the exalted fraternity of callers will not be construed as lese majesty.

Let's take the example that I pointed out; the Pepsi-Cola dances. The one thing they have that most of our callers lack (aside from such controversial properties as ability, prestige, energy and personality) is a sponsor. Never having tried to find one, I'll concede that sponsors do not grow on trees. However, glancing over television programs, social columns and accounts of dance events in other communities, they seem to come in all shapes, sizes and varieties.

The four chief species of the genus sponsor would appear to be:

- (1) Promotional: those who sponsor various projects as advertising promotions for their products or services.
- (2) Recreational: those who support dances and other activities as a part of some community, church or fraternal program.
- (3) Social: those who plan various affairs primarily for the personal enjoyment of themselves and their friends.
- (4) Commercial: those who sponsor events in the expectation of raising funds or making a worth-while profit.

Number 1 is the hope of most of

(Continued on Page 22)

LETTERS from our READERS

Dear Rod:

We find American Squares the most interesting of the several dance publications at the club; there is always a battle for first reading when it comes in. One of these days when we get a permanent mailing address we will have to get our own personal subscription.

We have noticed one inconsistency lately though; in your "Grab Bag" you publish all the fancy and complicated club dances, while in the front of the magazine you are apparently opening an all-out attack on such dances. How come?

Vera Arborsault, Miami, Fla.

Not guilty! We aren't opening any all-out attack. It just seems that the partisans of the older style of dancing are becoming more articulate and sending in articles to us. Those on the other side are apparently too busy writing newer and fancier calls to defend either the calls or their devotees. At least we never receive any articles in this vein. Any club callers or dancers want to man the barricades? Rod.

Editor, American Squares:

Please send me American Squares for a couple more years. I can't always agree with the record review but please don't let it stop. I get my best records by taking the ones he don't like. Ha! Ha!

Glenn Conlon, Saco, Mont.

Dear Frank:

The Bogen arrived in due time and in fine shape. I have given it a trial and am immensely pleased with it. I have had experience with practically every brand of public address equipment at one time or another and never

dreamed that this would be so superior to every one. I was somewhat dubious of the rave reviews I had read before but now I have no recourse but to join them.

Cordially yours,

Lloyd Collier, Hattisburg, Miss.

Dear Editor:

Since you offered to omit names if you published a letter that requested this favor, I'll summon enough courage to venture a comment on your recent "Why Johnny Won't Dance" article. It was very sound and the suggestions very helpful, except one. That was the suggestion of securing the cooperation of local Boy Scout leaders. They say that the things you must not disparage in America are Mother, The Flag and The Marine Corps. In this community the Boy Scouts are also supposed to be above criticism, so I wouldn't want my name mentioned. I think our local Scout leaders are trying to prepare the boys for the world of Davy Crockett rather than present day society. They frown on all suggestions we have ever made that the boys attend dances sponsored by our girls. I suppose they realize that boy meets girl eventually, but I gather that they would rather not be around when this dreadful catastrophe occurs and consider it far beyond their call of duty to prepare the boys for a normal heterosexual social life under official auspices. Please, do you have any suggestions as how to convince them that it's quite proper for a boy to dance with a girl before voting age?

Mr. ***** Hackensack, N. J.

Why not try leaving them in their world of Davy Crockett and selling them square dancing on the brave pioneers and glamorous cowboy basis?

INTER-CLASS BALL

By Bob Brundage

Once again the walls of the Westfield (Mass.) Armory resounded with the whistle and applause of deliriously happy dancers as the 2nd Annual Inter-Class Ball of the Greater Springfield area came to a successful conclusion.

In setting up this affair, the area leaders were delightfully surprised to find there were no less than 584 couples registered in classes this fall under sponsorship of the area's 21 clubs. Nearly 500 of these folks (244 couples) attended this Ball. The centers of 60 squares were marked on the floor, 6 squares across and 10 squares down, and the variety of patterns performed all in line were a beautiful sight to see.

For the dancer, here was the opportunity to hear and dance to seven strange voices under entirely new sound conditions; to realize that there is more than one way to call figures that their caller had taught them; to meet and socially enjoy friends they had not previously met; and to experience the pleasure of doubling up and travelling to a new town, a new hall.

For the caller, here was the opportunity to see if he could really keep dancers other than his own moving and happy; to see how his students compared with others; and to be seen and heard by the most enthusiastic group of the year.

Sharing the mike for 20 minutes each were: Don Blair, John Alden, Red Bates, Frannie Heintz, Ralph Sweet, Willie Jenkins and Bob Brundage (also M.C.) with Duke Miller of Gloversville, N. Y. as special surprise guest. Unable to attend because of previous commitments were: Gordon

Vaughn, Bob Pike, Dick Steele and Earl Johnston.

Of course this is not a new idea nationally but in the East it is uncommon. For anyone interested in stimulating interest at the most opportune time of a square dancer's life, I cannot urge you strongly enough to give this idea a try. To me this is the most gratifying experience of each square dance year.

**THE
FOLK DANCE
CATALOG**

COMPILED BY SOLORES FILARDI

**REVISED EDITION. CUES AND
DESCRIPTIONS OF 75 POPULAR
FOLK DANCES WITH A RECORD
RECOMMENDATION FOR EACH
POCKET SIZED CARDS
RING BINDING - CARDS CAN
BE TAKEN OUT FOR CLASSES.
SOIL RESISTANT COVER**

\$3.50

**AMERICAN SQUARES
BOOK & RECORD SHOP**
1159 BROAD ST. NEWARK, N.J.

"The disposition to dance is doubtless an innate faculty or propensity implanted in the constitution of man."

—"The Amateurs Vademecum"
(1870)



Crowd of happy dancers fill the Westfield (Mass.) Armory at the Second Annual Inter-Class Ball of the Greater Springfield Area. Nearly 500 of those attending this affair were couples who had registered in classes this past fall.

HERE AND THERE

England. It would only take a casual reading of the weekly British publication "Dance News" to convince most Americans that the English are far ahead of us in promoting dancing for the general public. Pages and pages of news from the ballrooms and competitions all over the landscape. We find especially impressive such ads in the "Partners Wanted" section as these: "Boy partner wanted for girl aged 14½; Modern and Old Time Competitions" and "Boy, 10 years, 4 ft. 6 in. requires partner. Old Time/Modern Competitions." Too many of our organized clubs recoil with horror at the thought of "kids" invading their sacred recreation.

Dodge City, Kansas. Admission to the Southwest Kansas Square Dance Festival in the Municipal Building on April 11, will be free. Last year's festival cost the sponsors over \$1,500, but they are convinced that it is well worth the outlay to promote square dancing in that area. It would be nice if more organizations felt that way about their hobby. To give these sponsors credit they are the Recreation Commission, the Caller's Association and the Area Square and Round Dance Clubs. Reported by Les Houser.

Savannah, Ga. "Patter" reports that the mayor of Savannah proclaimed the week of Feb. 8th as "Organized Square Dance Week." Well, that's one city as a starter . . . how about working for a national SD Week?

New York, N. Y. Employment hint: we understand that the Employment Services Professional Placement Center at 444 Madison Ave. is looking for Summer Camp Counselors who can teach square and folk dancing.

Denver, Colo. Again we comment; if you haven't received a pound or two of mail from the National SD Convention Publicity Committee, the mail

man must be afraid of your dog. We don't have space to reprint all the releases they are sending out, but just for the sake of recording statistics we note that they plan 13½ hours of square dancing each day of the 3-day convention, plus a total of 22½ hours of round dancing and 33 hours of folk and contra dancing. Anybody want the bunion plaster booth concession?

Bethesda, Md. Ken Smith, the General Chairman of the Lloyd Shaw Memorial Dance held in Bethesda on January, reports that an attendance of 45 squares realized a profit of around \$400 to turn over to the fund.

New Jersey. Al Aderente, President of the Northern N. J. S.D. Assn., reports that many of the Association clubs invited students who had completed the first beginner's class run by the Association to their Christmas dances and regular dances for the period intervening between the end of that course and the intermediate classes. These "completed beginners" ??? were also invited to the Xmas dance of the N. J. Caller's and Teacher's Assn.

Connecticut. The Conn. Caller's & Teacher's Assn. elected new officers on Jan. 12 and made tentative plans for a caller's Spring Festival. No date nor place . . . don't forget to send this info in with enough time to spare, boys.

Battle Creek, Mich. The square dance club of the Clark Equipment Company, along with Marian Rheyndard, their instructor and caller, received a two-page spread with plenty of pics in the January issue of "Recreation Management."

Baltimore, Md. Donald Jackson, publicity director of the SD Leaders of the Baltimore Area, writes that they will have their final SD Camporee at Camp Bensor again this year. Early

part of Sept. Sorry, the March of Dimes date came in too late for our Coming Events.

Kentucky-Indiana. Wendall Wilbar, Pub. Ch. of the Ky. SD Assn., sends in dates of their Spring Festival in Louisville and the street square dancing that is part of the Kentucky Derby Festival on April 30. We mention it here as well as in the Coming Events section because of the real Pollyanna definition he sent in. "Spectators: future dancers." Such optimism should be rewarded!

Charlottesville, Va. Inquiries about the Virginia Folk Festival on April 4th should be addressed to Laurence Brunton, 726 Park St., Charlottesville. They have a novelty in the way of M.C. for the event; a fiddler turned SD caller. Curley Custer who will mike-wrestle for the event was national fiddling champion in 1939. He currently calls for two adult and one juvenile club. Thanks for the item, Miss Anita Black.

Birmingham, Alabama. The Publicity Chairman (Mrs. Alma Peters) wishes to remind you that there will be two air-conditioned halls at the Municipal Auditorium for the Alabama Jubilee on April 12. Dancing from 10 A.M. to 11:30 P.M. with an after-party at the Greek Youth Center. Reservations and info to be had from Jim and Phyllis Limbaugh, 1745 Boise Ave., Birmingham 11. Oh, yes: you'll like the bands. The Rhythm Outlaws from Dallas and the Square D Band from New Orleans. And a fashion show. And top leaders. (Frank Lane, Joe Lewis, Manning and Nita Smith.)

Trenton, N. J. Another publicity victory. The Trenton Sunday Times-Advertiser gave a 3-column spread to square dancing, featuring local callers Hobart Leslie, Charles Kides and the Jolly Promenaders.

YES! YES! YES! For the benefit of those who contributed to the "Here and There" department in this issue and asked if we wanted more.

TWO OLD STANDARDS
Up to date
#8136
Arizona Star
and
Arizona Star Hash
#8137
Birdie in Cage
and
Birdie in Cage Hash
All called by
Johnny Schultz
Available on 78 & 45 rpm
Old Timer Record Co.
3703 N. 7th St. - Phoenix, Arizona

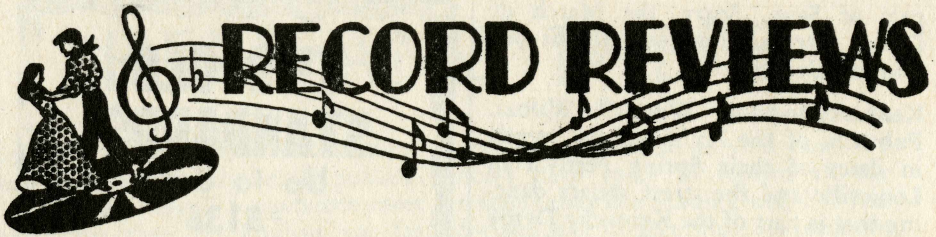
CANADIANS
ORDER BY MAIL
From Canada's leading folk dance supplier. All makes of records and books for square, round, folk and contra dances.
Subscriptions taken for
AMERICAN SQUARES
P. A. Kennedy Co., Ltd.
Box 816 Brandon, Manitoba

"As many paces as a man maketh in dancing, so many paces doth he make to hell."

Perin: "History of the Waldenses".

"Women come not readily to the dance if they be not painted and admired."

Perin: "History of the Waldenses".



RECORD REVIEWS

Sunny Hills Records, 45 rpm only

Price \$1.45

#AC-147 Hands (128)//Instrumental

Medium level club dance ably sung by Glen Story. This is a square dance song and you must have a singer's voice to handle it. The instrumental side is adequate.

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

Price \$1.25

#832 Helt's Hassel (132)//Smile In Your Style (132)

Square Dance with Calls by Jerry Helt

#831 Instrumental of the above (128)

#834 Its' You I Love (128)//Hash Happy (128)

Square Dance with Calls by Jerry Helt

#833 Instrumental of the above (128)

Terrific calling by one of the most charming voices in square dancing. Jerry has everything, rhythm, pitch, tone, and what is even more rare, good sense in choosing his material. These records should please club dancers and occasional dancers with experience. Excellent recordings.

Old Timer Records, 45 or 78 rpm

Price \$1.25

#8136 Arizona Star (128)//Arizona Star Hash (128)

Square Dance with Calls by Johnny Schultz

Here is a new development . . . a square dance called easy on one side, and more difficult on the other side. It is the same dance with variations. This may or may not be a good idea. We must give Old Timer credit for a new thought. The calling is clear and you basement dancers will love it.

#8137 Birdie In The Cage (128)//Birdie In The Cage Hash (128)

Square Dance with Calls by Johnny Schultz

More of the same idea as "Arizona Star" . . . first side (Birdie In The Cage) is simple, the other side (Birdie In The Cage Hash) is more difficult. The more we listen to this the better we like the idea. It should sell.

Black Mountain Records, 78 rpm only

Price \$1.45

#192 Hash 'N Breaks #16 (136)// $\frac{1}{4}$ In (Out) Hash (136)

Square Dance with Calls by Les Gotcher

A very welcome new Gotcher recording. It would be nice to say that this is high level Gotcher, but we would prefer to say that this is Gotcher 'in outer space.'

#193 Bile Them Cabbage Down (136)//Sally Gooden (136)

Instrumental Hoedowns by Holly's Ranchers

Rather poor performances, badly recorded. Done better dozens of times on other labels.

Benz Records, 78 rpm only

Price \$1.45

#1203 Five Star Rag (130)//Triumph Hoedown (130)

Square Dance Instrumentals by Farmer Stulz and his Mountaineers

A rather mediocre hoedown recording. The only thing that distinguishes this is the new title. The tunes, however, are quite old and have been recorded before under other titles.

Bogan Records, 78 rpm only

Price \$1.45

#1108 Alice Blue Gown (128)//Instrumental

Square Dance with Calls by Nathan Hale

A new very singable "Alice Blue Gown" called by Nathan Hale. This one should become very popular.

Longhorn Records, 78 rpm only

Price \$1.25

#126 On A Ferris Wheel (130)//Instrumental

Square Dance with Calls by Red Warrick

A nice California club dance called by our favorite Texas caller. The instrumental side is quite well played and well recorded.

Blue Star Records, 78 rpm only

Price \$1.45

#1523 Heart Full Of Love (128)//Instrumental

Square Dance with Calls by Marshal Flippo

This is the same caller who did such a sensational recording with the "Auctioneer" on Blue Star #1517. This is just as good a record. Your reviewer is very enthusiastic about Marshal Flippo.

B-E Records, 78 rpm only

Price \$1.45

#801 Hi-Le-Hi-Lo (128)//Instrumental

Square Dance with Calls by Buford Evans

This is a not-so-clever steal from the popular tune "Left Right Out of My Heart" but the call is adequate and should become quite popular. The dance is the usual glossary type club dance. The recording quality is fair. This record is unusual in that the personality of the caller is so good that it overrides the technical defects in recording.

Dash Records, 78 rpm only

Price \$1.45

#2512 Whispering Sands (132)//Instrumental

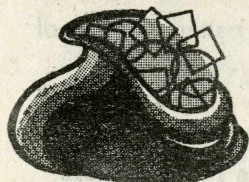
Square Dance with Calls by Virg Knackstedt

A rather interesting dance called in a rather amateurish fashion. The caller needs lessons in breathing. The quality of the recording is excellent, the instrumental is adequate.

#2513 Old Town Hall (132)//Instrumental

Square Dance with Calls by Bill Schroeder

Another amateurish caller calling another glossary dance. The instrumental is adequate. Both of these records are for club level dancing only.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

PUTTIN' ON THE STYLE

By Byron Williamson, Youngstown, O.

OPENER, BREAK, CLOSER

Do-si-do with the corner girl, partners
box the gnat

Girls go right, gents go left around the
outside track

Partners box the gnat again, reverse
that ring

She's young and gay and got her youth
and how she loves to swing,

So swing em boys, when you get home
she loves to swing, you bet

Allemande left the corner girl, then
promenade your pet

You take and promenade her and I can
see her smile

Cause she knows you're only "PUTTIN'
ON THE STYLE."

... after corn, do-si-do, box the
gnat with partner, walking by each
other, ladies inside, gents outside.

Upon meeting half way, box the
gnat again, gents prom. home on
the inside and ladies outside.

When you meet (box the gnat
again if you want to) swing, etc.

FIGURE:

Now the two head couples out to the
right and circle half around

Duck right through beneath the two
and circle round the town

Split the pair a facin' you and swing
the one you found

Keep that pretty lady for your very own
Now, allemande left your corners all

and a grand old right and left,
you go

Meet your pretty baby doll and there
you do-si-do

Put your arm around that waist and
promenade the hall

And she'll see you're only "PUTTIN'
ON THE STYLE."

... after circling half way with the
right hand couple, you duck under
their upraised arms. You will meet
the opposite coming through.
Circle four in the center one time
around with that couple, do a
right and left through and swing
the one in front of you. (Couples
leading out will be swinging with
left hand couples)

NOTE: While the active couple
are circling in the middle, the
couple that made the arch turn
around to face the inside of the
set.

Rest is self expli.

Opener; Twice for heads; Middle,
Twice for sides; Closer.

The figure idea was taken from Paun-
chio Baird's "THIS OL HOUSE".

BERYL'S FOLLY

By Jimmy Morris, London, England

All four couples bow—don't swing

Four ladies chain across the ring

Finish it off with a half sashay

And swing the girl that comes your way

Head two gents with a brand new maid

Take that girl and promenade

Three quarters round and then no more

On the right of the sides you line up
four

Forward eight and back with you

Bend the line and pass thru

Bend the line and pass thru

Calif. twirl and face right in

Go forward eight and back again

Whirlaway with a half sashay

Then arch in the middle, the ends duck
out

Round one and hear me shout

Down the middle, a right and left thru

Turn on back and cross trail thru to a
left allemande, etc.



AND THE NEW LINE



Write for list of TNT
 instrumentals — recommended
 by schools for dance instructions
 We carry all Squares 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 McLoslin. 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: Square'homa. Caller, Ben Baldwin. Flip, Inst.

SUZIE Q DIVIDER

By Gordon Blaum, Miami, Fla.

Head two couples go forward and back
 Pass thru, turn right in single file
 Lady around two, gent around one
 Line up four, you've just begun
 Forward eight and back you glide
 Then pass thru and lines divide
 Dixie chain, go on to the next
 Two ladies chain, turn your girl and
 Suzie Q
 Opposite lady with the right hand
 around
 Partner left, then your opposite right
 Partner left and turn her around
 Pass thru, on to the next for a Suzie Q
 Opposite lady with a right hand around
 Partner left, then your opposite right
 Partner left and turn her around
 Pass thru, California twirl
 Cross trail thru to a left allemande, etc.

WHO AIN'T WHERE?

By Fred Bailey, North Las Vegas, Nev.

The side two ladies chain across
 Turn 'em, boys, and don't get lost
 Same two couples a half sashay
 Box the gnat across the way
 Same two couples a half square thru
 Then right and left thru the outside two
 Dive thru and swing your girl
 Circle four, go round the world

Circle once and one quarter more
 Face the ones that ain't no more
 Go round one and down the center,
 you pass thru
 Cross trail thru the outside two
 Go round one, down the middle, a
 1/2 square thru
 Face the ones that just ain't there
 Circle left just half the square
 Allemande left, etc.

SHORT ENDS TURN IN

One and three finish your swing
 Up to the center and back to the ring
 Forward again and swap and swing
 Face the sides, split the ring
 Go round one, come down the middle
 Right and left thru, turn with the fiddle
 Now pass thru, then separate
 Go round two and don't be late
 Two lines of four forward eight and
 back with you
 Forward again and pass thru
 Arch in the middle, the ends turn in
 Do a right and left thru two by two
 Now square thru three quarters round
 to the rhythm of the band
 Corners all, left allemande, etc.

49ER'S MUDDLE

By Bill Castner, Pleasant Hill, Calif.
 Two and four do a half sashay
 (Continued on Page 19)

**NEW
SQUARE
DANCES**
on
MAC GREGOR

#840

"Pretty Baby"
"Oh, Lonesome Me"

Called by Jonesy

#839

Same as #840
(Without calls)

#842

"Yankee Doodle"
"New Heart of
My Heart"

Called by Jonesy

#841

Same as #842
(Without calls)

Also available on
MINIDISK

MacGregor Records

729 S. Western Avenue
Los Angeles, California

CLASSIFIED ADS

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

Interested in

CONTRAS ?

Then you should know that

THE CONTRA DANCE BOOK

is now ready

The first and only really complete book about contras. Contains all the dances (over 100!)—plus many many variations) and answers all the questions.

Written by Rickey Holden with Frank Kaltman and Olga Kulbitsky, this book contains every traditional favorite and lots more excellent but obscure figures—lists and explains every single contra and progressive circle in every available source published between 1850 and 1953!

Special whole chapters devoted to teaching problems and type classification; complete glossary.

Spiral metal binding \$3.50

Hard cloth cover \$4.50

Order direct from **AMERICAN SQUARES**

1159 Broad Street, Newark 5, New Jersey

GRAB BAG

(Continued from Page 17)

Heads cross trail across the way
Go round one to a line of four
Go forward up and back once more
Pass thru and the lines divide
Calif. whirl the lady on the right
Go forward up and back with you
Forward again, double pass thru
1st couple left, next one right
Grand chain eight, don't take all night
It's right and left, then face those two
Two ladies chain, that's what you do
Circle half, then dive thru
All eight double pass thru
Calif. whirl on the outside then
Two ladies chain to a left allemande . . .

NICK'S TRICKS

By Nick Kristich, North Las Vegas, Nev.

Four ladies chain across the ring
The two head couples bow and swing
Two and four do a right and left thru
The same ladies chain when you get thru

Turn that girl and don't delay
The same two couples a half sashay
Now one and three promenade
Halfway round with your pretty little maid

Then lead to the right for a four hand ring

Circle to the left and hear me sing
The ladies break, stand four in line
Go forward eight and back in time
Now pass thru and bend the line
And pass thru and bend the line
Go forward eight and back
Just the gents, you square on thru
Five-quarters round, that's what you do
Five-quarters round, don't just stand
Your corners all, left allemande, etc.

CROSS BAR

By Spud Magness, Phoenix, Ariz.

One and three with a half sashay
Up to the middle and back away
Head to the right, circle four
Ladies break to a line of four
Forward eight and back with you

(Continued on page 21)

FLY FREE

to the
Eighth National
SQUARE DANCE
CONVENTION

in

Denver, Colo.

May 28-29-30

AMERICAN SQUARES

will pay \$1.25 towards your round trip plane fare for every new subscription that you send in before May 1st. Renewals not acceptable for this super-generous offer. Send for your pad of subscription blanks now.

Post Mortem

(Continued from Page 7)

but they tell me that the picture of one of the old-time Master Callers hanging on the wall closed its eyes in disgust and shed its varnish.

Enough was enough; we took the air, figuring we could make the eighty miles back home in time to catch the late, late show on the television, a moronic amusement admittedly, but less trying to the conscience than participating in a lynching bee.

Driving home I pondered. Between the lines in square dance publications from many parts of the country you can read the fact that attendance is falling off. Worried committees plead for more beginners and send out questionnaires to old members asking them why they have lost interest. It seems to me that if this imported mike-jammer is an example of what is being dished out to the hapless dancing public in other parts, it isn't necessary to look elsewhere for the reason.

But as my temperature went down and my jangled nerves calmed, I found a ray of light, a real bright one. Exposing pleasure-seeking dancers to such an amateur leader now and then could quickly convince our regular dancers how superior our own callers are and how satisfying and relaxing time-tried dances are. A local non-hot-shot caller may have a repertoire of only twenty to thirty dances, but these are properly choreographed, comfortable routines with the calls in good plain English to help folks, not to challenge them.

Perhaps this sounds like the idiot who beat himself on the head with a hammer because it felt so good when he stopped, but the next time you see a dance advertised featuring (in BIG letters) some caller you never heard of from some place you can't locate . . . take it in. You may get a chance, as we did, to see how others have to

suffer trying to have fun. Then you'll really appreciate your local caller who ends the set with a smile instead of a sneer.

First Exposures

(Continued from page 6)

So we wondered why the other way was usually taught. Now "The New-Rigged Ship" is an old dance taken from a manuscript dated 1805, so I went off to the University Library to look for dance text books of that date. Sure enough, they described this figure, and gave the version we had preferred for social reasons; not the anti-social one usually taught now-a-days. We looked through the RSCDS collection and found that every dance in the collection which had these reels was from an old book or manuscript; not a single surviving traditional dance had this figure. So there was not question of finding out how to do the figure by asking old traditional dancers. Old books never, and MSS scarcely ever give details such as which way round reels go, so the only way to find out is to consult old text books, as we did, and as the RSCDS clearly didn't. But even without a text book, the second way is so obviously the better that we wondered why the RSCDS chose the other. Some of us are still wondering.

Many foreign students come to Cambridge. Many of them joined in the Scottish country dancing, and told us about their own dances. Some of us began to feel that it would be pleasant to take a trip abroad, to dance where opportunity offered, and to see something of other nations' dances. And . . . that is the beginning of a very long story.

"Numbers of men and a certain number of girls are incapable of waltzing, and it is a great pity they attempt it."

The Countess of Ancaster, 1895

GRAB BAG

(Continued from Page 19)

Forward again and pass thru
Lines divide, walk past two
Dixie chain the next you do
On to the next, line up four
Forward eight and back
Pass thru, U turn back
Circle up eight, go round the track
Head two gents and the corner girl
Up to the middle and back to the
world

Forward again and box the gnat
Cross trail thru across the track
Allemande left, etc.

YESTERDAY'S LEAVINGS (Hash)

By Pat Pending

Do-pa-so ain't half so much
It rather seems to me
If they called it like they used to do
Back in the Oldé Countree
And "Allemande R" or maybe
"Thar"

Don't give like nothing new
It journeyed West with wagon trains
And back to me and you
Square on thru three-quarters round
Or do "Parade Red Hots"

Believe you me we traced them back
To Mary, Queen of Scots
There's little strange about those
steps

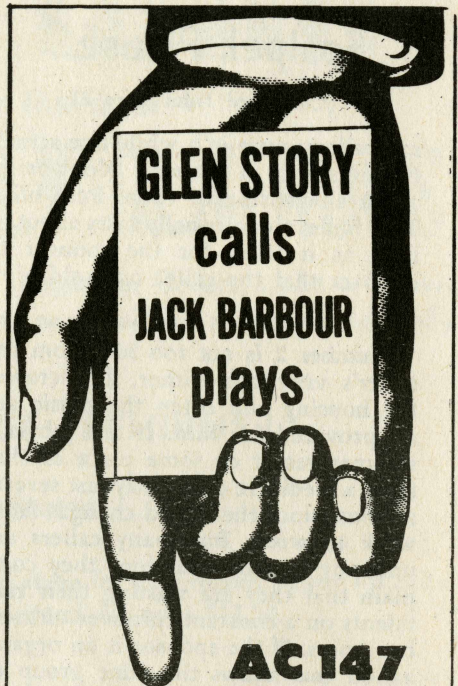
Their beards are white and flowing
If called in English on the beat
So folks know where they're going
But daub them up with fancy names
Muddle up the pattern

Twist them in with "Trail on Thru"
Sloppy as a slattern
Scrambled, coddled, boiled or fried
Old dances they invent

To build their reputations high
With recruits innocent
The gaudy shirts all seem to think
They've dug up something new
But lend an ear to one old man,
'Cause I've got news for you
In Jepson's book on "Genteel
Dance"

And they were "oldies" then.

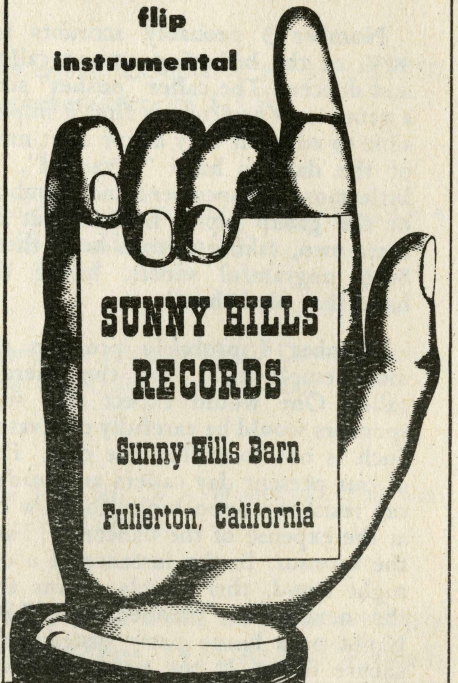
We find descriptions of them all
Edition eighteen-ten



"HANDS"

flip

instrumental



Scalpel, Please...

(Continued from page 8)

our callers; once in a while one actually lands such a sponsor. No worries about advertising or costs. Pure bliss. This honeymoon usually lasts about as long as it takes for the sponsor to discover that the caller oversold himself.

Number 2 is not too bad from the caller's viewpoint either. The crowd, the housing and often the music are all provided for him. If the job is a summer resort or some place of that type, a mediocre caller may last several seasons, since the crowd changes from week to week. But many callers are unhappy in this situation; they complain that they are wasting their rare talents on a constant turnover of mere beginners. If the sponsor is an organization that draws the same group of people every session, this usually ends when the caller tries to "educate" the dancers up to the level of his ambitions.

Number 3 probably accounts for 90% of the bickering among callers and dancers. The caller "pushes" such a group and newcomers find it impossible to adjust if they arrive after most of the dancers have "advanced". A little more advancement and members of the group aspire to start out on their own, taking friends with them. Such ungrateful vipers, biting the hand that bled them!

Number 4 probably provides the most employment for the average caller. One would expect that such sponsors would be carefully cultivated. Such is not too often the case. Few of our present day callers and leaders can resist the opportunity to show off at the expense of the dancers . . . and the sponsor. In the instance of a one night stand, this merely means that the next affair planned is a Latin Night or a bingo party instead of a square dance. If the production was

intended to be a weekly affair on a permanent basis, the caller often tries to please the regulars and almost totally disregard newcomers. Then, with no replacements for drop-outs, the project starves at the gate.

Now I don't intend to apologize to any caller for anything in this nasty article. It was not written to get my name in AMERICAN SQUARES (I'll probably have to hire a bodyguard after this) but in the hopes that will provoke some of our leaders into some serious analysis of themselves and the problem in general. Neither is it purely my personal opinion; it represents a great deal of time spent (only hope of reward is in Heaven) talking to dancers, people who have sponsored square dances in the past and dropped the idea, and a few who possibly could be persuaded to back dance projects if they could be assured of the probable success of such endeavors. Now tend to your own ulcers.



LONGHORN RECORDS

Box 271, Kilgore, Texas

ANNOUNCING OUR FIRST RELEASE FOR '59

#126 On A Ferris Wheel

Called by Red Warrick
Flip Side Instrumental by
THE MELODY COWHANDS

— This One You Will Like —

AMERICAN SQUARES

brings you the most

FANTASTICALLY GENEROUS

premium offer ever made by *any* magazine. Callers, clubs or individuals who obtain *new* subscribers for us will be rewarded in really magnificent style.

LOOK AT THESE PREMIUMS!

Subscriptions

Premiums

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.

Want to earn one of these wonderful prizes? Send **now** for a supply of subscription blanks to **American Squares, 1159 Broad Street, Newark 2, New Jersey.**



COMING EVENTS

CAST THEIR SHADOWS AHEAD

- 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 15 **Boscawen, N. H.** Town Hall. N. H. Folk Federation Spring Party.
- March 20-22 **Yuma, Ariz.** 9th Annual SD Festival.
- 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.** Square and 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.** Municipal Auditorium. 6th Annual Alabama Jubilee.
- April 11 **Dodge City, Kansas.** Municipal Auditorium. SD Festival.
- April 11 **Louisville, Ky.** Freedom Hall. Spring SD Festival.
- April 11 **Wyckoff, N. J.** Grange Hall. Gaslight Cotillion.
- April 12 **Sunny Hills, Calif.** WSDA SD Jamboree.
- April 12 **Denver, Colo.** SD Council Spring Festival (Afternoon).
- April 15 **New York, N. Y.** Manhattan Center. Boy's Athletic League FD Festival. (Children's Exhibitions)
- April 16 to 19 **Berea, Ky.** Berea College. 24th Annual Mountain Folk Festival.
- April 17-18 **Las Vegas, Nev.** Rancho H. S. SD Festival.
- April 24-25-26 **Medford, Mass.** Tufts University. New England Folk Festival. 15th Annual.
- April 26 **Indianapolis, Ind.** Indiana Roof Ballroom. Caller's Assn. 7th Annual Jamboree.
- April 30 **Louisville, Ky.** Derby Festival; street square dance.
- May 1-2 **Washington, D. C.** Roosevelt Center Auditorium. Festival of All Nations.
- May 2 **Wyckoff, N. J.** Grange Hall. Spring Folk Dance Festival.
- May 2-10 **Fontana Village, N. C.** Swap Shop.
- May 3 **Paterson, N. J.** Lambert Castle, Garret Mountain. Annual Medieval May Day. Old rituals, Folk Dancing. Free. (Outdoors; cancelled in case of rain.)
- May 3 **Arden, Del.** Spring Jamboree.
- May 6 thru 10. **Nashville, Tenn.** Coliseum. 23rd Annual National Folk Festival.
- May 15 **Baltimore, Md.** Oakleigh School. SD Jamboree.
- May 15-16 **Detroit, Mich.** Light Guard Armory. MSDLA SD Festival.
- May 22 **Progress, Pa.** Progress Fire Hall. SD Jamboree.
- 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.
- May 30 **Riverside, Calif.** Annual Memorial Day Hoedown.
- June 11-12-13 **Eureka Springs, Ark.** SD Festival.
- June 20 **San Antonio, Texas.** Municipal Auditorium. RD Festival.
- July 24 to 27 **Plymouth, Mass.** Pine-woods Camp. Scottish Country Dance Weekend.
- October 2-3 **Ogden, Utah** 8th International MT. SD Festival.
- Oct. 9-10 **Toronto, Canada.** Royal York Hotel. 5th Atlantic SD Convention.
- Oct. 23-24 **Richmond, Va.** Hotel John Marshall. Fall SD Festival.



Salty Dog Rag

Unbreakable plastic on

DECCA 27981

Formation—

Circle of couples, facing counterclockwise.

Starting position—

Skater's position, hands crossed in front, right hands over left. Right foot free.

I

Measures—

- 1- 2 Two Schottische steps forward, starting with right foot. (Right, left, right, hop on right foot brushing left foot forward. Left, right, left, hop on left foot brushing right foot forward.)
- 3- 4 Four step-hops forward, starting on right foot.
- 5- 8 Repeat pattern of measures 1-4; finish facing partner with left hands joined.

II

- 9 One Schottische step to own right.
- 10 Join right hands; one Schottische step to own left.
- 11-12 Turn clockwise with own partner with four step-hops
- 13-16 Repeat pattern of measures 9-12.

**AMERICAN SQUARES BOOK AND RECORD SHOP
CAN SHIP YOUR ORDER TODAY**

No mailing or packing charge - 3 records minimum shipment

Smart - Gay - Distinctive Squaw Dresses

beautifully designed in Cotton Georgette and in Zuni



Also Available

- Nylon Marquisette Petticoats
40 yards around bottom
- By the Yard
*finest quality Cotton Georgette
no-iron, semi-sheer Zuni Cloth
imported, ornamental Braids*

Regular and
Junior Sizes

Send 25¢ for COMPLETE
folder with illustrations,
dress and yardage samples.

FREE on request: Yardage
samples only of Georgette,
Zuni and Braids.

Ferr & Faye Fashions

Dept. A
1405 Jewell Ave. Topeka, Kan.

KENTUCKY DANCE INSTITUTE AUGUST 16 to 23

Will be held this year at
Morehead, Ky.

For information write to
The Registrar

Shirley Durham, 4551 Southern Parkway
Louisville 8, Kentucky

Registration limited to 100

FACULTY

"Fingers" Anderson
Vyts Beliajus
Nancy De Marco
Shirley Durham
Bob Johnson
M. G. Karsner
Harold Harton
Rickey Holden

Square Dance Figures

Contras

Calling

Fundamental Dance
Techniques

Folk Dancing

Folk Singing

Children's Dancing

**Eighth National
SQUARE DANCE CONVENTION
May 28-29-30, 1959**



Y'all just don't know what **real** square dancin' is 'til you cut a piece of this li'l ol' tune. Some say that the Georgia Jamboree takes up where the Alabama Jubilee left off, but we'll let **you** be the judge of that. Colonel BRUCE JOHNSON (suh!), Georgia's leading Cracker, does a real cotton-pickin' job of calling this dance and the SUNDOWNERS BAND made the dogwood trees bark when they belted out the bounce. No foolin', this here dance is more fun than an old-time Georgia barbecue.

* * * * *

NOW, ON THE OTHER SIDE OF THIS PLATTER IS A CHARMER OF A LITTLE DANCE CALLED—

"QUEBEC QUADRILLE"

—AND IT'S UNUSUAL MUSIC AND PERFECTLY TIMED STEPS SHOW WHY SO MANY PEOPLE LIKE THE **COMFORTABLE** DANCING THAT A GOOD QUADRILLE OFFERS.

#4474 WITH CALLS — #4174 INSTRUMENTAL

IMPORTANT NOTE: YOUR RECORD DEALER WON'T HAVE THIS NEW RELEASE IN STOCK BEFORE MARCH 20TH, SO KEEP YOUR TURNIP GREENS IN THE GROUND 'TIL THAT DATE.

Windsor Records
"JUST FOR DANCING"

5530 N. Rosemead Blvd.,

Temple City, Calif.

AMERICAN SQUARES

1159 Broad Street,
Newark 2, New Jersey

POSTMASTER

This is **SECOND-CLASS** matter; if undeliverable return to publisher with Form 3579 showing reason.

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 ± 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 $\frac{3}{4}$ " x 12 $\frac{1}{4}$ ".

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

BEG Enclosure and Legs \$ 7.50

AMERICAN SQUARES BOOK AND RECORD SHOP

1159 BROAD ST., NEWARK, NEW JERSEY