





Have you noticed that your square dance club has a tendency to be clannish? 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 it's 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 'em 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 III bet that you will find out that some of those "high brows" are pretty good folks after all.

Cal Moore

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Public Address Systems for Square Dancing

ERIC H. CLAMONS
University of Minnesota

Undoubtedly many of us have run up against situations which made us wonder if there was anything one could do to improve upon the prevailing conditions. Unfortunately, there is no one thing which is a "cureall" for all situations. Before going into any specific information on PA-systems we might first make a few general remarks.

The best remedy for poor accoustic conditions is an improvement of the hall, such as can be achieved by properly locating accoustic tile. This tile is most effectively located on ceiling areas and much improvement can be achieved by installing some of this tile at least along the upper parts of the wall, particularly if the ceiling is very high. The function of this tile is to absorb the sound which reaches it and thus to prevent it from echoing. The clothing of the people on the floor serves as a good sound barrier and it is therefore advisable to choose a hall which is just barely large enough for comfortable dancing. A filled hall will also convey a better feeling of conviviality and help develop good dancing habits.

Improving a hall is quite costly. On the other hand, the crowd brings its own sound absorbtion material. Hence placing the speakers near the ceiling and aiming them at the dancers will improve the sound consider ably. It is better and more expedient to place them near the wall. Where there is a balcony it helps to place the speakers underneath the balcony thus reducing the echo-area and directing the sound to the dancers. If the ceiling is low it may be necessary to place many speakers at low volume so that no one set is annoyed by a loud burst of sound. It sometimes helps to place the speakers close to the floor because the volume of sound will not come so close to the ear. In general there are no two halls alike and only intuition and good luck can guide us in properly adjusting our sound equipment.

As a final note to our introductory remarks we might mention that in most cases it is advisable to use the system installed permanently in the hall. Sometimes, for technical reasons, the permanent systems are adjusted so that most of the high tones are filtered out and the resulting speech sounds like a telephone conversation. In such cases the dancer's ability to understand the caller depends upon the caller's ability to formulate crisp, firm key words, a practice which from a teacher's point of view should always be followed.

If records are used it is usually not satisfactory to run a phonograph into a microphone since it causes unpleasant distortion of sound. A better way is to connect the phonograph directly into the system. If this is not possible the music should be supplied separately from a portable system, thus making it possible for the caller to hear the music without having to worry about feed back. Note that with music the accoustic problems are not as great as they are with voice since the rhythm is the most important part of the music and that could be distorted only under most adverse conditions.

The P.A. system itself consists of the following major components, the microphone, turntable and phono pickup, amplifier and speakers. Our discussion will lead us through some of the considerations necessary for the proper choice of each.

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There are many kinds of microphones differing in construction, make, size and purpose of application. Two major kinds are commonly used for P.A. systems. The crystal mike is usually included in complete sets mainly because of its low cost. It has several disadvantages which make it expensive in the long run. The crystal mike is fragile and should be handled with great care. It is sensitive to moisture and should not be used close to the mouth even though it is claimed to be "moisture-proof." The crystal mike has a sharp resonant frequency which causes it to be more susceptible to feed-back than other mikes. When new, it does have crisp speech characteristics. However, most of those are lost when the tone control is turned down to cut down the feedback. The price of a crystal mike is from \$5.00 on up and generally speaking the cheapest is good enough.

Another kind of microphone is the dynamic mike which makes up for all the above disadvantages of the crystal mike. The speech is not quite as crisp, however not to any extent discernable to the human ear. Its resonant characteristic is such that a higher volume may be achieved with less of the high tones cut out so that in the overall effect it is more satisfactory for mobile P.A. use.

There are special types of dynamic mikes known as noise-cancelling mikes, differential dynamic mikes or close talking mikes. They will greatly reduce feed back troubles, however, they make it necessary to talk directly into the opening of the mike and may require a readjustment of the caller's habits.

The caller's mike should have a unidirectional pick-up pattern. For large orchestras, eight to ten pieces, it is ordinarily not necessary to have amplification. If necessary a broad range mike is recommended, and should be located centrally, closest to the weaker instruments, For small orchestra, one or two pieces, a built-in type mike is recommended. Contact mikes are good for string instruments and have no feed back characteristics.

Dynamic mikes come in low, medium, and high impedance and should be purchased to fit the amplifier. For high impedance mikes (including crystal mikes) the mike cord should not exceed 20 feet. Dynamic mikes cost from \$15.00 on up.

(To Be Continued)

ANNOUNCING

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How We Do It In Our Town

PROMENADE

By EMMETTE WALLACE

There seems to be almost no end to the variations in the way of promenading—and even more ways for getting into position for the promenade. Before we start discussing these, are there ANY cases of promenading clockwise instead of counter-clockwise?*

In quite a number of dances a single dancer (man or woman) promenades alone, usually around the outside or inside of the set. This is just another way of saying, "Dance around the outside (or inside) of the set." There are also a number of dances in which all four gents or ladies promenade outside or inside of the ring. Jimmy Clossin's book gives another type of promenade found in many places. From a circle left formation (all eight dancers) —



"Break and trail along that line, your lady in the lead, and the gents behin'." The dancers drop hands, turn and promenade, single file, back home. There is one figure, however, in which the gents turn back and swing the gal behind them (Indian Style). This may be repeated twice and then "swing your opposite" or repeated four times to bring partners together. Some of you probably will object to these being called Promenades—but they are frequently done to this call.

The more frequently encountered couple promenade has several variations. To quote Herb Visser of Los Angeles, "The standard form is, side by side lady on gents right, left hand in left hand, approximately in front of gent's belt buckle, right hand in right, above left and approximately in line with lady's left hip." Lou Harrington, in American Squares of Feb. '48 said that ten authors (McNair, Burchenal, Shaw, Sumrall, Lovett, Durlacher, Foster, and others) describe this type of promenade. Greggerson of El Paso describes the same, but with the left hands on top. Many authors describe this promenade—and fail to say which hand is on top.

Next in popularity, or at least most widely described, is the "Varsovienne" position—right hands joined over lady's shoulder, left hands joined in front. (Tolman and Page, Gowing, Harrington, etc.) Harrington described the start of this promenade as follows, "As we touch the lady's right hand, immediately, the lady pivots to her left (left face) and the man's arm comes up from waist height to her shoulder height and she walks under his extended arm. Here we do not (I want to say NEVER) take the lady's right hand and lift it over her head to rest across her shoulders."

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Perhaps some of Lou's students will tell us how he cued this to differentiate it from the other two styles he describes,"—always in the Grand Right and Left when we meet partners opposite the home position when going into the Western promenade (crossed hands) both the lady and gent join right hands and lady turns sharply to her right (right face) with a full turn and a half and in the following short promenade back to home, BOTH the lady and gent have left hand resting just back of left hip, with only right hands held joined in front of the lady." However, he used the skater's position (both hands joined) when promenading all of the way around the set. The lady turning to her right before starting the promenade is widely used—but there are probably just as many places where she turns the other way. Do you use this? Which way does the lady turn? Willie Hall, of Crestwood, Ky., says they promenade all of the way around, "Lady's right hand in gent's left out in front of them, other hands by their sides."

In a fairly widely used "star promenade" the gent places his right arm around the lady's waist, her left hand is on the gent's shoulder, and the gents join left hands in the center. (May be, and is done in reverse position, or with ladies on the inside, gents arm still around lady's waist, ladies form star in the center.) Lou Harrington found this in the Muller and Chase. It is often used in the Texas Star.

Durward Maddocks (Vt.) in Swing Your Partners says, "Each person puts an arm behind the other." He also introduces "Half promenade."—that is, halfway around. In many dances one or two couples promenade outside the ring halfway—or all of the way around. The half promenade is described in many old books.

Perhaps the simplest promenade form is Grace Ryan's "Girls take partners' right arm". She also described "Promenade across" as the same as "Balance Four."

*Editor's Note: Locally I call and have danced "The Other Way Back" at the end of a promenade. It is often used to take up spare time during a singing call or rest in a strenuous dance.

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A big P. T. A. Round-Up was held for the kids of Seattle (Wash.) in December and all on one night there were square dances in every big and little field house in the city, some schools, and a gigantic one in the city's armory. I covered three of them and they were packed. There must have been 1,000,000s dancing!!!

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ALBERT V. LARSON

5925 Elliott Ave.
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Letters

Dear Charlie:

I have been quite interested in tape recorders and have been doing some research on the subject. Basically, tape is the answer to all square dance callers'

and folk dance leaders' problems.

A tape can be edited the same film and the unnecessary parts be out out. You can get over 3000 plays without deterioration. The quality of even the cheaper sets is more than satisfactory for our purposes (65 cycles per second to 8000 cycles per second). On twin-track sets you can get one hour's recording time in a half hour reel halving tape costs. You can make very satisfactory field recordings where there are no records. You can use reversing foil to have the tape play over and over until the dance is finished.

The only reason I still do not have a tape recorder is that I have not been able to find a recorder that will come up to all the requirements of our use.

The basic difficulty is in rewind time and indexing.

Most double tape sets have a 4 to 1 rewind ratio or eight minutes to rewind a half hour reel. (It plays a half hour in each direction or approximately twenty records.) Some of the old type sets with single tracks could rewind in 1½ minutes which would mean you could get to any record out of ten on the reel in that length of time. Under those conditions the tape recorder is useable for our purposes but the tape costs double as you only get a half hour play on a half hour reel.

I have been corresponding with the Amplifier Corporation of America, one of the pioneers in the field and builders of high fidelity quality recorders (about \$300) and it seems I would have to make my own custom built recorder. If and when I ever get the job finished, I will be glad to pass along the experience ganed to anyone else who is interested.

Al Merkis

5208 N. Warnock St., Phila. 41, Pa.

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.

New patter to fit the times is slowly growing, but it does so best without any artificial prodding. All new patter is awkward at first, and a great deal of smoothing and polishing is needed before it flows smoothly. Too much raw new

patter can ruin the dancing.

As for Charley's own, some has no reference to any particular time, and the rest refers exclusively to one aspect of modern times, the automobile. Also, the metre and phrasing is badly forced. Let's not push too hard. LET square dancing grow with us, Don't FORCE it to.

ERIC LOEB, Haverford College, Pa.

A caller's association for New York City and Westchester area is being formed. Write Shelley Andrews, 255 West 90th St., New York 24, N. Y., for information.

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BEST SELLERS FOR JANUARY

1. Lyman: One Hundred and One Singing Calls (\$2.00)

2. Burgin: America Square Dances (\$1.50)

3. Thomas: Singing Calls (\$1.00)

4. Thomas: Twelve Home Made Square Dances (\$.50)

5. Foster: Learn to Dance and Call Square Dances. Part I. (\$1.00) We shall be glad to supply you with any of these.



Book Reviews

We do not stock reviewed books unless specifically stated

GARDEN STATE SQUARE DANCES. By Rod La Farge. 32 pp. Haledon, New Jersey, Rod La Farge.

Of course, a resident of South Jersey will bridle at the assumption of the Garden State's name by a resident of North Jersey, particularly as the dancing differs. However, this is a fair representation of the dances done in Northern Jersey.

All of the calls are sung, as often to tunes not ordinarily associated with the square dance such as. Yellow Rose of Texas or Good Bye My Lover Good Bye, as to the more usual Turkey in the Straw. However the figures themselves are the simpler, more familiar figures: a doceydoe variation, divide the ring (includes a lot of chippy patter) and ladies to the center back to back to pick three in a row at random.

As a sectional book, this gives what appears in North Jersey but there is little to be learned from it.

Charley Thomas

HULLABALOO AND OTHER SINGING FOLK GAMES. By Richard Chase. 57 pp. Boston, Mass. Houghton Mifflin Co., \$2.00 cloth; \$1.25 paper.

I never thought I should be so delighted by a book of singing games. Biz heard me chuckling over the illustrations and wanted to know what was the matter. It makes me want to rush over to the school and offer to put on some dances for the children just so I could join in the fun. I want to do The Roman Soldiers. ("It is often wise to caution the participants in this game that they may chop off heads, use machine guns, or descend on the enemy with dive-bombers, but that they do not touch each other.")

I wonder if the dances in this book may not be the answer to what is to bridge the gap between games and social dances for the older boys. They seem to me to be attractive to boys of the doubtful age.

Of great interest to me are the historical notes following many of the dances. And on the other hand I quote the following with approval applying it to all dances:

"In many parts of America children already have their own versions of some of the games printed here. This book may offer 'new' elements in certain cases. Let the children decide. Spontaneous improvisation is also essential to the spirit of singing games. If children create other words, lines or verses, unself-consciously, let them do so. There is nothing 'authoritative' or 'authentically correct' in any printed version of any traditional games."

Charley Thomas

HIRES THROWS A SQUARE DANCE. By Chris Sanderson. 16 pp. Phila., Pa., The Charles E. Hires Co. \$.10.

As I keep telling myself, a book is to be judged by its purpose. The purpose of this book is to sell Hires root beer. I can't say whether it achieves that purpose or not. It does explain seven dances satisfactorially.

Charley Thomas

SQUARE YOUR SETS. By Marion and George Waudby. 47 pp. Tuscon, Ariz. Marion and George Waudby.

This is another sectional book, but apparently Arizona has more to offer a square dancer than North Jersey. There are dances here to challenge as well as amuse. There are a number of couple dances as well as squares. There are patter calls as well as singing calls.

My only regret is that the book is multigraphed thus limiting the number available, as everybody should have one.

Charley Thomas

RECORDS



by CHARLEY THOMAS

TR 50 Useable TR 70 Acceptable TR 80 Recommended TR 100 Perfect

ATLANTIC Folder #310 Square Dance Party. Burt Hilber with the Rootin' Tootin' Music of the Boys from Chubby's Headquarters. Three 10" vinylite records. After I got over the disappointment of Loobie Lou and You Did It So Well, I had to admit that the job, aside from the selections, was a pretty good one. Instruction are spoken and separated from the dance by a band of silence. Recording good. Calling good, Balance good. Call timing, mediocre. Instructions average. Music fair—gives the impression of speeding up. 111 The Looble Lou. Too much talking. Metronome 132. TR 82. Hot Hime in the Old Town Tonight. Metronome 134. TR 82. 112 Uptown and Downtown. Metronome 128. TR 78. The Michigan Cross. Metronome 132. TR 78. 113 You Did It So Well, I'm glad I don't have to do this. Metronome 130. TR 50. Broom Dance Game. Metronome 59. TR 85.

IMPERIAL Album 32 Square Dances. Fenton (Jonesy) Jones and the Texas Dandies. Four 10" vinylite records, 3 with calls, 1 without. Jonesy does his usual competent job. Recording, good. Music, good. Calling, good. Balance, good. Calling timing, OK. But something leaves me cold, the selection possibly. Perhaps we have come to expect too much from Jonesy. Maybe he's going stale from too much calling or perhaps we're going stale from too much Jonesy, but I have the feeling that any competent caller could have done as well. 1156 Cactus Twister. (Sally Goodin). Can't understand the opening call. Metronome 147. TR 91. Soldier's Joy. (Birdie in the Cage). Metronome 144. TR 91. 1157 Oh Susanna, Part I. Same as Woodhull's on Victor. Metronome 128. TR 81. Texas Star, Part II. Metronome 132. TR 83. 1158 Texas Star, Part I. Metronome 134. TR 84. Oh Susanna. Part II. Metronome 126. TR 81. 1559 Tennessee Waggoner. (Without calls). Metronome 148. TR 78. Smash the Window. Metronome 140. TR 82. We stock this last record only at 89¢.

IMPERIAL Album 33 Square Dances. Hollis Johnson with the Texans. Four 10" vinylite Records. Recording scratchy. Music fair. Calling mediocre and not always on pitch. Call timing poor. 1152 Dip and Dive. Metronome 130. TR 71. Grand Do Sa Do. Metronome 130. TR 71. 1153 Adam and Eve. Metronome 132. TR 73. Four Gets Star by the Right. Calling fine, recording stin poor. Metronome 131. TR 79. 1154 Take a Little Peek. Metronome 134. TR 78. Ten Little Ludians Singing poor Metronome 116 TR 66. 1155 Down the Center and Divide the Ring. Metronome 134. TR 74. Shoot the Owl. Metronome 132. TR 69.

OLD TIMER is fast becoming a leading square and folk dance recording company. Their recordings are uniformally fine. They cut grooves close together for longer playing. They have chosen superlative artists and have missed on just one record so far (8012). Here we have Clay Ramsey and the Old Timers and again we hand them the laurel. 8008 Waltz Quadrille. Metronome 152. TR 89. Silver Bell. Metronome 101. TR 88. We stock this record @ 89¢. 8009 Rye Waltz. TR 89. Home Sweet Home. This is the first acceptable good night waltz that has appeared and it takes its place immediately at the top of the list—where it is likely to remain for a long time. Metronome 148. TR 95. We stock this record @ 89¢.

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We got an announcement of one of Gene Gowing's dances, this one at the Everglades Club. It's a beautiful double thickness job showing a barn and the doors open to disclose the advertisement. At \$5.00 for a buffet supper, \$100 for best costumed couple and \$50 for the most amusing couple, it's a little rich for our blood. We're glad the thick-wallet class is interested in square dancing. We are even gladder that square dancing is something that comes inexpensively and the poorest of us can dance for next to nothing.



The Callers Corner

c. D. Foster Author of Foster's Square Dance Cards, Denver

Remember there is a vast difference in dancing in a class or club where they have all b en trained by one teacher, and know all his calls, and in trying to dance at a public dance where there may be several different callers, and where most of the dancers have never even seen the other dancers in their set.

I wish I could tell every teacher and every club mem-

ber something about like this.

You are having a lot of fun, no doubt about that. You will continue to have a lot of fun as long as you keep your bunch together, but remember this, there have been instances where some of the members of a club dropped out for various reasons.

As a teacher, have you given this member the ground work of Square Dancing? Will your instruction enable him or her to go into another community and "Be one of them" or have you given this boy or girl

"Your" way of doing Square Dancing and nothing else?

To the Dancers I would say, have you learned just enough to know how to get by with your own caller, and when someone else calls you don't understand what he is telling you, or else you think you know more about Square Dancing than he does, and that he is all "Wet" because he don't do things just exactly as your club teacher did it? Whether this would do any good or not is a big question.

Too often, these very ones who get out of a club for some reason, go some place else and start another club. They are no more fit to

teach others than a fourth grade pupil would be to teach.

What we lack is trained callers and leaders, and as I said before many of our leaders, realizing this, are doing a good job along this line. We lack good Square Dance Musicians in most localities, most of all we lack uniformity, but we do not lack "Inventors"?? of new dances.

We have just been reading Is Your Publicity Showing by Alice Partlow Curtis. It's very readable advice to all publicity chairmen. It seemed so good to us that we're stepping out of the square dance field and stocking this. If your publicity chairman doesn't own a copy of it, the club should. It's wonderful. You'll get much more than \$2.00 worth of publicity if you follow the suggestions. Drop us \$2.00 and we'll reciprociate by sending you the book.

Ruth Britton plugged her amplifier in at a new dance the other night but it wouldn't work right. It kept going off and on. Ruth searched for loose connections envisioning hundreds of dollars for an overhaul. Her limited experience could find nothing wrong. After several minutes fruitless work she asked the janitor if the circuit was all right.
"The circuit's all right," he informed her, "but you happen to have your set

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plugged in the Christmas tree blinker socket."

The Tucon (Ariz.) Community Square Dance Council elected the following officers for the year: Bill Griffith, Lancers Club, president; Joe Imm, Allemanders, vice-president; Marion Waudby, Wagonwheelers, secretary-treasurer. The council is composed of twelve clubs.

Steamboat Bill as recorded on Folkraft No. 1205 (\$1.60) is the same song as Casey Jones for which so many dances have been written.

Merrill's Standardization of Square Dancing

1. Allemande left—The starting point of the tangle.

- 2. Balance-"Herky jerk" Execute as follows; lean back, jerk partner off her feet, leap in the air, land with loud thump.
- 3. Balance and swing-Start late on this, perhaps the caller didn't mean your couple at all.
- 4. Call—Never listen, your guess is better. Anticipate calls wherever possible. Callers are totally unaware that you are anticipating the call and derive no end of pleasure from having you do it.

5. Caller—A "Yakkity-yak" who will call nothing you ever heard of.

6. Caller's explanation—Best handled in three ways.

(a) At all costs prevent as many people as possible from hearing caller's explanation of a dance.

(b) Get started with your own explanation as soon as possible, keep

on so no one can hear the caller.

(c) During callers explanation, tell about the lugs you had in your set last Wednesday night.

Corner lady—Any lady he happens to grab.
 Corner man—Any man who will look her way.

- 9. Dishrag-Probably the best opportunity of all to break or at least sprain her arm.
- 10. Do si do-Gymnasiums are empty, the gymnasts found out about do si do. Show the girls you have muscles, yank 'em about.

11. Eight hand across or basket—Fine Formula For Falling Flat.

In circle left, be sure to keep left foot advanced. In circle right reverse

foot positions, falling down practically guaranteed.

12. First couple—That empty space in each set nearest caller. When filled, will be found to be occupied by extremely bored couple who insist upon not walking thru a new dance.

13. Four hands half-Really means circle one quarter or three quarters

way around.

14. Grand right and left-If eight dancers survive "Allemande left", here is a fine spot to foul things up.

15. Hand positions—"Windmill" your arms, keep them flying thru the air

whenever possible.

16. Ladies chain-At least one man should dash across in this movement. Always chain back, regardless of call.

17. Lead out to the couple on your right—Stand still until someone gives

you a push.

18. On to the next-Another fallacy of the caller. He really means for you to swing three or four more times or do two or three extra do si do changes. Never pay any attention to this call.

19. Opposite lady-"Down the center roll the ball, swing the gal across the hall". Call was designed primarily to permit bumping in center of set. Better

call is "All four gents, grand tangle."

20. Promenade-In G R & L, meet partner, twist her arm, yank her around and both gallop around keeping set well spread out.

21. Right hand lady—Totally unknown factor in square dancing for first

22. Round dance—Unwarranted interruption to square dancing.

Description:

Waltz: Step-close-step-twirl the girl. Two step: Step-close-step-twirl the girl Schottische: Step-close-step-twirl the girl Step-close-step-twirl the girl. Glowworm: Hippety-hop-twirl-twirl-twirl-twirl.

23. Square dance—Wrestling to music.

24. Step-Bob up and down all possible. Hippety-hop.

25. Swing—Skip it.

26. Visitors—If new couple joins your set, ignore them, they can't dance and they should be made aware of that fact.

27. Wrist hold in star formations-At call "Gents to the center and form a right hand star", always stop still in center of set, discuss wrist hold, teach newcomers how to do it. Everyone will enjoy this. When that chap gets your wrist he'll hurt it so don't let him get it.

28. Mistakes—This is the one serious point. Mistakes are bound to occur in square dancing. Please don't take them too seriously. Square dancing will survive with mistakes never fear. Remember you too made many of the above mistakes, don't be too hard on your neighbor when he bobbles things, perhaps you to made the same mistake or will make it some of these days. Be certain that they will occur and be ready to laugh with the poor fellow instead of at him, perhaps you will be in his fix yourself and you will feel much better if the others do not take your mistakes too seriously. Very frequently with beginners, I say "Boys and girls, this will be square dancing with mistakes, so don't be afraid to make them, here we go: Music."

Guy Merrill

CLASSIFIED ADS

25c per line. Here is the place to advertise your dance.

ANNOUNCING The Northwest Folk Dance Camp on beautiful Lake Coeur d'Alene, Idaho, August 6 to 12, 1950. A week of intensive training for leaders in The Square Dance, Clarence Nelson, Scattle; The Round Dance, Jim and Ginny Brooks, Denver; Principles of Calling, Donald Mills, Kirkland. For information and application forms write J. T. McGinty, Bus. Mgr., 208 5th So., Kirkland, Wash.

SQUARE DANCE SHIRTS tailor made to your own fit. \$4.00 up with your choice of fabrics, style and color in any combination. Either eastern or western styling. We must take your measure to fit you so drop in at the American Squares Office, 121 Delaware St., Woodbury, N. J.

The Roundup

OF FOLK DANCE INFORMATION

Published by
The Folk Dance Federation
of Minnesota

News of Minnesota and Surrounding Territory \$1.00 per year

INSTITUTE, May 26th and 27th. Evening session on Friday, three sessions on Saturday including dance. Camden N. J., Y. M. C. A., Paul Hunt and Charley Thomas instructing. Out-oftown men can find overnight lodging at the Y, dormatory system.

Group of older people in Brooklyn, N. Y., wish caller who can call oldfashioned quadrille and lancers. E. Broadhead, 73 S. Arlington Ave., E. Orange, N. J.

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by C. D. FOSTER

On cards for ease in handling Parts I and II (specify which)

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Let's Dance and Let's Dance Squares

Official monthly magazine of the Folk Dance Federation of California

Includes dance descriptions, new calls, Folk and Square dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information, personality sketches and other folk and square dance information.

\$2.00 per year

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FOLK DANCE FEDERATION OF CALIFORNIA 262 O'Farrell Street, Room 301 San Francisco 2, Calif.



RICKEY HOLDEN New England contras as he is the complicated Texas figures, and he feels that the kind of dancing native to a section is the best for that section.

In joining the American Squares staff, Rickey Holden wants it understood that he is a Texan, born and bred in Texas. He did go to school in the East and square danced there, but he is a lone star stater and a member of the State Association of Texas Pioneers.

A year and a half ago Rickey parked his sleeping bag in San Antonio, Texas, to take a temporary job with the City Recreation Department as square dance specialist. This was a city without square dancing—a shocking state of affairs to Holden—and one which he planned to spend three or four months remedying. But the fascination of seeing a whole area develop, and develop well, has kept him there ever since.

Now San Antonio has trained approximately 3,500 dancers, and about 40 good callers in the Texas style of square dancing, Holden himself has danced from coast to coast and north to south, studying the lore of each area. He is as capable at New England contras as he is the compli-

In addition to teaching the Recreation Department classes, he conducts caller's clinic, teaches private groups, and travels widely to conduct three-day institutes in various localities. He has recorded an album of calls released by Folkraft Record Co., writes a weekly square dance column for the San Antonio Evening News, and goes to every Festival and Jamboree he can possibly make, on the theory that only constant observation of other customs can keep his own outlook fresh.

Constant research into the folklore of square dancing, combined with wide knowledge of modern figures gives him an overall picture of our American squares which he passes on to his pupils.

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The Cornland Frolikers of Manhawken, N. J., is the latest club to take advantage of American Squares' club rates of 75c per subscription. Why doesn't your club?

We are planning a book of Just Patter to contain the best of square dance patter. Will you drop us a letter including your favorite patter? You will get credit, of course.

Singing Calls by Charley Thomas

Thirty-two singing calls with complete instructions for use including record listings. Each call is on a separate card and can be carried behind the mike. Then you have before your eyes, the call, instructions how to do it and references. Five cards are devoted to discussion of the singing calls and how to sing a call as opposed to calling it. Descriptions of fundamental eastern figures are included.

"I showed these cards to several members of the Long Island Square Dance Callers Association, Their criticism was unanimously favorable."—Paul Hunt.

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American Squares Camps

CAPE COD has been America's vacation-land for years and we are glad to announce a school where the cool winds blow from bay to sound.

Camp Farley is situated on Mashpee Pond near the base of the cape. The dining hall where most of the classes are held overlooks the lake. On either side are the men's and women's cabins, we shall not be able to place married couples together unless they want to bring their own tents. The land drops sharply to the pend but the pend itself is shallow. There will be bathing and boating at off hours.

Ordinarily it is the 4 H Camp, but from August 6th to 13th, it will be an American Squares Camp.

Jimmy Clossin, Fred and Mary Collette and Charley Thomas will be the faculty with Jimmy teaching the western squares, Fred and Mary covering the Appalchian circle and couple dances and Charley handling the singing calls and calling instruction if he can take time off from administration.

While this site is the smallest on which an American Squares Camp will be held, it already gives indication of being the most popular. We suggest you get in your registrations early as we shall have to limit the number of students. However, single sessions will be open to local students.

The cost of tuition, board, lodging, entertainment, swimming, boating and everything will be \$50.00 The deposit necessary is \$5.00 refundable up to three weeks before the camp or transferable to another camp.

Other Camps

Park College, Parkville, near Kansas City, Missouri, July 2nd to 8th. Camp Ihduhapi, Loretto, near Minneapolis, Minn., August 27th to Sept. 4th. Special rates for Independence and Labor Day.



Send April and May notices before March 7th

March 4. Houston, Texas, Jamboree at City Auditorium.

March 11. New York City. Washington Irving School, 40 Irving Place. Country and Square Dance.

March 21, Los Angeles, Calif. Plummer Park, 7337 Santa Monica Blvd. Arnie Kronenberg, Jim York and Dale Garrett, calling,

March 23. Pawtucket, R. I. Second Annual Spring Square Dance Festival. Pawtucket Y.W.C.A. Contact Miss Phyllis Crocker, 324 Broad St., Central Falls, R. I., for entry blanks.

March 25, Camden, N. J. YMCA, 614 Federal St.. American Squares Night. A free subscription with each admission. Guest callers: Bill Person and Joe Rechter, Chairman and Secretary of the New Jersey Square Dance Callers and Teachers Assn.

April 12 to 15 inc., St. Louis, Mo. National Folk Festival, Kiel Auditorium. See advertisement.

May 10. Ogden, Utah. Golden Spike celebration of the Union and Central Pacific Railroads. Many guest callers: contact Fred W. Smith, 823 23rd St., Ogden, Utah.

14

Try These

TA RA RA BOOM DE AY

(Folkcraft record 1058B)

(Last four lines could be recorded more suitably)

Dears	Words
4	On to the next and circle four
4	Circle four around the floor
4	Right and left thru, You pass right thru
4	Right and left back in the same old track
4	Turn your opposite all alone
- 4	Then the one you call your own
4	Now your opposite don't be 'fraid
4	Then your own and half promenade
4	With your opposite lady swing
4	
4	Leave her alone and swing your own
4	

Manda

-Contributed by George Wakefield, Newville, Pa-

BACK TO DONEGAL

Singing call: Music the same

Allemande left with your corner's boys
Right hand to your own
Grand right and left you go
Go all the way around
When you meet your partners
Swing the ladies all
Turn around and promenade back to Dear old Donegal.

Do-c-do, your corner's boys
Go back and swing your own
Swing your right hawd lady
Just like you swing your own
You swing them up, you swing them down
You swing the ladies all
Now go back home and swing your own
In Dear Old Donegal.

Do-c-do your corner's boys
Go back and swing your own
Now swing your opposite lady
Just like you swung your own
You swing them up, you swing them down
You swing the ladies all
Go back home and swing your own
In Dear Old Donegal.

Do-c-do your corner's boys
Go back and swing your own
Swing yor left hand lady
Just like you swung your own
You swing them up, you swing them down
You swing the ladies all
Go right back home and swing your own
In Dear Old Donegal.

Chorus-Same as opener.

-- Jim Sullivan.

Donto

CINDY

Tune: Come Along Home Cindy Folkcraft 1016 An originial singing call by Tommy Hawkins, Baytown, Texas

INTRODUCTION

Sashay round the corner
Go back and swing your own
Allemande left the corner
And promenade Cindy home.
Come along home a-Cindy
Come along home with me
Promenade home a-Cindy
And take a swing with me.

All dos-a-dos corners
Partners waist swing
Allemande left with corners
Waist swing partners and promenade
once around.
Partners waist swing

Couples 1 and 3 right and left in

THE DANCE

Head couples down the center And split that ring in two Come in the open window And swing Lucindy Lou. Side four down the center Split that ring in two Come in the other window And swing Lucindy Lou. Allemande left the corner Allemande right your own Go back and swing the corner And prom-men-ade her home. Come along home a-Cindy Come along home with me Promenade home a-Cindy And take a swing with me. Repeat the dance for side couples and then head four.

center of set Gents turn left and ladies right, around outside of set Opposites come between side couples to center of set Partners waist swing, go to opposite's home position Repeat with couples 2 and 4 active They end in opposite's home position Allemande left with corners Allemande right with partners Waist swing with corners Promenade corner completely around Waist swing wtih new partner Gents in home position with opposites

MIXER

Four ladies to the center
And circle once around
Go back and swing your honey
And prom-men-ade around.
Come along home a-Cindy.
Come along home with me
Promenade home a-Cindy
And take a swing with me.
Repeat the dance twice—once for head couples lead, and once for side couples lead.

Four ladies form a ring
Circle once around to the left
Partners waist swing and promenade
once around.
Partners waist swing.
Gents in home position with partners.

FINALE

You ring up in a circle
And spread away out wide
You do-si-do your honey
Until she's satisfied
Do-si-do the corner
Docey Cindy, too
Do-si-do the corner
And swing Lucindy Lou

All eight join hands
Circle left once around
Dos-a-dos partners
Dos-a-dos corners
Do-a-dos partners
Dos-ados corners
Swing partners

RIGHT HAND PASS

Head two couples balance and swing

And lead out to the right of ring

Now around those two with a right hand pass

(head couples separate, go around sides and pass each other touching right hands)

Now meet your honey with a right hand swing

A once and half with the pretty little thing

(head couples meet back in front of sides swing with a right hand swing once and a half)

And circle four, its one time around

And right and left through and go to town

(couples right and left through and right and left back until all couples have gone the entire route across the set and back to starting positions)

And right and left and don't you roam and right and left till you all get home

(fill in patter)

Now cross hands joined

(gents cross arms at wrist right arm on top—both index fingers pointed toward his opposite lady—opposite lady grasps his index fingers in her hands)

And open the windows and open it high

(gent turns lady two full turns clockwise and pulls his left hand down in crock of his right elbow to make a window to look through) Look that pretty girl in the eye

Now close the window and shut the door

(gent turns lady two full turns counter-clockwise back to position) Join hands and circle four, its to the left and don't be slow

And finish it off with a docey doe . . .

(Repeat with sides leading)

-Contributed by Gus Empie.

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Meditations of a Square Dance Caller

Theme
Allemande left on the corners all
Grand right and left around the hall

Variations
Use Hemande left with a hi-de-ho
Grand right and left and around you go

Allemande left with a forearm twist Grand right and left, don't break her wrist

Allemande left and around she goes Grand right and left, just follow your nose

Allemande left like swinging on a vine Meet your honey comin' down the line With a grand right and left

Allemande left and turn her loose Meet your own—oh, what's the use! On the corner with the old southpaw Back to your partner with a gee and haw

Allemande left and stomp the ground Right to your honey and so on around

Allemande left with a southpaw swing And head for first round the ring.

OLD GREY BONNET

(singing call)

Oh, it's honors to your right hand And it's honors to your left hand And you lead with a Do-Pas-O, With a left hand to your right one And a right hand to your left one And then back to the one you know.

First and third a right and left through, Around in back and swing you two, Swing your Old Grey Bonnett, Swing her through to the middle dog-gon-it With a right and left through as you go,

Arch and under, right and left through, Arch and under there you are, Now you've met your little lady And you take her where its shady And Everybody Swing.

Allemande left with your left hand And a right to your pardner for a right and left grand With a Giddy-up Giddy-up Giddy-up Dobbin Promenade that pretty little robin, Through the fields of clover We'll drive on to Dover On our golden wedding day.

Second and Fourth a right and left through, Third and First a right and left through, etc. Fourth and Second a right and left through,

Music: Verse once for introduction then Chorus 12 times over.

Explanation

As written:

Go R and L and divide, lady R gent L, meet opposites behind couples 2 and 4, swing, then split side couples and swing to center do R & L thru with couple from opposite side, keep going to outside of set with inside arch outside under, center couples facing do R & L thru, arch & under and meet original partner in center and step to home position & swing. Fast patter through to "robin" sing last three lines.

When 1st & 3rd are active couples, 2nd & 4th will end up in opposite position, when 2nd & 4th act, 1st & 3rd will be opposite, when 3rd & 1st act, 2nd & 4th end up home, and 4th & 2nd acting will straighten up set.

-Original by Ross & Penny Crispino, Nampa, Idaho.

JESSIE POLKA

"Calico Polka," Crystal 108, 4 meas. introduction.

Two or more people in a line, facing CCW, arms around each FORMATION:

others' waists.

Weight on right foot, place left heel to side-front, lean back. DANCE:

Place left foot beside right and put weight on it.

Place right toe back, lean forward. Momentarily touch right foot beside 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. Contributed by Virginia Anderson

Microphone Harness

Hang your mike around your neck and leave your hands free. The wire hoop rests on the shoulder leaving perfect freedom and supports the mike at just the right distance from your mouth---you never get too far away or too close. The finest microphone support. \$5.00.

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- Album CD4006. Same album with calls by Jonesy: Arizona Double Star, Inside Out Outside In; Catch All Eight; Swing in the Center, Swing on the Side; Forward Six with a Triple Duck; Right and Left Hand Star; Double Bow Knot and Spoken Instructions. \$4.36.
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Woodbury, N. J.

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