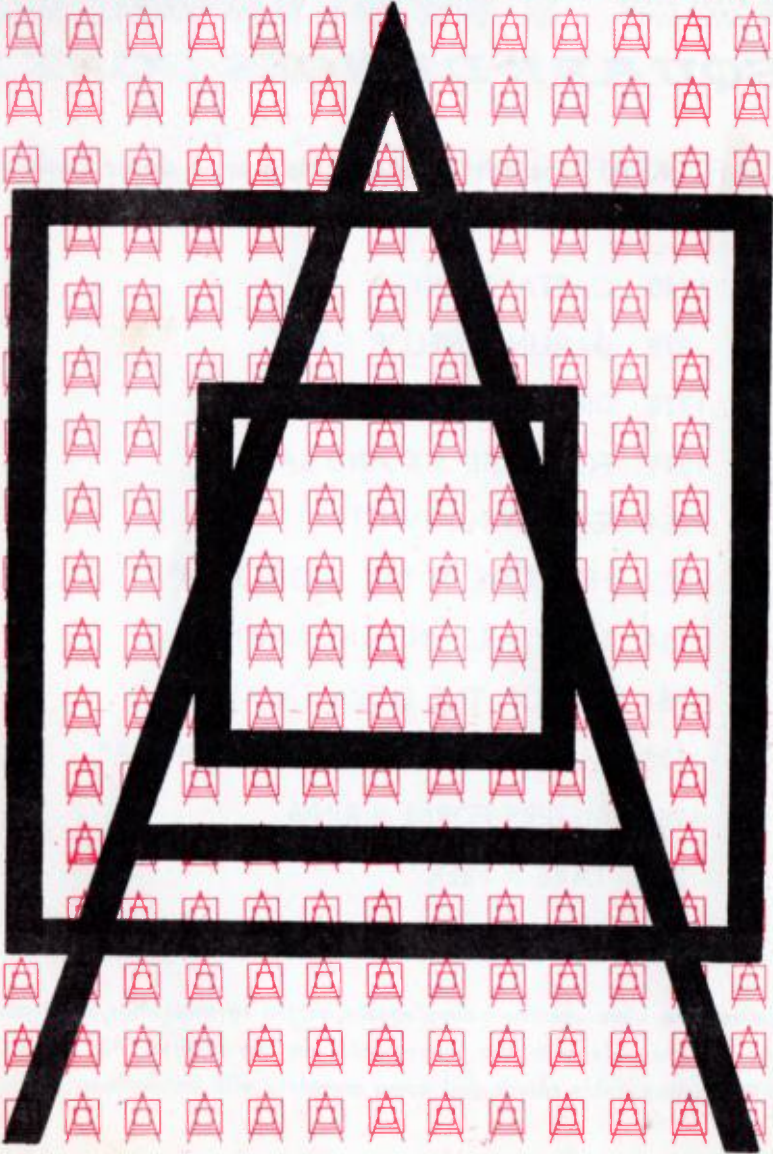


AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

Vol. XV No. 1

September 1958

**WHERE HAVE THE
OLD FASHIONED
SQUARE DANCES GONE ?**

Why on FOLKRAFT records, of course! Here are a dozen traditional favorites that you can relax with:

- 1240 CAPTAIN JINKS*
- 1278 DARLING NELLIE GRAY
- 1270 DIP AND DIVE
- 1279 FORWARD SIX AND BACK
- 1254 GRAPEVINE TWIST
- 1025 HOT TIME IN THE OLD TOWN*
- 1134 LADY AROUND THE LADY*
- 1251 LIFE ON THE OCEAN WAVE
- 1135 MARCHING THROUGH GEORGIA*
- 1252 SISTERS FORM A RING
- 1253 TAKE A PEEK
- 1256 TEXAS STAR

*These records have another called square on the reverse side; all others are called on one side with the instrumental on the reverse. All records are 79 RPM., unbreakable plastic and come complete with instructions.

FOLKRAFT RECORD COMPANY

1159 Broad Street, Newark 2, New Jersey

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Number 1

September, 1959

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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.

New Blood

No, we are not writing a squib for the latest "Beef, Iron and Plutonium for tired old blood" . . . we are just letting our faithful readers know of a change in publishers and editors for AMERICAN SQUARES.

The oldest magazine in the field, American Squares was originally published and edited by Charley Thomas, of Woodbury, N. J. until the publication was taken over by Rickey Holden in April 1952; with offices in San Antonio, Texas.

In July 1956 Frank Kaltman became the publisher in Newark, N. J. with yours truly as editor.

Effective with the October issue, the publisher will be Arvid Olson, of Moline, Illinois, who will also serve as editor. Mr. Olson holds a M.A. in Recreation and has long been interested in square dancing. He is well-known to the readers of AMERICAN SQUARES as one of our most popular contributing editors, and is co-author with his father (Ray) of "Musical Mixer Fun" and "Fifty Musical Mixers" He is also the editor of SQUARE YOUR SETS, which publication is currently issued as a quarterly.

Arvid is one of the few in the country to make a full-time career of square dancing and we are sure this new blood will carry the pioneer American square dance publication to unprecedented heights.



Pod

TEXAS STAR

And Its Variations

By W. Joseph Bray, Falls Church, Va.

The Texas Star is still one of the most delightful figures in all of Square Dancing. Dancers get great pleasure out of it, and it is also pretty to watch. As an exhibition figure it is standard. I will not debate with anyone whether or not the dance described below is the original figure. It is not even the first one we learned as the "Texas Star." However, it is basic to all other versions and variations. When we first started Square Dancing, a Star Promenade — the Texas Star, that is—was reversed with only a half turn. These days, when over complication is the order of the day, Square Dancers don't seem to be able to, or even want to, do anything the easy way. When the Star Promenade is reversed now, it is almost always with a full turn, or "turn and a half" as some call it.

TEXAS STAR

(traditional)

- (1) Ladies to the center, back to the bar
- (2) Gents to the center with a right hand star
Walk right along but not too far
- (3) Come back by the left, with a left hand star
- (4) Pass your partner right on by
- (5) Take the next girl on the fly
Star promenade and I'll tell you why
- (6) Gents back out, ladies go in
- (7) Form that Texas Star again
- * (8) Ladies turn out and all eight swing
or
- * (8) Ladies turn out and all join hands
- (9) All join hands and circle left

(10) Now the other way back, circle to the right

(11) Home you go and everybody swing

(Repeat figure three more times and all have original partner back.)

The "action" lines are numbered above so that we can show later on where the variations come in. Unnumbered lines are merely fill-in patter for necessary timing. I have noticed a few callers rush the Texas Star. It's best to allow four beats too few. At least, whatever the timing on the first figure, keep the same for the three repeats. If the version is used where at action line (8) the ladies turn out and all eight swing, enough time should be allowed for the dancers to reach the gent's home position, so that the Swing will be at home position. Otherwise the dancers not being in their customary position, sometimes get pretty confused.

The first variation that comes to mind uses identically the same figure as above, except that at line (6) where the Star Promenade is reversed, the gents back out and the ladies go in with a full turn or turn and a half, instead of just the half turn. Action line (6) thus becomes this:

- (6) Gents back out, the ladies go in
Turn once-and-a-half and the ladies star in
- (7) You form your Texas Star again

There are several books and at least one recording of the Texas Star where on the first and third changes at line (6) a half turn is done, and on the second and fourth a turn and a half is used.

The way we originally learned the Texas Star (and as it was originally published in the Washington Area Standards), the above two versions were combined, one after the other. This version uses the basic figure down to action line (8) where the gents back out and the ladies turn in with just a half a turn. The Star Promenade is reversed three more times, once with just another half turn and the next two times with a full turn or turn and a half. This way, of course, makes a rather long dance of it, but in areas where dancers do not object to a dance lasting ten minutes, this wouldn't be objectionable. Here's the version, starting from action line (8):

- (8) The girls back out the gents go in
(half a turn only)
- (9) Form that Texas Star again
- (10) Now the gents back out the girls go in
A turn and a half and the ladies star in
- (11) Form your Texas Star again
- (12) The ladies back out the gents go in
A turn and a half and the ladies star in
- (13) Form that Texas Star again
- (14) Gents back out and everybody swing
(a half turn only, at home position)

Some American Square readers will contend, I know, that one or the other of these is the true original Texas Star, or even some other version. Take your choice.

With the development of the Rollaway Half Sashay, it became a natural movement to add to the Texas Star. This has probably become one of the most popular variations. From action line (8) of the basic version, the Rollaway variation is as follows:

Rollaway Half Sashay

variation

- (8) Ladies rollaway with a half sashay
- (9) Gents star right in the usual way
- (10) Ladies turn back one man
- (11) Allemande left with your left hand
- (12) Dance right into a right and left grand

There are two maneuvers we can do with the above versions. At (8) of the original version we can have the ladies back out, the gents go in, again reversing the Star Promenade. Then have the ladies Turnback on the outside track to meet the same gent with an Allemande Right. Or, using the Rollaway variation, at action line (10), after the Rollaway, the gents back out and the ladies turn in, reversing the Star Promenade again. This time, the gents being on the outside, Turnback, and meet the same lady with an Allemande Right or some other maneuver which will leave this lady as their new partner. With these maneuvers, here's what we get: with the original version:

- (8) Ladies back out the gents go in
A full turn around and the gents star in
- (9) Form that Texas star again
- (10) Ladies turn back on the outside track
- (11) Meet that same gent right allemande
- (12) Then allemande left with your left hand

*(If you have scruples against ladies backing around, don't use this variation)

with the Rollaway variation:

- (10) Gents back out the ladies go in
A turn and a half and the ladies star in
- (11) Form your Texas Star again
- (12) Gents turn back on the outside track

- (13)** Meet that lady, box the gnat
 (14) Grand right and left right after
 that or

- (13)** Meet that lady for a wrong
 way thar

Gents back up in a backward star

- (14) Shoot that star to a left
 allemande, etc.

(**unnecessary complications for ben-
 efit of hi levellers)

In any of the above variations where you do an Allemande Left, it can be followed either by a Grand Right and Left, or Promenade, such as "Allemande Left that Corner Maid, Take your new girl and Promenade."

There are three Dopaso variations (Texas Docido). The first we list here is Ed Bossing's variation. This requires changing hands during the figure, which some may find awkward at first. From line (8) of the basic version, do it this way:

Dopaso I

variation:

- (8) Break that star with a dopaso
 Little bit of heel, little bit of toe
 Back to your own and promeno
 Promenade boys go 'round the
 land
 Down thru Texas to the Rio
 Grande

Dopaso II

variation: This is a variation we fre-
 quently see in this area.

- (8) Gents turn back on the outside
 track
 (9) Twice around that ring you go
 Twice around and don't be slow
 (10) Meet that girl with a dopaso
 (new girl)
 It's her by the left, left hand
 around
 Corner by the right, right hand
 around

- (11) Her by the left with the arm
 around

- (12) Roll promenade go 'round the
 town

Dopaso III variation: I got this one from Rickey Holden a long time ago. This one is similar to Ed Bossing's, except that the Star Promenade is reversed one more time. Starting from action line (8) in the basic figure, do it this way:

- (8) Girls back out and the gents
 star in

A full turn around and you're
 gone again (once-and-a-half)

- (9) Form that Texas Star again

Now walk right along on the heel
 and toe

- (10) Bust it up with a dopaso
 (Rickey calls it a Dosido)

On your heel and on your toe

Can't get to heaven if you carry
 on so

One more change and home you
 go

- (11) And everybody swing—

When the "Frontier Whirl" or "California Twirl" came into popular use it added a new wrinkle to the Texas Star, for variation. This, incidentally, makes an exceptionally pretty exhibition figure. You can work this variation two ways, one similar to Dopaso I variation, and the other similar to Dopaso III variation.

California Twirl

variation I

- (6) Spread that star don't you blunder
 (7) California twirl, the girls duck
 under
 Reverse that star and you go like
 thunder
 (8) You form that Texas Star again
 Form that star with the ladies in

From here you can finish the figure off with either the Rollaway variation, or any of the Dopaso variations.

We generally reverse the traditional Texas Star version twice using a full turn around, and then reverse it a third time with the California Twirl variation. If the dancers are to finish off with the Rollaway in the variation I, then sufficient time should be allowed for the dancers to resume the Star Promenade position with the gent's arm around the lady's waist, otherwise the Rollaway is awkward.

California Twirl variation II. On this variation start from (8) of the basic version (having reversed the Star Promenade once already). This puts the gents on the outside, and although it feels a little more awkward than the above variation, it really isn't.

- (8) Spread that star don't you blunder
- (9) California Twirl the girls duck under
- (10) Reverse that star with the gentlemen in
You roll your Texas Star again
- (11) Ladies turn back on the outside track
- (12) Meet that same gent right hand around
- (13) Then allemande left with your left hand
- (14) Here we go with a right and left grand

(Without starting any arguments with anybody, as I have observed the "California Twirl" here, it is so often done in two counts (strictly "rat-race style"). The "Frontier Whirl" was originally done in four counts. In using "California Twirl" above, we of the Texas Star comes from Rod mean the four count Frontier Whirl kind.

The above variations are all sort of maneuvering the Texas Star. Ed Gilmore in his earlier days, arranged a variation of the Texas Star, which he called the Yucaipa Twister. What Ed did was to combine the Texas Star (in reverse direction) with the Missouri

Hoedown figure, and here's his wonderful dance:

YUCAIPA TWISTER

By Ed Gilmore

- Allemande left with the old left wing
- Right hand turn your own sweet thing
- Gents star left in the center of the set
- Left hand star you're not done yet
- Come back by the right with a right hand star
- Pick up your maid, your own pretty maid
- Walk right around in a star promenade
- Gents back out the ladies turn in
- Turn once-and-a-half and the ladies star in
- Reverse that star and you're gone again
- Gents turn back on the outside track
- Meet that lady with a right hand 'round
- Corner by the left when you come down
- Back to your partner with a right hand 'round
- Corner by the left when you come down
- Back to your partner with a right hand 'round
- Go all the way around, once and a half
- Right hand lady with a left hand 'round
- Back to your own with a right hand 'round
- Go all the way around to the corner lady
- Allemande left with your left hand
- Walk right in to a right and left grand
- Hand over hand around you go
- Meet your partner with a dos-a-dos
- That's back to back and around you go
- It's all around your left hand lady
- Seesaw your pretty little taw
- All run away with the corner girl
- Take a little walk around the world

(Continued next month)



Ten Years Ago in AMERICAN SQUARES

As we start Volume 15 of *American Squares*, we are taking note of that background of nostalgic murmers that always seem to be insisting that "The old days were the best days." We don't think ten years ago was such an ancient era, but to many of today's square dancers Volume 5 of *American Squares* represents a pre-historic period. Newcomers may judge how much and how little change there has been from these extracts from Volume 5 . . . "Old-timers" may refresh their memories and tune up their sighs.

What They Grumbled About

FESTIVALS

Friend Charles:

It's interesting to watch the notices on jamboree's and festivals. The ones I have attended have not impressed me, except as beautifully executed drills by well trained dancers.

Ralph W. Smith, Norwood, R.I.

Each region is still dancing its own style, its own repertoire of dances. In spite of this, the more alert and forward looking leaders are reaching out and incorporating the delightful dances and stylings of other regions.

The square dancer of today comes from all walks of life. His intelligence of a rather high order. He will not be satisfied with a dance program of narrow scope.

Guy R. Merrill, Palm Springs, Calif.

SQUARE DANCE COSTUME?

I learned square dancing with Denim and Calico and there everyone dressed. When I started the dance at the Camden Y, I naturally wore my costume. The dancers who came to dance, however, clearly indicated that

they came to dance, not to dress up. A person in western costume does not look out of place, but 85% of the regular members come in street clothes.

Now, it just sticks in my craw a little to be told that I have to appear in square dance costume. Of course, it is scarcely my business how the private clubs in Houston want to run their own dances. That's their business. And what is "square dance costume"? Once in a while one will see a girl in slacks at an eastern dance—usually an exuberant teen-ager who has been misled by the term "barn dance"—I understand that they are taboo at western dances. Charley Thomas

SINGING CALLS?

I got a letter from out West the other day: "Why do these callers who can't sing, think they can do singing calls?"

Some callers I have heard, I swear, should not be allowed back of a mike for any call. Their voices were as pleasing as a macaw's. But they too had their following of dancers who swore by them. Should we deny the dancers their fun because the callers can't sing?

Charley Thomas

.....

Have you noticed that your square dance club has a tendency to be clan-ish? Quite often, and for no reason whatsoever, various groups sort of "hang together" and you see this, that or the other group dancing in the same corner of the hall dance after dance. Right away you branded them as "stuck up" and too good to dance with the rest of the folks.

Well now — what have you been doing all this time—in fact—haven't you been doing the same thing over in another corner? The trouble is that no one, including you, has attempted to break the ice. Why not take the lead—take your gang over and suggest that you exchange partners once or twice during the evening. You might meet some pretty nice folks and possibly some pretty good dancers!

You might be prone to say—"Who wants to get stuck with a bum partner?" So what! Who dragged you around when you weren't so hot? Remember this—the entire dance group is really no better than its worst dancer and maybe that's you! Invite a slow couple to dance in your square occasionally and maybe they'll get going too! Why not give it a try anyway?

Officers of clubs can do something about it too! Why not try two or three program dances during the evening? Pass out programs to both the gents and the ladies. Have them already marked: Couple Number One, Set Number Three, etc. Tell them where each set will be formed and let them find their places. When the sets are all filled have each person introduce himself before the dance starts. You'll be surprised how the crowd will take to it and nine to one they'll love it. You can "cook" up a lot of ways to mix e'm up and still have fun. Most people like a variety and little catchy ideas go a long way in getting people acquainted. Let's give it a try and do your best to know everyone in your club and I'll bet that you will find out that some of those "high brows" are pretty good folks after all.

Cal Moore

Dear Charley Thomas:

I can't agree with your suggestion that we "modernize" square dance patter. You speak as if there was a large movement to develop new patter of the cowboy type, yet the two examples you give are old. These old

standard patter lines may not have much reference to modern times, but they are tried and true, and cannot, and should not, be overthrown in one fell swoop. One might as well ask that we stop singing old songs because they have no reference to modern times.

Eric Loeb, Haverford College, Pa.

What They Danced

SASHAY DOWN THE CENTER

By Joe Rantz, Seattle, Wash.

First couple balance and swing
 Sashay down the center of the ring
 Sashay down the center of the street
 And swing your opposite when you meet
 The gent goes left and the lady goes right
 And three hands round with all your might
 Three hands round, and when you're done
 You raise your arms and pop 'em home
 Facing partner, both hands joined
 Gent 1 & Lady 3, Gent 3 & Lady 1
 directly to side couples, circle 3 1 1/2
 times around to put single visitor on
 outside. Side couples arch, and pop
 visitor.
 Repeat for the other 3 couples, with
 your choice of trimmings.

THROUGH RING AND SWING

By Walter Grothe, San Francisco, Cal.

Two head couples balance and swing
 And come right out to the right of
 the ring
 And around that couple and take a
 swing
 Inside four will form a ring
 And circle once around
 Pass right through just you two
 And around that couple and take a
 swing
 Inside four will form a ring
 And circle once around
 Pass right through just you two
 And around that couple and take a
 swing
 Inside four will form a ring

And circle once around
 Pass right through and swing your own
 You are not through yet
 Circle up four with the couple you met
 Four hands up and around you go
 Round and round with a dos y dos

HAYLOFT POLKA SQUARE (Heel and Toe)

By Gus Empie, Boise, Idaho

Patter call. Any square dance tune.
 Buffalo Gals recommended.

Head two couples balance and swing
 Now up to the center and back to the
 ring

Head two couples step right out
 Partners of first and third couples
 separate and move to the corners of
 the square — gents step left, ladies
 right.

Side two couples face about
 Partners of second and fourth turn
 backs on each other and face corners.

Right sashay to the center of the set
 Two lines of four each sashay to the
 center of the set and stand in one line
 of eight—ladies standing in front of
 the gents.

Sashay back you're not thru yet
 Same two lines of four sashay back
 away from each other.

Now sashay eight to the center of the
 floor

And stand right there and we'll dance
 some more

Each gent reaches over the shoulders
 of the lady directly in front of him and
 takes hold of her hands.

Heel and toe and out you go
 With the left foot a heel and toe and
 sashay: left, right, left.

Heel and toe and back you go.
 Heel and toe and one two three. (Out
 to the left)

Heel and toe and back you flee. (Back)
 Now sashay out you're doing fine
 Now back to the two lines of four that
 you had at the end of the fourth call.

Turn half around stand four in line
 All turn and face the center of the set.

Now pass right thru across the set
 Right and left back you're not thru yet
 Now ladies chain within the line

First and second ladies chain while the

third and fourth ladies chain.
 And chain right back and keep in time
 Four ladies chain across the floor
 Now chain right back and we'll dance
 some more

Now ladies to the center and back to
 the bar

And the gents to the center with a
 left hand star

Now around to the one you call your
 own

With a full turn around and don't you
 roam

Each gent picks up his own partner
 with his right arm around her waist
 and pivots one turn to his left.

Now polka with that pretty gal home
 It's a heel and toe and in you go

Regular dance position, gent's left
 heel and toe and left, right, left to-
 ward the center of the set — ladies
 counterpart.

Heel and toe and out you go
 Gents right heel and toe and right,
 left right.

Now polka boys and don't you roam
 Retain regular dance position and two-
 step clockwise around the set to home
 position.

And balance all when you get hom.
 Repeat for sides leading, fill-in with
 the Texan Whirl and repeat the Polka
 Square for heads and sides again, end-
 ing with the Texan Whirl.

FERRIS WHEEL

Original Call by J. B. Hurst

First and third balance and swing
 Up to the center and back again
 Now right and left through and on you
 go

Right and left back and don't be slow.
 Two head ladies chain across
 Chain right back to the guy who's boss.

Head gents hook left elbow
 (Make one complete turn)

Back by the right and around you go
 (Make two turns)

While the birdies sing and the church
 bells peal

Let's give them a ride on the Ferris
 Wheel

Now take your girl for a turn and a

(Continued on page 17)

The Polka

A Brief History by Rod La Farge

(Continued from last month.)

With all the frills removed the polka settled down to becoming a standard ballroom number the world



over; in Dodsworth† we find the plain polka described; variations such as the heel-and-toe polka are considered separate dances. (Mr. Dodsworth mentions that this was one of the movements of the original polka, but comments "This is one of the eccentricities of dancing, not graceful unless exceedingly well done"). Although the polka remained as a couple dance on all ballroom programs, it would seem, judging from these same programs, that the average dancer actually did more polka-ing during the period from 1860 to 1890 in the polka quadrilles that appeared in such quantity during those years.

†Allen Dodsworth, "Dancing," 1885

The decline of the polka as a "must" ballroom number in America began in the 1890's; not that it ever completely died, it merely became a dusty, old-fashioned thing to drag out to give the youngsters a romp. Polkas were seldom played in public dance halls catering to a strictly "American" crowd once a taste was developed for "ragtime", and from the Gay Nineties on up to the 1930's the popularity of the polka waned to the vanishing point in such places. In sections where Scandinavian, Germanic or Slavonic stock predominated however the polka held its own very well, and, in many rural areas, even the heel-and-toe polka so despised by Mr. Dodsworth remained a traditional item of ballroom fare.

In Europe, excepting England, the polka remained a favorite dance of the people, although it lost much prestige in society. Among the peasant class its popularity probably increased, rather than otherwise during this period.

From the 1930's to around 1950 the polka remained a haphazard thing; every so often it would appear on the verge of a revival as some popular tune in polka rhythm was "pushed" on radio and television. These were brief spurts however, for both the tunes and the dance; Americans had forgotten how to polka.* But since 1950 there has been a steady gain in popularity; the gain can be credited to television shows that put on pro-

*A well-known Polish-American orchestra leader tells me that the average American attempting his first evening at a polka rendezvous "looks like an old tom cat being peppered with an air rifle."



Walse tortille.

grams with lively (usually Polish) polka bands and costumed dancers glamorizing the polka. Although some may claim that the fancy footwork displayed on such programs discourage the average person, the reverse seems to be true. The orchestras that play on these programs have built up huge followings that flock to dance with them when they appear on tour. It would appear that for every person discouraged by the display, two are fascinated to the extent of making an all-out effort to learn at least the basics of the fancy routines.

At this writing it would seem that the polka is staging a slow but steady comeback, but both the steps and routines would appear strange to both the dignified Mr. Dodsworth and the legendary Czech peasant maiden who was credited with its invention. The step favored by the "polka crowd" now-a-days is a tiny running step with a continuous jiggling or bouncing movement on the ball of the foot; this effect is accentuated by the tempo at which most polka orchestras play . . . a tempo of less than 120 is indeed a novelty. The fancy routines are also a

far cry from those described in the early books. Figures have been borrowed from the tango, the Polish Mazur and Krakowiak, assorted Russian folk dances, the current jitterbug scene, the Charleston . . . if a figure can be fitted to polka rhythm, you will probably find it being done.

The "Polka Crowd" is, of course, not the general public. But in most ballrooms these days, if a polka is played most of those who dance use at least a reasonable facsimile of the step now favored in Polish-American dance halls; the few who start with the old fashioned style usually soon stop (worn out by the tempo) and, after watching the others, attempt the new style.



Costumés comme le sont Eugène Coralli et mademoiselle Maria dans le divertissement de l'Opéra.

"That politeness which is entirely selfish, and prompted only by the hope of some present or prospective personal advantage, is not always secure from detection."



RECORD REVIEWS

Swinging Square Records, 78 rpm only

Price \$1.45

#2303 Old McDonald (130)//Instrumental

Square Dance with Calls by George McNabb

A rather amateurishly contrived novelty dance. The tune is an old folk tune and one would expect a simple elementary call to it since this type of music has always attracted beginners. The caller on this record, however, feels that "square through" is now a "fun figure." He is, of course, entitled to his own view on the matter, but one would think that before making records, one should have enough experience to evaluate properly the traditional aspects of square dancing.

Lloyd Shaw Records, 45 rpm only

Price \$1.25

#215 Satin Slippers//Carefree

Round Dance

Two new Round Dances which were introduced at the recent National Convention.

Old Timer Records, 45 & 78 rpm

Price \$1.25

#8141 The Battle of New Orleans (128)//Instrumental

Square Dance with Calls by Bill Castner

Our hats are off to Bill Castner for what is probably the greatest square dance novelty since Marianne. We can't say enough for the startling originality and brilliant calling. Ordinarily we only recommend highly, but this is far beyond that; we urge you to buy this record.

Sunny Hills Records, 45 rpm only

Price \$1.45

#AC151 Tom Dooley (132)//Instrumental

Square Dance with Calls by Bub Ables

Modern type California glossary square dance fitted to a currently popular juke box tune. Well done—well played.

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

Price \$2.98

#859 All Time Favorites

After an extensive survey from their sales report, S.I.O. has picked the following six (6) singing call instrumentals and pressed them on a 10" LP 33 $\frac{1}{3}$ rpm: "Grand Square", "Hey Ma", "Little Red Wagon", "Shiek Of Araby", "Somebody Stole My Gal", and "You Call Everybody Darling". If you own these standards, junk them, and carry one 10" LP in place of the old 78's.

#X2113 Hoppin Satan (130)//Texas Gallup (130)**Square Dance Instrumental**

This record marks a new trend. S.I.O. now indicates that all future hoe-down releases will be on 45s. "Hoppin Satan" is a tune which we can't place. "Texas Gallup" on the other side is a re-issue of the old 78 of the same title and is very well done.

#X2114 Phrase Craze (130)//Pavalon Stomp (130)**Square Dance Instrumental**

"Phrase Craze" is a new item with stops in it. I personally don't like it. "Pavalon Stomp", an old favorite, is a re-issue of the old 78.

#X3107 Three O'Clock Waltz//Meet The People**Price \$1.25****#X3108** Montana Waltz//GKW Mixer**Round Dance**

S.I.O. now re-issues on 45's, some of their old standards which previously appeared on 78.

Back in the Dark Ages of Square Dancing, in the early dawn when "Quarter-In" was still called "Face Your Partner" and "Allemande-Thar" was the height of sophisticated modernism, your record reviewer felt the urge to render a service which he felt uniquely qualified to perform, having behind him 30 years of experience as a musician, folklorist, dance teacher, square dance caller, etc. We have never taken ourselves seriously enough to believe that our opinion of a record would affect the sale in any measurable amount. We did, however, feel we had the right to discuss with our friends the qualities we found on recordings.

As you may have noticed, there were quite a few record companies in the square dance business who decided that our record reviews were just too mean and unfriendly, and therefore withdrew their advertising from the magazine.

Now, AMERICAN SQUARES MAGAZINE is moving again. The new editor has invited the undersigned to continue writing Record Reviews. Again, record manufacturers will, undoubtedly, put pressure on the new publisher to tone down the reviews, but we intend to continue our same frank comments as in the past.

With this issue, AMERICAN SQUARES commences its 15th year of publication. Many of our original subscribers are still with us. Together we have enjoyed an exciting expansion of recreational dancing. We expect that the magazine will continue to reflect all the changes of the next fourteen years and hope that we shall all go right on enjoying it together.

Frank L. Kaltman

HERE AND THERE

Pensacola, Fla. America's first Quadri-Centennial celebration takes place here during 1959. The observance of the 400th anniversary of the initial landing of white settlers in what is now the continental United States will be climaxed by an International Square and Folk Dance Festival in Pensacola on October 30th and 31st. There will be two full days of dancing, workshops, swapshops — in halls with wonderful acoustics and capable of handling a total of 200 squares. Headlining the calling and teaching staff are four internationally known leaders.

Illinois. The Northern District of the Illinois State Caller's Association will hold their annual festival at the new YMCA in Aurora, Illinois this year. The Aurora YMCA has been designated as the most beautiful "Y" in the world today.

Three levels of square dancing will be presented this year. A beginner walk through dance will be presented in the Terrace Room. Intermediate level, with walk throughs if necessary, will be offered in the gymnasium. And for the first time during a Northern festival, a hot hash presentation will be offered in the Youth Center.

All current popular rounds will be played between squares and kept on a level in line with the type of squares being called in a particular room.

The date of this festival will be November 7, 1959. Dancing will be from 2:00 to 5:00 in the afternoon, and from 8:00 until 12:00 in the evening.

Bogota, N. J. A unique event sponsored by a unique organization. On November 6th, the "Balkan Belles" will sponsor a Balkan Ball and Kolo Festival in the gymnasium of Bogota High School. The music will be furnished by an authentic Serbian orchestra: the Banat Tamburitza Ensemble who are

well-known in the east as a top recording orchestra. The Balkan Belles are a group of Girl Scouts who have specialized in the folklore and dances of the Balkan countries and have achieved an enviable reputation exhibiting their numbers in full peasant costume.

GRENN,

45 rpm

"DEEP GROOVE"

Records

Two Singing Calls With a Bit of Challenge

"SETTLE DOWN" and "SQUARE DANCE SUE"

#12007 called by
Ronny Schneider;

#12008 Instrumental

Two Definitely Challenge Dances

"SPLIT SQUARE THRU WORKSHOP" and "GRENN AND BEAR IT"

#12005 called by
Ronny Schneider

Two Original Hoedowns

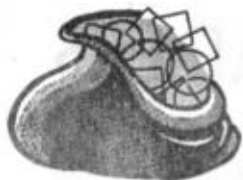
"ONTARIO"

(composed in honor of the Fifth
Atlantic Square Dance
Convention in Toronto)

"HOT PEPPER"

#12006 Instrumental
(for use with #12005)

"It should be remembered that dancing is most frequently the excuse, not the object of many large meetings." Allen Dodsworth, 1885



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

(Continued from page 9)

quarter

And trade her off for the butcher's daughter.

(Each gent picks up his girl with his left and her right, turns her once and a quarter, which sends the #1 girl to the #4 gent and the #3 girl to the #2 gent. As the girl reaches this gent he meets her with his left puts his right hand in the middle of her back and turns her around him in partner place position. The #1 gent will then pick off the #2 lady and the #3 gent will pick off the #4 lady. This works out perfectly with the pick off being done in time to get that girl out of the way of the new partner for the side gent.)

Now you got a brand new girl

Turn her once and a half around that world.

(The #1 gent then with the #2 girl takes her for a turn and a half and then she will be picked off by the #4 gent and the #4 girl is picked off by the #2 gent. #1 gent then picks up the #3 lady from the #3 gent picks up the #1 lady from the #4.)

Now you got a brand new number

Turn her once and a half and don't you blunder

(#1 lady, of course, is then deposited with the #2 gent and the #3 deposited with the #4 and the #1 gent picks up his #4 from the #2 and #3 picks up #3 from the #4.)

Pick off two more as on you reel

Give them a ride on your Ferris Wheel.

(#1 has #4 lady and #3 has #2 who are deposited at their home positions.)

Pick up your own as on you roam

(Ladies drop off at home position spinning twice to left)

Two gents turning on alone

(one more turn)

Now two hand swing that pretty little thing

Circle four around that ring

Break that ring with a Do-si-swing.

(Any ending.)

CAMDEN Y CONTRA

Contra. Odd couples cross over.

Dosido the one below

Dosido your partners

Allemande left the one below

Keep hold of left hands and join right with partner

And balance four in line

Down the center and back

Cast off

Ladies chain

Or right and left at the option of the caller.

Original by Charley Thomas with suggestions from the floor.

TEXAN WHIRL

By Gus Empie, Boise, Idaho

A chorus figure. Any fiddle tune

Gents to the center and back to your Jane

Four gents step to center, then back to positions

Ladies to the center and form a ring

Circle left and don't get lost

Gents step in with a right hand cross

Four gents star by the right just in front of their partners

The ladies turn with a Texan Whirl

Now join your hands and round the world

Four ladies release holds, pivot left, come back in just behind the gent on your right. Make a four-hand ring again. Keep circling left.

The ladies turn and come back in

Join your hands and you're gone again

Repeat

(Continued on Page 19)

LETTERS from our READERS

Dear Friends:

Just a note to say that our "Rickey Holden Dance" went off very well and so did the dance he called for the "Madrid Squares Club." Both clubs were well represented plus many visitors from the clubs at Seville and Zaragoza. It was sure a great boost for all of us and we just hope the Shindig in Sept. (Bruce & Shirley Johnson) will be half as nice. We have been getting fine cooperation from the Special Services Director at Torrejon AFB and it sure helps a lot.

Lynn and I have a heavy schedule planned for the fall. We are starting another Beginners group at the Service Club and a new class of both Folk & Square Dancing for the Boston Institute. Our sister club the "Madrid Squares" are attending more and more of our dances and in turn, our Flexibles visit theirs. Maybe one of these days, we will have a happy merging of the two clubs. Most of us have wanted that for a long time.

So long for now,

Lynn & Millie Mixer
Madrid, Spain

Dear Editor:

We really are moving in Nottingham and district and in September have two weeks of Publicity in the City with invitation dances to get more folk dancing with us. Our committee is very live and the future looks rosy and all this has grown from my individual activity so that we must be making very good progress I think. In September we have decorated vehicles travelling the City with Square dancers handing out leaflets; tie-ups in cinema and stores; 15 minute spot on a cinema stage each night of the week; open club nights, demonstrations in many groups around the City;

A.T.V., B.B.C., and Press coverage and many shops backing us with Square Dance mention in their adverts. In fact, over the past few months we have arrived at the point where I have had to consider my amateur status and move over to semi-pro, and for the first time my income is higher than expenditure! Most seasons I could expect some loss by the end of it. This season the balance on the right side looks real good!

The Co-operative Society is using me as a resident Caller and they are most generous in the matter. I have had several Summer engagements with them AND it may spread through other Co-op Societies in this Country. For the FIRST time I am running Callers' courses and being paid for it. In fact all I have ploughed into Squares is coming back 10-fold. It's wonderful. From a hobby it has moved into something different and I believe we are ONLY just at the beginning of the real rush.

All the very best Frank. I'll send a full report of our Publicity week as soon as its finalized.

Jim Lees,
Nottingham, England

Gentlemen:

I want to take advantage of your free offer. I'd like 24 diplomas for a small class in square dancing which I'll graduate August 30th. Also, I'd like a reprint of "Square Dancing as a Christian Recreation."

Now for a news item. The 9th Annual Indiana State Square Dance Festival will be held Saturday, Sept. 12, in Lafayette, Indiana on the campus of Purdue University in the new Recreation Gym. There will be two sessions,

(Continued on Page 20)

The ladies turn to the left once more
Join your hands and around the floor
Now the ladies turn with a pretty little
whirl

Join your hands but don't you twirl
Now listen gents, cause you should
know

To break it up with a do-pas-o
Now back to your own, with a pretty
little turn
And promenade and watch 'em churn.

JESSIE POLKA

Contributed by Virginia Anderson

Record: Folkraft 1263

Formation: Two or more people in a
line, facing CCW, arms around
each other's waists.

Dance: Weight on right foot, place
left heel to side-front, lean back.
Place left foot beside right and
put weight on it.

Place right toe back, lean forward.
Momentarily touch right foot be-
side left.

Keep weight on left foot, touch
right heel forward, place right
foot beside left and put weight
on it.

Touch left toe to side, touch left
toe to front (you may sweep foot
across)

Starting with left foot, four two-
step forward.

SPLIT THE RING AND AROUND JUST ONE

Head two couples balance and swing
Up to the center and back to the ring.
Now right and left through with your
pretty little taw,

And around just one with a gee and a
haw.

(Both couples execute a right and a left
through; ladies turn right, gents left,
and go around JUST ONE, meeting
your opposite between the side
couples.)

Now a right and left through with new
little mate,

And around just one and head for the
the gate.

(Both couples execute a right and left
through; ladies turn right, gents left,

and go around JUST ONE, meeting
your own partner opposite the gent's
home position.)

Now a right and left through across
the ring,

And now you're home and everybody
swing.

(Both couples execute a right and left
through, returning home and do a waist
swing.)

**Allemand left with your left wing
Pass your partner, pretty little thing,
Turn the next with a left hand swing**

(All execute an allemand left, touch
right hands with your partner, pass her
by, swing the next lady all the way
around with a left hand swing.)

NOTE—This dance is a gents progres-
sion, and by executing the last three
lines the men have progressed one
quarter around the square to their
right, ready to dance the next change
with their new partners.

Repeat three times; put in a filler; then
call with sides leading.

ROAD TO THE ISLES (Scotch Schottische)

Record: Folkraft 1416

Left—left foot touched forward, **left**
step on left back, back of right, **right**—
step, right foot to side, **left**—step left
over right, **right**—touch right foot for-
ward. Now reverse going to your left.
Right, left, right, left, this leaves your
left foot forward so touch the left foot
to the rear and **schottische** forward
left, right, left, hop (left) **right, left**
right hop and turn (on right foot), **left,**
right, left, hop and turn, stamp 2—3,
repeat.

FRIDAY NITE SPECIAL

George E. Dumas, Southbridge, Mass.

Couples 1 & 3 (2 & 4) **Right and Left
Thru**

Couples 2 & 4 (1 & 3) **Pass Thru and
Turn Above**

Couples 1 & 3 (2 & 4) **The Ladies Chain
Bow to your partners way down low
Then back right up to a line of four
Forward eight and back**

(Continued on page 21)

Letters

(Continued from Page 18)

afternoon from 2 to 5, and evening from 8 to 11 p.m. This location was chosen because of the excellent floor and perfect acoustics. Paul Burton's Wranglers will provide the music. The callers will be the best from Indiana. Spectators welcome.

We still enjoy your magazine and hope it will continue for many years to come. Regardless of the poor reports of the Denver Convention we've read in some of the other publications, we had a very good time—due to the fact that we know a convention can't be perfect and we didn't expect perfection. Facilities were not as good as Louisville has, or St. Louis either, but we still danced (sometimes by Braille it's true) and had a wonderful time. I think Denverites deserve a real Thank You for doing their best under present circumstances.

Very truly yours,
Reed & Ruth Moody
Indianapolis, Indiana

Dear Editor:

Bray's article "Traveller Variations" in the June issue was very fine. I have an enthusiastic class of 3 squares that have had 12 lessons. I use the Arkansas Traveller as a warmer-upper for each class session and they really enjoy it. This article has given me some new ideas for advanced variations. Let's have more articles of this nature.

Harold M. Smith,
Webster Groves, Mo.

Dear Frank:

Let me congratulate you again on the promptness of record delivery from American Squares. When I order from you I not only know that I will get what I order but I get them FAST. It is surely appreciated.

In your magazine I particularly like the record reviews. I have seldom gone wrong on one that you recommended.

Those articles the last couple of months by W. Joseph Bray are also tops.

Bill Baxter, Wakefield, Mass.



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(Continued from Page 19)

PAIR IN LINE — Forward eight and back in time

Double pass thru

First couple right, second left

Circle four with the couple you met

Head (side) gents break and circle eight

One big circle around

Turn your corner under (outside of ring) and promenade.

HOT PRETZELS

Record: Victor 25-1009

All start with the left foot. Step is the same as **Road to the Isles** with the exception that the extended foot is held for one count while the change in between are quickened. **Left—left, right, left—right. Right, left right—left. Left, right walk, walk forward left 1, right 2, left 3, right 4, stamp left 5; kick right forward, step back on left with right foot, step to the left with he left foot, step over the left with right foot, place the left foot forward—repeat. Lean back each time foot goes forward.**

John Wald, St. Paul, Minn.

1959

Lest we be accused of filling the whole issue with 'old creakers' here are some current concoctions.

COUNTRY COUSIN DOG-LEGS

Bill Gaynor, Valparaiso, Indiana

No. 1 —

Head ladies chain, just you two

Couples 2 & 3 right & left thru

Couple 1 bow & swing

Lead on out to the right of the ring

Circle up 4, gent 1 break, line up 4

The line go forward & back

Bend the line, square thru

Count 4 hands, yes you do

Those who can, half-square thru

Those who can, square thru

Next page please

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 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.

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and Ruby Lips"

"Too Many Times"

Called by Bob Antwerp

#837

"Blond Hair, Blue Eyes
and Ruby Lips"

"Too Many Times"

(Without calls)

#840

"Pretty Baby"

"Oh, Lonesome Me"

Called by Fenton "Jonesy" Jones

#839

"Pretty Baby"

"Oh, Lonesome Me"

(Without calls)

#842

"Yankee Doodle Boy"

"New

Heart of My Heart"

Called by Fenton "Jonesy" Jones

#841

"Yankee Doodle Boy"

"New

Heart of My Heart"

(Without calls)

All numbers above also available

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MINIDISK

Count 4 hands on the side of the world
Everybody California Twirl
Those who can, square thru
Count 4 hands, you know you do
Those who can, half-square thru
Those who can, square thru
Count 4 hands, hold your hat
All quarter in, box the gnat
Change hands, allemande left, right
& left grand.

No. 2 —

Head 2 ladies chain to the right
Turn 'em around, don't take all night
New side ladies chain across
Turn 'em around, don't get lost
Couple 1 bow & swing
Lead on out to the right of the ring
Circle up 4, head gent break, line up 4
The line go forward & back
Bend the line, square thru
Go R, L, R and a left you do
Those who can, square thru
Count 'em off 4 that's what you do
Those who can, square thru
Count to 4 on the side of the world
Everybody California Twirl
Those who can, square thru
Count 4 hands, you're still not thru
Those who can square thru
Keep on goin' we're almost thru
Those who can, square thru
Count 4 hands, look out man
All quarter in, left allemande.

RED HOT STOPPER

By Del Coolman

Promenade - don't slow down
One and three - you wheel around
Right and left thru - the couple you
found
Pass thru - on to the next - right and
left thru
Come right back - Suzie Q - opposite
right hand around
Partner left hand around - opposite
right hand around
Back to your partner - arm around
Face those two - right and left thru
Then pass thru - make a U turn back -
reverse the Q
Opposite left hand around - partner
right hand around

Opposite left hand around - partner
with an arm around
(Keep her on the left) - then cross
trail - red hot.

DIXIE JUMBLE

By George Dewey, Aberdeen, Wash.

Head two couples swing you do
Side two couples do a right and left
thru
Heads go forward and half square thru
Then a right and left thru with the
outside two
Turn on around and dive thru
Dixie chain thru the outside two
Lady go right gent go left
Round one and into the middle
Pass thru and the gent turn back
Follow that girl both turn right
Round two with might and main
Down the middle with a dixie chain
Lady go right gent go left
Round one and dixie chain
Both turn left go round one
Same ladies chain right straight across
Turn 'em round and don't get lost
Chain right back and face the middle
Cross trail thru and allemande left, etc.

BUCKET BRIGADE

By Jack Barratt, Camas, Wash.

One and three you swing and sway
The sides promenade just halfway
One and three, half square thru
With a right and a left
Right and left thru the outside two
Turn your girl
Dive thru, square thru
All around the inside track
Pull her by, turn on back
With the opposite girl, you box the
gnat
Right and left thru, go the other way
back
Turn your girl to a dixie chain
Lady go left, gent go right
Around one and line up four
Go forward eight and back once more
Two ladies chain across the land
Chain 'em right back to a left
allemande.

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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.

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BIG SHOTS

By Pat Pending

A swelled-up head is the only thing
That a caller's not allowed

As praise and hokum float his way
From some adoring crowd

He gets ideas that he's arrived
One of God's chosen few
Put on this earth for just one thing:
To tell US what to do

Up to this point an Also-Ran
One of the great unknown
What amplified his ego
Was just his microphone

He plays the folks that have the
dough

Ignores the hoi-polloi
It's noticeable just how he leans
Yes mister, he's their boy

They squeeze his think-box till it's
dry

Then drop him with a bang
And though he searches high and
low

He can't find his old gang

So listen, Youngster-caller
Beware that dread disease

If the hat you wear is getting
smaller

You'll land back on your knees



"Dancing, with us, is a recreation
. . . a medium for the pleasant, social
intercourse of young persons, and an
outlet for that natural exhilaration of
spirits which is peculiar to youth."

Edward Ferrero, 1859

"In no instance will a gentleman
enter a ball room undivested of his
accoutrements."

The Amateurs Vademecum, 1870

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 steps; 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.

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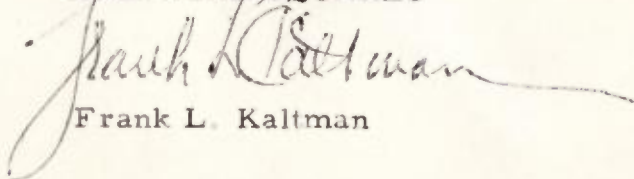
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