

AMERICAN
SQUARES

The Magazine of American Folk Dancing

AUGUST 1959

Volume fourteen Number twelve

This is the

Sleepy Marlin

series of American Hoedowns played by the world's champion fiddler, Sleepy Marlin, of Louisville, Kentucky on Folkraft records:

- | | |
|---|---|
| 1126 Martha's Reel
Stonewall Jackson | 1152 Soldier's Joy
Miller's Reel |
| 1149 Martha Campbell
Wake Up Susan | 1324 Fisher's Hornpipe
Big John McNeil |
| 1150 Sally Goodin'
High Level Hornpipe | 1325 Black Mountain Rag
Back Up and Push |
| 1151 Devil's Dream
Paddy on the Turnpike | 1326 Grey Eagle
Eighth of January |
| 1327 Boil the Cabbage
Tennessee Wagoner | |

78 RPM Break-resistant Plastic \$1.25 each

Folkraft Records

1159 *Broad Street*, Newark 2, New Jersey

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

News Correspondents

YOU

Cover Design

Rod LaFarge

Contributing Editors

Fred Bailey

Ray Bauer

Dud Briggs

H. H. "De" Harris

Yvonne Doumergue

Harold Harton

Lib Hubbard

Bob Merkley

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

Volume 14

Number 12

August, 1959

THIS MONTH

Special Articles

Sell Square Dancing	5
By Arvid Olson	
Forward Six	6
By W. Joseph Bray	
The Polka	9
By Rod LaFarge	
Festival Freeloaders	21
By Pat Pending	

Regular Features

Editorial	4
Record Reviews	14
Grab Bag	16
Classified Ads	21
Coming Events	23
Here and There	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.

It's SMART to square dance

For years now the slogan "Square Dancing is Fun" has been the backbone of most campaigns to recruit new dancers and to convince the old ones that they shouldn't drop out because of boredom. We have no quarrel with the slogan; we believe that square dancing is fun, and probably many people have been attracted by the prospect.

Of course there are a lot of sourpusses in the world to whom fun is anathema; we can get along without them very nicely. On the other hand we have several classes of individuals who enjoy fun, but to whom "sport and merriment" are secondary considerations. One very large group is composed of those who will sacrifice almost anything on the altar of fashion or public opinion. (Examples? The gal who is always staggering around in shoes a size too small and the fellow who cuts down on his lunches so that his land-chariot will be two inches longer than the Jones'!) Really fashion-conscious people enjoy "fun" too . . . if it is smart.

I suppose our more avid club dancers will now exclaim, "But square dancing is smart; see the glamorous costumes we wear and the conventions, etc. which we attend." Yes, all of that is "smart" . . . in square dance circles. But a complete outsider beholding the outre costumes and being told all the fun he could have qualifying for the Idiots, Knotheads, Goons, Kookoos and other esoteric divisions

of the square dance body would probably start telling you about "that wonderful Dr. Gwigglesnerts who did so much for my uncle John who was hit in the head by a Volkswagen."

No, the approach to those who put smartness first is from the outside. Their prime interest is not in what is being done, but in whom among the people they consider important are doing these things. Don't consider this a handicap; you can promote square dancing from this angle. There are square dance enthusiasts among the leaders of almost any "exclusive" group you can mention. Royalty? The present Queen of England enjoyed it as a princess . . . and may yet for all I know. Politicians? All of the presidents of this country have known how to square dance. Captains of Industry? Henry Ford founded a square dance group that is still in existence; quite a few VIPs belong to it. Hollywood? Square dance parties for some of the stars are not too uncommon. The night club set? Both Piute Pete and myself have held regular weekly sessions at New York's swank Stork Club.

Look around in your community; see WHO (note capitalization) square dances. Then next time you approach a prospective recruit tell him: "Square dancing is fun . . . Mr. and Mrs. Big-name and Mr. and Mrs. Oldfamily are among our local enthusiasts." Snob appeal? So what . . . we do need more dancers, don't we?



Rod

SELL SQUARE DANCING

By Arvid Olson, Moline, Ill.

How many times has someone said to you, "I don't like to square dance." This idea has been expressed in many different ways in many different places by many different people. If you had the courage to carry the conversation further the logical reply would be, "Why don't you like to square dance?" Most people cannot answer this question intelligently.

People who say that they do not like square dancing generally have little or no experience with this form of recreation. It is a well known fact that people avoid those activities with which they are not familiar.

Each caller, dancer, and instructor that sincerely believes that square dancing is fun, enjoyable, and worthwhile has the responsibility of perpetrating the activity of which he is a part. This can best be done by exposing and interesting more people in square dancing.

Square dancing must be sold as a joyous leisure time activity just as any other product or service is sold. Square dancing competes with bridge, television, reading, sports, and numerous other activities that are readily available to all.

We as square dancers know that square dancing is fun. It is up to us to convince our neighbors. To successfully sell square dancing to the people in your community a sufficient number of contacts must be made to (1) capture attention, (2) hold attention, and (3) make a useful, lasting impression.

All forms of mass media including TV, radio, newspapers, and word of mouth are effective vehicles for selling square dancing. However, it is naive to assume that a national square

dance television program would sell very many people on square dancing. Such a show might capture and hold attention but the carry-over values would be almost non-existent. Non-dancers would enjoy such a show but they would not be motivated to go to a square dance by it.

Square dancing is an activity of, by, and for the people. The most successful means of publicizing it to non-dancers is by word of mouth. Your enthusiasm for square dancing will be apparent when you talk about it. By talking to your friends and neighbors you are selling square dancing.

Non-dancers will not go to a square dance or class because they know by instinct that square dancing is fun. They must be sold on square dancing and this sales job can be done most effectively if each individual does his or her part. Most people feel hesitant about visiting a new group by themselves. They will be more willing to go to a square dance if they can go with friends.

Arousing interest in square dancing is a start but it is not enough. It is up to you as a dancer or caller to help interested people get started in square dancing by inviting and taking them to your club dance or to an open dance which will make a useful, lasting impression on them. Then they will want to square dance regularly.

Don't send your neighbors to a square dance. Take them!

"Musicians should not count success by the number of dollars gained, but by the number of happy moments given to those who are for a time dependent upon them for their pleasure." Allen Dodsworth, 1885

FORWARD SIX

And Its Variations

By W. Joseph Bray, Falls Church, Va.

(Continued from last month)

For the Sophisticated, club type "western" dancer, Cross Sails by Bill Owens, will give them the type of dance they like. At the same time it helps Square Dancing, in a measure, by preserving an old traditional pattern of dance. (Callers will do well, though, to call the traditional version just as often to these groups as the more complicated versions. All of these dances should be called on the beat, squarely on it, all the way through, and if the caller doesn't know how many beats a figure or movement should take, he ought to find out. Then he should take that many beats to call it. —And P.S. If it takes three beats, for Heaven's sake add one and make it four—don't cut it to two.)

CROSS SAILS

(By Bill Owens)

Heads go forward and back with you
Two and four right and left thru
Heads to the right, circle left you roam
Leave your lady, those gents go home
Forward six and back you sail
Pass thru, the ladies crosstrail
Around two gents, make lines of three
(counting gent you're with as one)
Go forward up and back with me
Pass thru, the ladies crosstrail
Around two gents you're gonna sail
Forward six back to the gate
Pass thru, the ladies separate
Around one gent, make a line of three
Forward six and back in time
Pass thru, the ladies separate
Around one gent and don't be late
Forward six and back you sail

Pass thru, the ladies crosstrail
Around two gents go into the middle
Right hand star in time with the fiddle
Gents step in behind your date
With a right hand star, you star all
eight
Ladies roll back, pass one man
Do a left allemande with your left hand
Here you go with a right and left
grand

This dance is close enough to the traditional figure to qualify it as a variation. Certainly, if the caller does a good job of calling it, experienced dancers of considerable competence will enjoy it. We do not recommend it for beginners. This figure can be done twice or four times, depending on the attitude of the particular dancers.

An entirely different variation of the Forward Six dance is found in the various Waggoners. This variation involves the turning of two lines of three as a unit. To do them with "grace" is somewhat difficult. This puts them in the "fun" category. These are especially recommended for "hi-level" dancers who are used to a steady diet of glossary dancing, as it gives them an opportunity to let the pressure off a little. This kind of dancing cannot be taken too seriously by the dancers, so everyone does not have to "be on the ball" every minute of the time.

NEW WAGGONER

(or Waggoner)

(form two lines of three—)
Forward six and fall back six
Forward two and fall back two
Forward six and catch right on

**Turn that wheel to your new home
Two gents cross and run like thunder
Right lady over left lady under
Form new lines of three—**

(repeat three more times, and then everyone Waist Swing partner)

As the two lines of three go forward the second time, the ladies, in the line of three, loop inside elbows with the gent. The two gents take wrist hold with each other with both hands. Ladies can join free hand with lady in opposite line if desired, or just touch palms, for better balance. The two lines of three, thus joined, turn clockwise, half way around. The two gents then release their holds with each other, and take hands instead of lopped elbows, with the ladies on each side. They do a Right Lady Over Left Lady Under with these two ladies. The ladies continue on over to the lone gents (who in the meantime have crossed over to their opposite positions). Since the ladies are first on the right side, then on the left side, the figure must be done four times to get everybody back in proper position.

We have seen a variation of this dance done where instead of the two gents taking wrist holds and turning as two lines of three, the ladies on the right side hook right elbows and the two lines of three turn clockwise as a weathervane of Six. As long as the caller lets the dancers know which figure he wants them to do, we would go along with this as an acceptable variation.

A more interesting variation of the Waggoner has come from Charlie Thomas, which he calls Wagonwheel Around. In Charlie's dance, after the two lines of three turn half way around together then separate, as in the Waggoner, the lines of three then make another full revolution around. The gents then let go of the ladies as the lines of three complete this full turn, and the ladies spin or twirl on over to the lone gents to form new lines of three. (Do not do a Right Lady Over, Left Lady Under.)

WAGONWHEEL AROUND

(from Charlie Thomas)

(form two lines o fthre—)

**Forward six and back you go
Two gents loop with a dos-a-dos
Forward six and wagonwheel around
You turn those gents and you're
onward bound**

**Keep on turning those gents around
The ladies spin, new gents you've found
And you form new lines of three—**
(repeat three more times—)

As the two lines of three go forward and the gents join both hands with each other, it will be helpful if the ladies on the right side of the gent will quickly turn around (looping their right elbow with the gent) so that they will always be walking forward. Otherwise, with the "wagon-wheeling around" and the lines of three then making another full turn around, these two ladies have to do too much uncomfortable backing around.

A little variation which we got from Gordon Lackey, who said he got it from Al Rosenberg in New Jersey, is called Caboose. It is strictly in the "fun" dance category. Like all such dances, it should be used sparingly, but is tremendously successful when used.

LITTLE CABOOSE

(Right Hand Up Variation)

By Al Rosenberg, Am. Sq. Jan. '57)

When dancers begin taking their dancing too seriously, callers should throw this one at them.

(from the usual two lines of three)

**Forward six and lone gents go right
Six come back the caboose on tight**

(each lone gent behind his partner, his hands on her hips)

**Right hand up and left two low
Shoot 'em across and don't be slow
Six of you in a brand new row**

(each left lady, with partner as caboose, goes under the arch—as in the usual right lady over left lady under—caboose man will end up opposite his original position with his original partner on his left and original corner on his right, forming a new line of three. Repeat figure three more times and everybody will be in proper "home" position for an Allemande Left and Grand Right and Left.)

They say it can be done with the Triple Duck and others like the Wagonwheel Around. Well, I don't know—

As a final dance in this Forward Six series, we would like to include a dance which is not necessarily a variation of the Forward Six or Right Lady Over, Left Lady Under, yet it is a variation of the use of the figure. It is entitled "There She is" by Luke Raley, and first appeared in *American Squares*, Vol. X, p. 292. This is a dance having a Right Lady Over figure from a line of four instead of a line of three. It is included as the last dance of this Article, merely to show how the Right Lady Over, as a traditional figure has been lifted and applied to other dances, thus making Square Dancing even more varied and interesting. To be sure, there are many other such dances.

THERE SHE IS

(by Luke Raley)

All four ladies chain across
 You turn 'em around and face the boss
 Head two couples go right and left thru
 Then the same two couples lead to the right
 Circle four with all your might
 Head gents break and form a line
 Forward eight and back you go
 Right hand high, the left hand low
 (gent on one end, lady on other)
 Spin 'em across and watch 'em go
 Side two couples lead to the right
 Circle four but not all night (two gents

together, two ladies together)
 Gents you break and form a line
 Forward eight and back you go
 Right hand high and left one low
 (gents are on the end of line)
 Spin those gents and let 'em go
 All four ladies pass on thru
 Turn to the left go single file
 Gents turn around—there she is
 Promenade around with your pretty maid

There may be many more wrinkles to the Forward Six dance which have not come to our attention. Our present day writers, while feverishly trying to invent something new so they can be first, are overlooking some very worthwhile old ones they could tinker around with a bit. Callers would do well to dust off some of the old traditional ones once in a while, throwing in a variation here and there just for spice. These dances have one thing in common. They are not arm flailing, hand grabbing rat-races.

* * * * *

(As a sort of supplement to Mr. Bray's collection of Forward Six variations we have stuffed a dance in the Grab Bag that we used with a quadrille exhibition group a number of years ago. It involves the "non-traditional" formation of a lady between two gentlemen and we originally put it on as a prompted quadrille rather than a square dance in today's mode.)

"The stern moralist, who's brow never relaxes, fearful of being charged with levity; the vegetarian, who denies himself meat, through an erroneous idea of physiological law; the ultra 'temperance' advocate, who eschews wine because others have indulged in it to excess; and the fanatic, who regards dancing as a device of the devil, because it has been prostituted to base purposes, are alike in error."
 Edward Ferrero, 1859

The Polka

A Brief History by Rod La Farge

Continued from last issue

The London newspapers were ahead of the dancing masters; not only did they comment on the dance before the London dancing masters added it to their teaching schedules, but they published music, descriptions and instructions for the dance. We reproduce here a comment on the dance, plus music composed by Jacques Offenbach especially for the London News as printed in the issue of March 23, 1844 of that paper; also music by Jullien with instructions for six figures of the polka from the May 11, 1844 issue of the same publication.

The Illustrated London News

March 23, 1844

We have received from Paris, by the last post, the accompanying sketch of the new dance recently imported from Bohemia into the French metropolis, entitled the Polka, and which, to the exclusion of all other considerations — Legitimacy, Tahiti and the Right of Search not excepted — has seized this volatile and light-hearted people universally by the heels. With all respect for the lore of our learned neighbours, we think that St. Vitus, and not St. Denis, must have been the patron saint of France; but, be that as it may, there can be no doubt that that saint is their guardian angel, who, by infusing into them this lively elixir, withdraws them from the morbid contemplation of fancied and imaginary wrongs, and the long train of fatal and inglorious consequences which generally follow. The English are an imitative people, and we may reasonably expect to find the Polka amongst the other west-end importations during the season. Our daily contemporary the Times, thus alludes to the

rage which prevails in Paris with regard to this most recent innovation.

"The Paris papers are destitute of news. Our private letters state, that politics are for the moment suspended in public regard by the new and all-absorbing pursuit — the Polka — a dance recently imported from Bohemia, and which embraces in its qualities the intimacy of the waltz with the vivacity of the Irish jig. You may conceive how completely is 'the Polka' the rage from the fact that the lady of a celebrated ex-minister, desiring to figure in it at a *soiree dansante*, monopolized the professor *par excellence* of that specialite for three hours on Wednesday morning last, at 200f. the hour. This is an unfortunate diversion for the war party, whose subscriptions for the sword of honour for Admiral Dupeitit Thouars will be put *hors de combat* by this fascinating novelty."

The Polka is an original Bohemian Peasant Dance, and was first introduced into the fashionable saloons of Berlin and St. Petersburg, about eight years since. Last season it was the great favourite at Baden-Baden. The Polka is written in 2-4 time. The gentleman holds his partner in the manner shown in the engraving (Figure 1); each lift first the right leg, strike twice the left heel with the right heel, and then turn, as in the waltz.

The Bohemians accompany this movement with characteristic gesture, but the action is rather rude. The Berlin Polka combines grace with elegance.

The Polka we now publish has been composed expressly for the ILLUSTRATED LONDON NEWS by a celebrated French artiste; and we feel

POLKA DANCE.

COMPOSED BY JACQUES OFFENBACH.

Musical score for Polka Dance by Jacques Offenbach. The score is written for piano and consists of four systems of two staves each. The first system includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The second system continues the piece with similar notation. The third system includes a 'Fin.' marking. The fourth system concludes with a 'Da capo.' marking.

THE FOURTH POLKA BY JULLIEN.

Musical score for The Fourth Polka by Julien. The score is written for piano and consists of six systems of two staves each. The first system includes a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is marked 'ALLEGRO NON TROPPO.' and the dynamics are 'p'. A performance instruction reads: 'Take the movement not so fast as the galop.' The second system continues the piece. The third system includes a 'TRIO.' marking. The fourth system continues the piece. The fifth system continues the piece. The sixth system concludes with a 'D.C.' marking.

great pleasure in being the first to introduce it to our subscribers.



The Illustrated London News

May 11, 1844

THE DRAWING-ROOM POLKA

We are much gratified in being enabled to lay before our readers an accurate description of the veritable or Drawing-room Polka, as danced at Almack's, and at the balls of the nobility and gentry in this country.

La Polka having appeared amongst us under so many different guises, we determined to spare no pains to procure a true description of its dance; for which we are indebted to Mrs. James Rae, who has been fortunate enough to secure the details from M. Coralli, Fils, the instructor of the young noblesse and gentry in Paris.

La Polka, like its predecessors, the waltz and galop, is a *danse a deux*, couples following each other in the *salle de danse*, commencing at pleasure, and adopting, of the following figures, that which pleases them most at the moment. All those anxious to shine in La Polka will dance the whole of them, returning from time

to time, by way of rest, to the first figure.

The measure, or time, is 2-4; but to facilitate our definition we subdivide each measure or bar into one—two—three—four; the accent on the two, to be played not so fast as the galop.

The steps are two, and the following description may, in some measure, convey them to our readers; we commence with the first and most general. At the one, hop on the right leg, lifting or doubling up your leg at the same moment; at the two, put your left leg boldly forward on the ground; at the three, bring your right toe up to your left heel; at the four advance your left foot a short step forward; now at the one in the next measure or bar of the tune, hop on the left leg, doubling or lifting up your right leg, and so on—proceeding in this step with your arm circling your partner's waist round the room, as shown in our sketch. This may be termed the first figure.



As the change of figures and duration of each in this dance is left entirely to the cavaliers, as also the most careful guidance of their ladies round the room, we must be supposed to be addressing ourselves to them in these

remarks, though, at the same time, our definitions will be equally understood by their fair partners.

Figure 2. Still adopting the same step, with your right arm round your partner's waist, and her right hand in your left, you place your lady exactly before you, and back all round the room, your lady pursuing you (as shown in our sketch); you then reverse this figure, and let your partner do the back step whilst you pursue her, and at the same time carefully guide her round the room.

In backing, the leg which in figure 1 you put boldly forward on the ground, you now fling boldly backward, and are thus enabled to effect your progress round the room.

Figure 3.—With the same step you waltz round the room — in other words, you perform the galop waltz, substituting the Polka step just described.

Figure 4.—This also is a waltz with the second step, which we will now describe as the "Heel and Toe step." At the one, make a little hop on the right leg, dropping your left heel close to the right foot; at the two, another little hop on the right leg, pointing your left toe (not forward, but as close to the right foot as possible); at the three, another little hop on the right leg, advancing one step forward with the left foot; at the four, bring up the right foot, turning at the same instant, and passing your partner over to your left arm from your right arm; in the next measure return your lady to the left arm, and so on.

Figure 5.—This is termed the back waltz. The step adopted in it by yourself and partner is the back step described in figure 2; and you turn in this waltz exactly the contrary way to that in which you turn in all other waltzes—hence its name.

In La Polka, before commencing the figures we have just described, there

is a short introduction (of which we give a sketch), consisting of four measures, danced thus:—leading your partner from her seat, and giving her her place in the circle, and placing yourself vis-a-vis, you take her left hand in your right, and make the first



step four times—first forward, then backward, forward again, and then backward, taking care to gain ground in the forward steps; you then start with the first figure.

In conclusion we would observe that La Polka is a noiseless dance; there is no stamping of heels or toes, or kicking of legs in sharp angles forward. This may do very well at the threshold of a Bohemian auberge, but is inadmissible into the salons of London or Paris. La Polka, as danced in Paris, and now adopted by us, is elegant, graceful, and fascinating in the extreme; it is replete with opportunities of showing care and attention to your partner in assisting her through its performance. To our fair readers, however, we would say one word, for careful as their cavaliers may be, the front of many dresses, particularly in executing figure 2, will have much chance of being trodden upon and torn, unless the usual length is con-

siderably shortened. This we have seen done with much grace on one or two occasions by the transplating of a bunch of artificial violets, with a long pin attached thereto, from the waist to the lower part of the dress, which serves to loop it up to the desired shortness, and which contributes greatly to the elegance of this dance, as the feet are thus shown, which is indispensable.



THE PARISIEN POLKA.

The lower classes were not too far behind society in joining the mad enthusiasm for "La Polka" and by 1845 most of the cheaper dance resorts in London featured the dance; in one case a mob of drunken sailors and their wenches provoked a riot by starting an impromptu polka festival in the street when the tavern refused them entry because of the size of the crowd already in the throes of a polka orgy. By this time everybody was polka mad. Streets, ships, fabrics, horses, taverns and even unfortunate children were named after the dance. Just when its peak as a form of insanity passed is hard to say; its news value wore off rather rapidly. But the dance continued in high popularity for quite a few years with reinforced bursts of activity as it was combined with the Redowa, the Galop and the Quadrilles.

In America, the dance pursued much the same course, although it

seems that the population never did become quite as hysterical about it as in Europe and England. The collection of figures and fancies died off rather rapidly, and Ferrero* comments in his 1859 book "The polka performed slowly and with its proper accentuation is decidedly a graceful and pleasing dance. On its first introduction, it might almost have been termed a fancy dance, so numerous were its figures and complicated its steps. It savored too much of the stage to be adopted in private circles without being remodeled to suit the popular taste of this country; consequently, it has been reduced to a single step, the description of which we give as follows:

The Step of the Polka

Music in 2-4 time.

The step of this dance is divided in three.

The left foot must be raised to the side of the right ankle; springing on the right foot at the same time, slide the left foot forward (counting one).

Draw the right foot close behind the left, in the third position (count two).

Spring out on the left foot, raising the right, as in the first movement (count three).

The music marks four, three times only are marked by the dance; you pause one for the fourth.

Recommence the step with the other foot, using each alternately to commence the step.

The dance can be performed in any direction to suit the fancy of the dancers, and should be varied as much as possible."

To be continued

*Edward Ferrero, "The Art of Dancing," 1859



RECORD REVIEWS

Belmar Records, 78 rpm only

Price \$1.45

#5013 Bill Cheatham (132)//Fire On The Mt. (132)

Square Dance Instrumentals

A couple of standard hoedown tunes not quite up to previous performances by the Johnny Balmer group. There seems to be a new fiddler with a rather sloppy approach . . . he lost his place a couple of times in "Fire On The Mt."

Blue Star Records, 78 rpm only

Price \$1.45

#1531 Philadelphia U.S.A. (128)//Instrumental

Square Dance with Calls by Marshall Flippo

Marshall Flippo calls another item which should be very well received by the high level club callers . . . it is a singing call and should not be too difficult to memorize. Well done instrumental.

#1532 Moe Down (132)//Penny's Nightmare (132)

Couple of well played hoedowns . . . good predominant rhythm.

#1533 Night Hawk Special (132)//Romp and Stomp (132)

Square Dance Instrumentals

A not-so-new trend in hoedowns. These are rehashes of old standard tunes either by design or accident. "Night Hawk Special" is a re-hash of "Give The Fiddler A Dram" and in places sounds like "Eighth Of January." "Romp And Stomp" has traces of several hoedowns. The titles do not appear on any standard work of hoedown music.

Keeno Records, 45 rpm only

Price \$1.45

#2110 Don't Sit Under The Apple Tree (132)//Instrumental

Square Dance with Calls by Harold Bausch

A rather amateurish call, California style. The tune on the instrumental side is quite adequate. Write your own dance to it, and you have a pretty good item.

Windsor Records, 45 rpm only

Price \$1.25

#4654 Drifting and Dreaming//Ain't We Got Fun

Round Dance

Very slick instrumentals, well played . . . one waltz . . . and one fox

trot. Simple dances make them quite acceptable to the Round Dance Picture.

Dash Records, 45 rpm only

Price \$1.25

#2516 Lullaby Waltz//Between You And Me

Round Dance

A pair of rather dull recordings. Round Dance music is better done by big city orchestras.

S.I.O. Records, 33 $\frac{1}{3}$ rpm only

Price \$3.95

#LP-4008 With Arnie On Cloud Nine

Square Dance with Calls by Arnie Kronenberger

A very well done selection of high level and medium level dances called to perfection by Arnie Kronenberger, ten in all. For those of you who dance to called records, the LP series on S.I.O. is definitely a "best buy" and a "best bet." All of the series are highly acceptable and we can't think of a better way for clubs to amuse themselves when their own caller goes on a vacation . . . or is called away to the green pastures in the great beyond.

Grenn Records, 45 rpm only

Price \$1.45

#12001 Pair The Line Workshop (130)//Dixie-Daisy Workshop (130)

Square Dance with Calls by Johnny Davis

With a style strongly reminiscent of Ed Gilmore, Johnny Davis reappears on records. This is extremely high level material and should appeal to the market where the "Gotcher" hash records are so acceptable. Callers diction is excellent. He does, however, as is characteristic of many of the high level callers, ignore entirely relative phrasing of movement and music. A new movement does not always start on a new phrase, it does however, come out even at the end.

#12002 Instrumental for the above.

Well played instrumental . . . high order of competence.

#12003 I'm Happy (130)//Kinda Nice To Know (130)

Square Dance with Calls by Johnny Davis

This time singing calls . . . high level glossary calls. Your reviewer does not care for this type of singing, but it is popular, so your reviewer can be wrong.

#12004 Instrumental for the above.

Well played instrumental of the above.

#14001 Hey Mr. Guitar//Beautiful Girls of Vienna

Price \$1.25

#14002 Bye Bye Blues//Sophia

Round Dance

Instrumental copies of the original recordings as they appeared on major labels. Playing and recordings very well done.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

FOUR CAVALIERS

By Rod LaFarge

Head gents to the right and bow polite
Then circle three, you've got all night
You break that circle to a line of three
And you bow to the girl in the
sycamore tree.

Now six to the center and back to the
bar (A)

And the gents step in with a right hand
star

Face the center and bow down low
You stop for this bow

Then a right hand star and away we go
Pass that girl, the one you knew

And line up three with the lady in blue
Man #1 passes behind lady #1, taking
his place on her right, while man #4
stands on her left. Man #3 passes be-
hind lady #3 taking his place on her
right while man #2 stands on her left.

It's six to the center and back to the
bar, etc.

The action from (A) on is repeated
twice more; this will leave all gents on
the left of their partners. Then:-

It's six to the center and back to the
bar

Then an allemande left like an alle-
mande thar

Continue with any allemande thar
break you fancy.

If you wish to dance this in "quad-
rille style" use a slow 6/8 time rec-
ord. Then the trios can take a full
bow when they meet in the center
and the men of the trios can bow to
their ladies when they get "back to
the bar." A bow to the ladies can also
be made after the bow to the center
when the star changes hands. Warn-
ing: the "rate-race crowd" will lynch
you for something like this!

RED DEVIL

Original Square Dance by
Shirley & "Red" Bates
Indian Orchard, Mass.

INTRO. & BREAK

Bow to your partner, corners all
Join your hands and circle the hall
Half way round you'll hear me shout
California twirl, all face out
Balance out and back that way
Cross trail and hear me say
All four couples Suzy ♀
Opposite right that's what you do
Partner left, now don't slow down
Go back outside that big old town
Opposites right like a Reverse Thar
Back up boys but not too far
Shoot that star go left and right
Another thar in the middle of the night
Shoot that star to a left allemande
Here we go right and left grand
Find your gal with a do-sa-dos
It's back to back around you go
Then promenade—

FIGURE

One and three lead to the right
Circle up four with all your might
Head gents break and form your lines
Forward eight and back in time
Gents step forward and slide the line*
Forward eight and back in time
Gents step forward, slide the line*
Balance all eight in line
Swing the line* to a right and left
through
Turn 'em around, that's what you do
Right and left back in the same old
track
Center four go forward and back
Forward again and box the gnat

Right and left through the other way
back

Quarter out and double the gnat
Box it once and box it back
Pull on by to a corner swing
Join your hands and form a ring
Circle left on heel and toe
Come on cowboy, don't be slow
Gents go forward and slide the ring*
Then promenade that pretty thing
Sequence: Intro, Figure, Break, Figure
*See attached description of original
figures.

.....

Original Figures by "Red" Bates
SLIDE THE RING
SLIDE THE LINE
SWING THE LINE
SLIDE THE RING

This figure is done in a circle; four
beats should be allowed for its com-
pletion.

Gents or ladies, as called, simply
step forward and to their right in
four steps, passing in front of one
person, backin ginto the vacant space
in the ring, and joining hands once
again.

Example:

Bow to partner, corner too
All join hands and circle you do
Gents step forward, SLIDE THE RING
Circle left and don't be slow
Gals SLIDE THE RING on heel and toe
Allemande left, etc. —
SLIDE THE LINE

This figure is done in the same
manner as SLIDE THE RING except
that dancers are working in two lines
of four. Again, four beats allowed for
the figure.

SWING THE LINE

This is a companion figure to
SLIDE THE LINE and is done in four
beats also. After sliding the line twice,
the dancers are in the following posi-
tions:

Next page please

A brand new square dance on Sunny Hills AC 153

CRAZY MIXED-UP KID

Called by Glen Story - Music by Jack Barbour and his Rhythm Rustlers

Sunny Hills Records • Sunny Hills Barn • Fullerton, California

THE TOP SELLING RECORDS IN THE COUNTRY TODAY.

on

MAC GREGOR

* * * * *

#8435

"Marcheta"

Dance written by Geneve & Tommy Thomas, Salt Lake City, Utah.

"Git Fiddle Two-Step"

Dance written by Jeri & Hunter Crosby, 3 Rivers, California.

* * * * *

#8445

"Chipmunk Waltz"

Dance written by Jeri & Hunter Crosby, 3 Rivers, California.

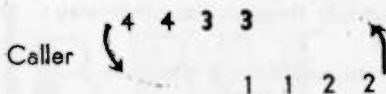
"Twilight Theme"

Dance written by Bob & Helen Smithwick, San Diego, California.

* * * * *

MacGregor Records

729 S. Western Avenue
Los Angeles, California



The two facing each other act as pivots and swing their respective lines as the arrows indicate, again forming two lines of four facing each other, but in the opposite direction of their original lines.

Example:

Head two couples lead to the right
Circle up four with all your might
Head gents break and make your lines
Forward eight and back in time
Gents step forward SLIDE THE LINE
Forward eight and back in time
Gals step forward SLIDE THE LINE
Forward eight and back in time
SWING THE LINE that's what you do
Right and left through with the opposite two
Right and left back in the same old track
Allemande left your corner, Jack.

RED'S DILLY

By Red Bates, Indian Orchard, Mass.
USE ANY INTRODUCTION
FIGURE

Heads go forward and back with you
Forward again, full square through
Right, left, right—left you do
Right and left through with the outside two
Turn your gal, dive through, pass through
Right and left through with the outside two
Turn your gal, dive through
Circle four on the inside ring
Star by the left, to your corner go
All eight chain, don't be slow
Right and left, turn that jane
Promenade right down the lane.
BREAK
Promenade but don't slow down

One and three wheel around
Right and left through with the couple
you found

Ladies chain, but don't chain back
Right and left through in the same old
track

Chain the ladies to their man
Pass through, you're doing grand
Box the gnat and box the flea
Right and left through now listen to me
Pass through and bend the line
Pass through and bend the line
Forward eight and back with you
Forward again with a Suzy Q
Opposites right with a right hand
round

Partner left as you come down
Opposites right, that's what you do
Partner left, turn, face those two
Pass through and bend the line
Pass through and bend the line
Allemande left, etc.

Sequence: Intro, Figure (Heads) Break,
Figure (Sides) Break

PEEK TAKER

By Marty Winter, Cresskill, N. J.

First & third up to the middle, back to
the ring

Forward again — swap and swing
Face the middle — pass thru
Around that couple take a peek,
Back to the middle swing your sweet
Around that couple box the gnat
**Now eight to the middle and back
like that

Double pass thru — a quarter in
Forward eight and back with you
Forward again and pass thru, arch in
the middle

The ends turn in — and box the gnat
pull on by

There's old corner left Allemande

— or —

**Now eight to the middle and back
like that

Double pass thru — everybody face in

Next page please

MERRBACH

has the latest

BLUE STAR

1531—Philadelphia USA, Called by Marshall Filippo,
flip inst.

1532—Moe Down, Key A, flip Benny's Nightmare,
Key F

1533—Romp and Stomp, Key A, flip Nighthawk
Special, Key G

BOGAN

1108—Alice Blue Gown, Called by Nathan Hale,
flip inst.

1109—Give Me A June Night, Called by Chuck
Goodman, flip inst.

BENZ

1204—Tennessee Dew Step, Called by Ben Baldwin,
flip inst.

SWINGING SQUARE

2302—Dixie Mucho, Called by Clarence Lank,
flip inst.

2303—Old McDonald, Called by George McNabb,
flip inst.

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

GOOD

old singing favorites
you should have in your collection

Bill Castner Calling

Sugar Time / Flip 8127

Oh Lonesome Me / Flip 8134

Johnny Schultz Calling

Looking Back / Flip 8119

Say Howdy / Flip 8123

Poor Boy / Flip 8124

Available at Your Dealer

78 or 45 RPM

Send 4c for Complete Listing To:

Old Timer Record Co.

708 EAST WELDON

PHOENIX, ARIZONA



**LONGHORN
RECORDS**

Box 271, Kilgore, Texas

**IF YOU WANT A
SOLID VARIETY**

- #127 - Travel On
- #126 - On A Ferris Wheel
- #124 MELODY D'AMOUR
- #123 GREEN LIGHT

watch for

**#128 — Enjoy Yourself,
It's Later Than You Think**

Still 78 RPM

Still \$1.25

**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

"Artistic players of dance music
should remember that the art of music
affords no exception to the prevalence
of pedantry and snobbery, most no-
ticeable in the great dead level of
mediocrity."

Allen Dodsworth, 1885

Up to the middle and back like that
End people box the gnat, those who
can go right & left thru
Then Allemande left.

PASSEROO

By Del Coolman

- One and three - you bow and swing -
up to the center and back again
- Up to the center - swap and swing -
face the sides - split that couple
- Around one - down the middle - right
and left thru
- Turn the gals - and chain 'em too -
same girls with your corner man
- Up to the center and back - up to the
center - box the gnat
- Right and left thru the other way back
- circle eight - right after that
- All four ladies - forward up and back -
then cross trail thru
- Around two - stand four in line - for-
ward eight and back with you
- Bend your line - then pass thru - lines
face in walk past two
- Face the middle - pass thru - divide
the line - walk past two
- Dixie chain with the ones you meet -
ladies left - gents right -
allemande left.

KIRKWOOD KAPER

By Jerry Helt, Cincinnati, Ohio

- Couple One go forward and back
once more
- Split Couple Three and line up four
- Line goes forward and back in time
- Forward again, bend the line
- Double pass thru, face the girl beside
you
- The lines back out, the ends duck thru
Calif. twirl behind those two
- Two ladies chain in the middle of the
floor
- Full turn to the outside, chain once
more
- Opposite lady do-sa-do
- Same lady a right hand swing
- Allemande left, etc.

FESTIVAL FREeloadERS

By Pat Pending

He struts and frets his hour
And then is heard no more
Says Mr. William Shakespeare
A bard from days of yore

Today they strut five minutes
Upon the dancing floor
Their conscience never pricking
As they pass the cashier's door

The Treasury is as flat as flat
It needs each dime and penny
To keep the wheels a-turning
But they just don't kick in any

One more dance they get to do
Than those who paid their dough
But they feel they've earned their
ticket
By putting on a show

They groan of long rehearsals
The cost of their new dress
If you think for straws they're
reaching
The answer, it is "yes"

Good dancers in five minutes
Can polish up a tip
And dresses new and starchy
Will be danced in till they rip

Stop acting prima donna
Pipe down with you, Bub
You ain't God's gift to nothin'
With Cash, help out your club.



"The intelligent portion of the clergy of the present day are not opposed to dancing, if used discreetly and in moderation, believing with Solomon, that there is a time to dance as well as a time to pray."

Edwardo Ferrero, 1859

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 official magazine of square dancing, \$3.70 per year. **SETS IN ORDER**, 462 North Robertson Boulevard, Los Angeles 48, California.

BOW AND SWING. The magazine of Square Dancing in Florida. Published ten issues a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$2.00 per year. **BOW AND SWING**, Box 891, Kissimmee, Florida.

THE FOLKLORIST incorporating **THE FOLK DANCE** and **THE POLK 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**.

WESTERN JUBILEE RECORD COMPANY

Offers

Pancho Baird Calling

Smoke on the Water / Flip 596

Mike Michele Calling

Alabama Jubilee / #500

Just Because

Louisiana Swing / Flip 536

Caribbean / Flip 520

Send 4c for Complete Listing to:

Western Jubilee Records

708 East Weldon

Phoenix, Arizona

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.**



- Aug. 6-8 **Penticton, B.C., Canada** Peach Festival SD Jamboree,
- Aug. 13-16 **New London, Conn.** American Dance Festival.
- Aug. 16 **Contoocook, N. H.** Pleasant Lake Park Casino N.H. FD Fed. Summer Party.
- Aug. 17-25 **Red Lodge, Mont.** Festival of Nations.
- Aug. 17 to 25 **Red Lodge, Mont.** Festival of Nations.
- Aug. 19-20 **Steamboat Springs, Colo.** International Dance Festival.
- August 21-22 **University Park, Pa.** Penn State Univ. FD Festival.
- Aug. 27 **Marble Falls, Texas** Street SD Jamboree.
- Aug. 29 **Sumner, Wash.** Sparton Hall. 3rd Annual SD Jamboree.
- August 30 **Cleveland, Ohio.** Max S. Hayes Trade School Gym, Cleveland Area Caller's Annual Fall Festival.
- Sept. 4-5 **Bettendorf, Iowa** Civic Center. Idiot Jamboree.
- Sept. 5-7 **Clearwater, Fla.** Florida Knothead Convention.
- Sept. 5-7 **Buffalo, N. Y.** Weekend FD Camp. Greek dance workshop.
- Sept. 6 **Wiesbaden, Germany.** Labor Day SD Roundup.
- Sept. 13 **Garfield, N. J.** Amvets Hall. SD Jamboree 2 P.M.-10 P.M.
- Sept. 19 **Pomeroy, Ohio** 9th Annual Mid-Ohio SD Festival.
- Oct. 2 **Fullerton, Calif.** Sunny Hills Barn. SD Festival.
- October 2-3 **Ogden, Utah** 8th International MT. SD Festival.
- Oct. 9-10 **Toronto, Canada.** Royal York Hotel. 5th Atlantic SD Convention.
- Oct. 11 **Blue Valley, Pa.** Farm Show Bldg. (Between Pen Argyl & Bangor, Pa.) SD Co-op Assn. SD Jamboree.
- Oct. 18 **Boscawen, N. H.** N. H. FD Fed. Fall Party & Annual Meeting.
- Oct. 23-24 **Richmond, Va.** Hotel John Marshall. Fall SD Festival.
- Oct. 30-31 **Pensacola, Fla.** SD & FD Festival.

- Nov. 6 **Bogota, N. J.** Bogota High School Gym. Balkan Ball & Kolo Festival sponsored by the Balkan Belles. Banat Tamburitza Orchestra.
- Nov. 6-8 **San Delgo, Calif.** Fiesta de la Cuadrilla.
- Nov. 21 **Dallas, Texas** Memorial Auditorium. 5th Annual SW SD FESTIVAL. Afternoon & Evening.

DANCE VACATIONS

- Aug. 4-9 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.
- August 9 to 30 **Buzzards Bay, Mass.** Pinewoods Camp, Long Pond. Country Dance Soc. Camp. (See ad, page 22 this issue.)
- Aug. 10-25 **Honolulu, Hawaii** SD Sunstitute. Write Les Gotcher, 137 S. Orange, Glendale, Calif.
- Aug. 12-22 **Bucharest, Rumania.** International Folk Music Council Conference.
- Aug. 14-16 **Miami Beach, Fla.** Sea Isle Hotel. Florida SD Camp. Write: Gordon Blaum, 7400 SW 37th St., Miami 55, Fla.
- Aug. 16-21 **West Point, N. Y.** Funstitute. Write Al Brundage, Brookfield, Conn.
- Aug. 16-22 **Santa Barbara, Calif.** 4th Annual FD Conference. Information & registration: University Extension, Univ. of California, 129 E. Carillo St., Santa Barbara, Calif.
- Aug. 16-23 **Morehead, Ky.** Kentucky Dance Institute. Write: Shirley Durham, 4551 Sotuhern Parkway, Louisville 8, Ky.
- Aug. 17-22 **College Station, Tex.** SD Institute. Write: Manning Smith, 115 Walton, College Station, Texas.
- Aug. 23-29 **Schwenksville, Pa.** Spring Mt. House. Vacation Dance Classes. Write: Don Wilson, 11 Doyle Rd., Wayne, Pa.
- Aug. 23-30 **Wheeling, W. Va.** Oglebay Park. Fall FD Camp.

Continued on page 24

HERE AND THERE

SD on TV California. "Gold's Square Dance Party" is on KTTV, Channel 11, Thursdays 8:30 to 9:30.

Badges-for-a-buck associations. The very latest on this front: **The Square Ducks.** Qualifications: square dancing in a swimming pool, wading pool or under a lawn sprinkler. Application blanks: Square Ducks, 7014 S.E. 21st Ave., Portland 9, Oregon. Also new (hope to have correct address next month): **THE SLOBS.** Qualifying stunt: organize a complete set, dress in sloppy old clothes and invade a fancy festival or jamboree.

SD Wedding. James J. Caulfield and Shirley J. Cushing were recently married at the hall of the Belltown SD Club in East Hampton, Conn. The bride wore a black squaw dress trimmed with silver braid, her attendant a white squaw dress trimmed in pastel and silver. The groom and best man wore western shirts. Obviously there was square dancing after the ceremony. (Dave Hass called.) No, it was not a publicity stunt . . . they just love square dancing.

FREE! May we remind you that **AMERICAN SQUARES** has several items that we give away, free on request. (1) Diplomas for your SD class. (2) Name tags for your dance or festival. Say how many. (3) Reprints of "Square Dancing as a Christian Recreation." (4) A little booklet on square dance publicity. No obligation, just ask.

Croatian Days will be held in the Pittsburgh area as usual this year over the Labor Day weekend. Lots of kolo dancing. Details on request: Committee for the Appreciation of Balkan Folk Culture, 115 Cliff St. (Hal), Paterson 2, N. J.

Washington, D. C. The Labor Day Weekend Camporee of the NCASDLA has been cancelled.

New York, N.Y. Signs of the times or something. The majority of the contestants at the Annual Irish Feis held on the Hunter College campus were not Irish this year.

Paterson, N. J. From the number of phone calls I've received from folks visiting the metropolitan area, I think half of the folk dancers from the west coast are vacationing here. Alas, there is only one folk dance group in North Jersey continuing through the summer (in an air-conditioned ballroom) and that is at the Paterson YMCA. The dancing is mostly Greek, Serbian and Russian, and the group meets on Friday evenings.

Night club folk dancing. For those who like ethnic dances, we might mention that several New York night spots feature Greek dancing as does the Monte Carlo in Monroe, N. Y. The Kismet Lounge in Asbury Park, N. J. has an Armenian orchestra which plays considerable ethnic material to which the patrons dance. Also Camp Ararat in Massachusetts is a nice place to spend a week end if you like Armenian dancing.

DANCE VACATIONS

(Continued from Page 23)

Aug. 23 thru Oct. 17 **Osage Beach, Mo.** Kirkwood Lodge. SD Vacations. Write: Kirkwood Lodge, Osage Beach, Mo.

Aug. 30 thru Oct. 24 **Eureka Springs, Ark.** Crescent Hotel. SD Institute. Write: Ozark Travel Assn., 123 Pulaski Rd., Chicago 24, Ill.

Aug. 31-Sept. 13 **Roxbury, Vt.** Teela-Wocket Camp. Write: Mrs. E. B. Miller, 450 W. 24th St, 16E, New York 11, N Y.

Sept. 18-20 **North Colebrook, Conn.** Hartford Y Outdoor Center. SD Weekend. Write: Barbara Post, 34 Ann St., Meriden, Conn.

Dec. 26-31 **Wagoner, Okla.** Western Hills Lodge. Yuletide SD & RD Institute. Write: Yuletide Institute, 1509 W. Page St., Dallas 8, Texas.

DECCA

Presents

MERRY MATES MIXER

by Wayne & Georgia Puckett, Portland, Ore.

Record: Dec 27876 Ragtime Melody

Footwork: Opposite

POSITION: Start in grand circle formation with M facing out, W facing COH.
M holds LEFT hand of partner and RIGHT hand of next W. (Alamo Style)

INTRODUCTION: Wait 1 measure, then two-step away (still holding hands) two-step together.

Meas.

- 1- 4 **HEEL, TOE, TWO STEP LEFT; HEEL, TOE, TWO STEP RIGHT; ALAMO LEFT, 2, 3, 4; BALANCE FORWARD; BALANCE BACK;**
Starting to M's LEFT (W right) touch L heel to side, touch L toe across R in front, step L, close R, step L moving circle in LOD; Repeat starting with M's R (W's L) touch R heel to side, touch R toe across L in front, then do a step R, close L, step R moving circle in RLOD. Break RIGHT hands and move $\frac{1}{2}$ around as in Left Alamo in four steps to join RIGHT hands in circle with new W (M now facing COH); Do a two-step balance forward and a two-step balance back.
- 5- 8 **HEEL, TOE, TWO STEP LEFT; HEEL, TOE, TWO STEP RIGHT; ALAMO RIGHT, 2, 3, 4; BALANCE FORWARD; BALANCE BACK;**
Repeat measures 1-4 but with M facing COH and W facing out. End with M facing out as in beginning. All hands in the circle are joined.
- 9-12 **SIDE, BEHIND, SIDE, FRONT; SIDE, BEHIND, SIDE, TOUCH; SIDE, BEHIND, FRONT; SIDE, BEHIND, SIDE, TOUCH;**
Grapevine in LOD seven steps and touch to M's L (LOD); back in RLOD with seven steps and touch L (W's R).
- 13-16 **(AROUND) LEFT, 2, 3, 4; RIGHT, 2, 3, 4; LEFT, 2, 3, 5; RIGHT, 2, 3, 4;**
Break with the Right hands and M moves LOD around circle (W moves RLOD) as in a 'left and right grand' adjusting steps to use FOUR beats to each change. LEFT hand star $\frac{1}{2}$ around with four step; RIGHT hand star $\frac{1}{2}$ around with four steps; LEFT hands star $\frac{1}{2}$ around with four steps; RIGHT hand star $\frac{1}{2}$ around with four steps;
End after fourth W to join hands in one big circle as in the beginning, with M facing wall and W facing COH.
REPEAT PATTERN 3 more times (four in all)

ENDING:

- 1- 3 **HEEL, TOE, TWO STEP LEFT; HEEL, TOE, TWO STEP RIGHT; TWIRL, 2, 3, 4;** Repeat measures 1-2 then W twirls under her own RIGHT arm in 4 steps.

DANCE RECORD CENTER

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.

Fern & Faye Fashions

Dept. A
1405 Jewell Ave. Topeka, Kan.

THE CONTRAS ARE COMING!

One of the most striking features of recent square dance conventions has been the phenomenal rise of interest in contra dances. Don't get caught behind the trend . . . send now for your copy of

THE CONTRA BOOK

by Holden, Kaltman and Kulbitsky. The largest collection of contra dances (way over 100) ever published, complete with instructions, teaching aids, bibliography and cross indexing. Spiral bound \$3.50; hard cover \$4.50. Order direct from AMERICAN SQUARES, 1159 Broad St., Newark 2, New Jersey.

VISITORS PLEASE NOTE
DANCE RECORD CENTER (formerly
American Squares Book and Record Shop)
will be closed Saturdays during August
except by special appointment.

URGENCY PHONE
TAlbot 4-1817

FOR OVER A DECADE

WINDSOR'S "Horn of Plenty" has
poured forth an abundance of all-star, all-time
SQUARE and ROUND DANCE HITS!



We are humbly grateful for the position of leadership that your acceptance of our records has brought to us, and we will strive to merit your continued favor by producing square and round dance recordings of the highest quality—packed to the brim with dancing enjoyment. Here are just a few WINDSOR selections that have made history, and which still offer as much real dancing delight as the day they were released. If some of these numbers are missing from your record library, your dealer will be glad to supply them.

SQUARE DANCES

(with and without calls)

- #7405 Hurry/Old Fashioned Girl
- #7426 Green River/Four Leaf Clover
- #7441 Little Shoemaker/Ready & Willing
- #7444 Alabama Jubilee—Just Because
- #7452 Basin St. Blues/Who's Sorry Now
- #7458 Mama Don't Allow It/Spinning Wheel
- #7461 Honeycomb/Flip
- #4476 Write A Letter/Little Sue

ROUND DANCES

- #7605 Waltz Of Bells/All-American Promenade
- #7613 Glow Worm/"1898"
- #7615 Teton Mt. Stomp/Varsouviana
- #7636 Dreaming/Starlight Waltz
- #7638 Blue Pacific/Waltz Of The Range
- #4650 Left Footers One Step/Mabelon Waltz
- #4651 Tenderly/Morning Waltz
- #4653 Drifting & Dreaming/Ain't We Got Fun

DO YOU ALSO ENJOY BALLROOM DANCING???

Then you'll be interested in knowing that the new WINDSOR BALLROOM DANCE SERIES offers a complete selection of Fox Trots, Swing, Waltzes and Latin in a wide variety of tempos and moods, with superb music by the GEORGE POOLE ORCHESTRA. Although launched only a year ago, this series has already gained top place in the preferences of ballroom dancers and teachers all over the nation. Your regular square/round dance record dealer either has these records in stock or can quickly get them for you . . . or you can drop us a card to obtain a free catalogue and full details.

JUST FOR DANCING

Windsor Records

5530 N. Rosemead Blvd. Temple City, California

AMERICAN SQUARES

1159 Broad Street
Newark 2, New Jersey

POSTMASTER

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

Just off the presses!

TEACHER'S DANCE HANDBOOK No. 1

Kindergarten thru 6th Year

By KULBITSKY and KALTMAN

For the first time, an authoritative COMPLETE study, analysis, history and method for the grade school teacher. Rhythms, Song Plays, Play-Party Games, Folk and Square Dances, etc. with background, teaching suggestions. This outstanding book, already adopted by many major cities as a classroom requirement, is also being used as a basic text by teacher training institutions.

ORDER BY MAIL, only \$6.50 Post Paid

Available only from

DANCE RECORD CENTER

1159 Broad Street Newark 2, New Jersey

FORMERLY

AMERICAN SQUARES BOOK AND RECORD SHOP

AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING

books - records - equipment

FRANK L. KALTMAN • 1159 BROAD STREET • NEWARK 5, NEW JERSEY • MARKET 2-0024

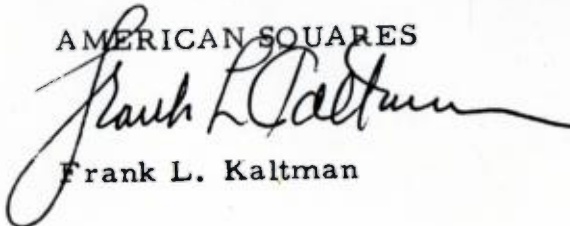
Dear Reader:

Your AMERICAN SQUARES MAGAZINE subscription will expire with the next issue. We are warning you a month in advance so that the shock will not be too great when you realize that another year has rolled by.

Please be prepared to send us an additional \$2.50 when your subscription expires next month, or better yet why not send us a check for \$4.00 and pay for two years in advance.

Sincerely yours,

AMERICAN SQUARES



Frank L. Kaltman

FLK:gss