

MODERN ROUND DANCING

The Beginning

By

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With thanks to the Square Dance Foundation
Of New England

THE BEGINNING OF MODERN ROUND DANCING

JIM MAYO
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Round Dancing has been associated with square dancing throughout its history. In most places in the United States and Canada where square dancing was done there were couple dances done in a circle interspersed with the squares. That is a very broad description of the kind of dancing which has commonly been called round dancing. Starting in about 1950, square dancing began to change. A new style emerged that came to be known as modern western square dancing. At about the same time substantial changes were also being introduced into round dancing. In this document we examine those changes during the early years of what can be broadly described as modern round dancing. We also identify the leaders of the activity and the dances that were created during that period of change.

The collection, compilation and presentation of the information have become more practical and possible in recent years by access to digital copies of publications from that period. In particular the digitization of the complete sets of both *Sets In Order* magazine and *American Square Dance* magazine has made it possible to incorporate full copies of articles about round dancing from that period. We are indebted to Gardner Patton, a caller from New Jersey for several years and thousands of hours of work to accomplish that digitization and to the owners of the rights to those publications for permission to make them available. Another modern capability has made it possible to include scans of actual pages from early books in this document. The collections of the Square Dance Foundation of New England have been invaluable.

In providing actual copies of pages from documents and of items copied from digitized magazines it has in some cases been necessary to leave blank spaces on the pages where those images are copied. My skill with the word processor does not allow me to close those gaps.

DEFINITION

In 1947 Dr. Lloyd Shaw published a book called "The Round Dance Book: A Century of Waltzing". In twelve chapters he tells the history of waltzing, and explains how to dance the polka, the waltz, the mazurka and varsouviana, the schottische, the two-step, the Viennese waltz, and circle mixers. He ends with a chapter on style, and notes on the music. At that time these are the dances that were done at square dances. Usually they were done by couples moving in a counter clockwise direction in a circle around the floor. This is distinct from the "free" style that is commonly called ballroom dancing where couples move in different directions at their own discretion.

In 1953 Frank Hamilton wrote a book with the title "Introduction to American Round Dancing". In the introduction to a revised version of that book three years later with the title "American Round Dancing", he included a couple of paragraphs under the heading "WHAT IS 'AMERICAN ROUND DANCING'?" that gave his definition of what was then - and in my opinion still is - modern round dancing. I include them here:

The millions who find a recreational outlet in dancing vary greatly in their preference for ballroom, international folk, square, round and other dance forms. Some, including many of those assisting with this book, take part in several different types - each of which is a source of wholesome enjoyment. Just as the athlete finds it impossible to participate in all forms of sport, those interested in dancing tend to seek out the kind they know and like best. "Our" kind of dancing has been variously called: round, couple, sequence, pattern, folk, etc. The word "round" has been closely associated with the revival of the square dance in this country especially since the publication of Lloyd Shaw's "The

Round Dance Book. "It is the term used by a very large majority of those now doing this kind of dancing.

*Emphasis on the kind of dances included in R/D varies by groups and by areas. Some use the "free" waltzes, polkas, schottisches, and two-steps alternating these "old time" dances with their squares. Some limit their program to "traditional rounds" while others do nothing but the latest composed dances written to popular tunes. Others include dances of international folk origin or the latest Latin-American or jitterbug steps of the ballroom field. In general, there is emerging a form of specialized dance which has an identity described by the following definition: **"AMERICAN ROUND DANCING includes those old and new pattern dances of American origin or adoption which are generally associated with square dancing in this country. Usually done in couples, they are characterized by their set routine to a definite musical arrangement and by uniform movement CCW 'round' the hall ."***

An important difference between the round dancing described in Lloyd Shaw's book and that described by Frank Hamilton is his wording "**characterized by their set routine to a definite musical arrangement**". That transition coincided with a substantial increase in the availability of recorded music and the equipment on which to play it.

I have identified the start of what is called Modern Western Square Dancing (MWSD) as about 1950. The number of square dance clubs exploded at about that time and many, if not most of them, used recorded music. This made it possible to use recorded music for the rounds and that may have provided some of the motivation to start writing dance routines that were designed to fit a particular recording. Whatever the reason, it is clear that the design of rounds changed from the much shorter and more musically flexible dances described by Lloyd Shaw in 1947 to the longer, more complicated routines designed to fit a particular recording that are included in Dr Roger Knapp's "Collection of Round Dances" covering the period April 1951 to April 1953. That collection includes dances created by most of the 34 leaders acknowledged and thanked by Frank Hamilton on the inside cover of his 1956 book. (See the image on page 7)

During the six years from the writing of Lloyd Shaw's book to 1953 When Frank Hamilton's book was published, round dancing underwent dramatic change. The dances Shaw describes were mostly eight or at most sixteen measure routines. Six years later nearly all the dances that were being created were thirty two measures of routine. The earlier routines were often done to several different recordings of the same tune. In some cases the same routines were done to more than one song. Names were given to the dance routine not necessarily to match the name of the song. By 1953 when Frank Hamilton's book was written, dances were usually given the name of the recording for which they were written.

In an interview with Bob Brundage Nita Smith described what was called "couple dancing" and its connection to square dancing when they started in the late 1940's in these words:

"Manning and I immediately hit the trail over to Austin, because we understood in Austin that the recreation department was doing some work in this, and we, of course, then went to Houston to the first festival we could go to, and found that everybody that was doing square dancing, just about, was also doing couple dancing, was what we called it. And that would only be what we know as Cotton Eye Joe, which is the line dance, would you believe. And we did Shoddy Shoes, and we did polkas. We did (?), and we did polkas. No, no, not in the beginning. Not here, not here. But Manning never taught square dancing, and then later, round dancing. It was all taught at the same time."

The state of early round dancing is described well in this article from Sets In Order magazine in February 1949.

THE ROUNDS COME INTO THEIR OWN

Don't Sit on the Sidelines Keep Up With the Round-dancers

HHEY!—how about a "Putter-Lil-Foot."
"Let's have another try at Hot Pret-
zels," "How about a Schottische?"

If you're a Square Dance caller those requests and questions are quite common each evening and they're becoming more common all the time as folks get more and more interested in the true spirit of American Round Dancing.

It used to be (there's no reason to believe that things have changed any) the fellow bringing his best gal to the country Square Dance would welcome an occasional chance to have her to himself if only for a short time. Under the watching eyes of the young lady's parents the couple back in your grandmother's and grandfather's day might get the pleasure of each other's close attention in such dances as the polka, two-step and waltz and a few of the others popular at that time in that particular area.

PROGRAM MUCH UNCHANGED

The general routine of the Square Dance hasn't changed much since it left the farm. Usual rule was that a Square Dance would start on a Saturday night as soon as the cows were milked and the chores were done for the day. The dancers would begin to arrive from all

(Right) There's no greater ice-breaker than an Oklahoma Mixer, a Patty Cake Polka, Circle Schottische, or any of a number of fast moving mixer Round Dances.

Photo by Joe Fadler



over the neighboring community bringing their babies with them and parking them in the spare room to fill every available bed and floor space. The usual procedure in many of these dances would be two Square Dances and then while the caller was getting his breath a couple of Round



Dances so that the hardy souls could prove that a hard week's work on the farm still left plenty of energy in the old bones for a polky.

We hear the old timers tell about the dances, about how they would go all night and wouldn't stop until it was time to go back to the farm and start the milking and the chores all over again.

While our dances have sort of steered away from the all night variety they still follow the pattern of a couple of Square Dance tips and then about three or four minutes of one of the many Round Dances now familiar to all.

A Round Dance might be considered anything that is not a Square Dance—a dance that could be done solo, in couples, in a group of couples or in a large circle. In Southern California there are some fifteen or twenty commonly used Round Dances. Taking a look at the program of any of the recently held round-ups or jamborees in this area points out the favorites—Blackhawk Waltz, Cindy, Laces and Graces, Hot Pretzels, Oklahoma Mixer, Spanish Waltz, Spanish Circle, Mexican Waltz, the Schottische, and Varsouvianna (Put Your Little Foot), are a few of the many.

Like the Square Dances used today there is no limit to what an inventive dancer may add

to make a new variation of an old dance or to make an entirely new figure with a new tune.

For many years meant to be just the second feature on the record which contained the Beer Barrel Polka, the tune Hot Pretzels has developed into one of the most amusing and simple Round Dances in this area. Here again the ingenuity of the dancer knows no bounds. Once just a couple dance executed in varsouvianna position, no Round Dance is now complete without a Hot Pretzel "chorus line" stretched clear across the dance floor. With a couple of vocal "uh"s, tossed in at appropriate intervals.

ALWAYS NEW ONES

An old favorite like the Blackhawk Waltz gave inspiration to Homer Howell in Oklahoma City who developed several variations, one of which is being adopted quite generally here in Southern California and is known as the "Betty Blackhawk".

The biggest problem to lovers of American Round Dances is the proper music. So far there seems to be a lack of proper recorded music for many of the favorite Round Dances while in other cases the manufacturers have gone overboard and produced so many different versions of the same dance that the poor dancer becomes a bit dizzy in choosing the best disk. An exam-



ple of this is the Varsouvianna. No less than fifteen Varsouvianna records are on the market, all of them different but not all of them suitable to the Put Your Little Foot version as done in the Southern California area.

If you are one of those who have not yet "discovered" Round Dancing—make up your mind to "give yourself a break"—choose your pretty gal, learn a step or two and be prepared for a most enjoyable experience.

A year later the same magazine announced the publication of a new book describing the rapidly changing round dance activity with this article:

DANCIN' A ROUND



THREE WOMEN "GANG-UP" TO WRITE NEW ILLUSTRATED ROUND DANCE BOOKLET

WHEN three women get together for a bit of planning you can usually depend upon the results being more or less out of the ordinary. However, when two of the women are caller's "widows" and the third a national figure in the Round Dance research field and the purpose of the get together is writing a book on American Round Dancing, you can bet that the results are well worth investigating.

Last month the results appeared in the form of the first in a series of "pocket-size" (5"x 8 1/4") booklets containing instructions for Round Dancing. Volume one contains 24 pages filled with many of the "old time" all time favorite couple dances, complete with recommended recorded music for each dance and in several cases more than one version of the same dance.

Clear line drawings by SETS IN ORDER artist, Frank Grundeen, indicate the proper dance positions and in some instances the improper ones as well. Foot patterns and humorous cartoons add their part in making the book easily digestible.

The authoresses, all past members of Dr. Lloyd "Pappy" Shaw's August classes and active in square and round dancing for a good number of years, spent considerable time in deciding which of the many rounds being done today would be included in this first issue. Visits to dances, chats with callers, teachers and dancers resulted in this final table of contents:

Black Hawk Waltz, Boston Two Step, Brown Eyed Mary, Buffalo Glide, California Schottische, Canadian Barn Dance, Cotton Eyed Joe, Five Foot Two, Glowworm, Hot Pretzels, Jessie

Polka, Laces and Graces, Manitou, Mexican Waltz, Oklahoma Mixer, Oxford Minuet, Susan's Gavotte, Swingola, Tarara Boom-de-ay, Ten Pretty Girls, Varsouviana, Veleta and Waltz of the Bells.

Realizing that proper styling adds an element of "lift" and enjoyment to any square or round dancer the writers: Ginger Osgood, Virginia Anderson and Grace Hoheisal add little touches here and there of techniques and hints on improving the style habits of the dancers. In one chapter the book says: "... many people have told us that the turning point in their dancing enjoyment, the time when they *really* began to enjoy dancing was when they learned how to hold themselves as though they meant it when they said they enjoyed the stuff. Instead of stooping over as if someone had just punched them in the tummy, they began to lift up their heads, take their eyes off the floor, stick out their chests and dare to really breathe!

Stand erect

—ever notice how straight and tall a beautiful dancer holds himself?

Throw back your head

Stretch out your arms

Push out your chest

Breathe deeply

Put your balance on the balls of your feet

Now walk with a light springy step

Loosen up, let every part of your body be a part of the dance

Don't watch your feet

Have fun! SMILE!"

Copyright 1950 by the Sets In Order Publishing Company. One Dollar per copy.

Illustrated by Frank Grundeen

It is clear that Lloyd "Pappy" Shaw was the most important person in assuring the connection between round dancing and square dancing. He is a powerful presence in the dance life of all of the early leaders. The pattern that is common today of square dance tips alternating with round dances began in the earliest days of square dancing. Before WW II they were mostly fairly short routines drawn from the folk tradition with a few standard rhythms. These rhythms were chapter headings in

Shaw's book, Polka, Waltz, Two Step, Mazurka/Varsouvienna. Many of the dances were done to several different tunes. Even when the same tunes were used there were often regional variations and these were sometimes given different names. Shaw's book was the first that described the round dances that were being done in the square dance world.

A review of Shaw's book that I found on the internet site

(<http://www.phantomranch.net/folkdanc/teachers/shaw>) included this listing. "Some of the dances that Dr. Shaw taught in the United States are Badger Gavotte, **Black Hawk Waltz**, Bolero, **Buffalo Glide**, **Carlyle**, Chapanecas, Circle Two-Step, ***Cotton-Eyed Joe***, **Doris Waltz**, Duchess, Esmeralda Glide, Five-Step Schottische, Four-Hand Polka, German Polka, Glide Polka, **Glow Worm Gavotte**, Good Night Ladies, Heel and Toe Polka, Highland Schottische, **Hot Pretzels**, Indian Polka, **Laces and Graces**, Leadville Glide, **Merry Widow Waltz**, ***Mexican Mixer***, New England Quadrille, Narcissus, Old Dan Tucker, Oxford Minuet, Polka Militaire, Princess Glide, Redowa, **Rye Waltz**, Sicilian Circle, **Skater's Waltz**, Soldier's Joy, ***Spanish Circle***, Spanish Waltz, Swedish Waltz, Texas Schottische, Trilby Two-Step, **Tucker Waltz**, Tuxedo, Varsouvienna, **Veleta Waltz**, and Whistle Waltz." (The 14 in bold type are included in Dr. Knapp's 1951-52 collection of 94 dances the index for which is reproduced below. The three in italics are mixers.)

Most of the dances in Shaw's book were one or two part routines. Each part was usually 8 measures or less. They were nearly all done in a circle of couples moving in counter clockwise direction around the floor. A few included a "free" dance section in which the couples moved freely around the floor returning to the circle for the repeat of the other part of the dance

Many of the authors of books and articles about round dancing that were written during the late 1940's and early 1950's had attended the summer dance leadership institutes that "Pappy" Shaw ran in Colorado Springs starting even before WW II. The ones we know about from the document collection at the SDFNE are Betty and Homer Howell whose book "Round Dancing" was autographed by them in Colorado Springs in 1950, Ginger Osgood, Virginia Anderson and Grace Hoheisal whose book "Dancin' a Round" was published in 1950. Frank Hamilton's "American Round Dancing" came out in 1953. Howell's book mentions their first visit to Shaw's institutes in 1939. Although not mentioned in their book, it is likely that Mel and Helen Day, authors of "The Blue Book of Rounds" published in 1952, who lived in Boise, Idaho met Frank Hamilton at a Shaw institute. He acknowledges them and the Shaw's as collaborators in his 1953 book. The list of contributors to his rewrite of that book in 1956 identifies most of the leaders of modern round dancing in the earliest years of its existence. They are shown in this image of the inside cover of that book. (The Days, who were acknowledged in 1953, are missing from the 1956 list.)

IN GRATEFUL ACKNOWLEDGMENT

To the following leaders in the field of Round Dancing who contributed their ideas and answered a specially prepared questionnaire so that this book might reflect the philosophies and terminology of all parts of the country — Our Sincere Thanks. At least two-thirds of those listed here have given their approval on each one of the ideas expressed on the pages that follow:

Doe and Winnie Ahumbaugh, California	Bill and Alyce Johnson, Illinois
Jim and Ginny Brooks, Washington	Lee and Lou Katke, Washington
Joe and Marguerite Clapp, California	Roger and Jean Knapp, Texas
Fred and Mary Collette, Georgia	Ralph and Eve Maxhimer, California
Loyd Collier, Nebraska	Walter and Vera Meier, Illinois
Dave and Fern Davenport, Washington	Ginger Osgood, California
Elmer Elias, Wisconsin	Ralph Piper, Minnesota
Art and Elsie Erwin, Michigan	Ray and Dorothy Rees, Missouri
Joe and Barbara Fadler, California	Forrest and Kay Richards, California
Maria Fielding, California	Jack and LaVerne Riley, Washington
Dena Fresh, Kansas	Lawrence and Ruth Risen, Kansas
Art and Metha Gibbs, Oregon	Lloyd and Dorothy Shaw, Colorado
Henry Glass, California	Manning and Nita Smith, Texas
Red Henderson, Washington	Joe and Esther Turner, Maryland
Manfred and Bertha Holck, Texas	Martin Trieb, California
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Harry and Barbara Jashinsky, Wisconsin	Lucyan Ziemba, Missouri
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EXPLOSION OF NEW ROUNDS

It is clear that new rounds were being written at an accelerating rate in the late 1940's and early 1950's. The magazine articles we have shown above make reference to that activity and all of the books written at that time begin with a reference to the increasing rate of dance creation.

We are indebted to Dr. Roger Knapp for his very thorough listing of early round dances. During the decade of the 1950's he issued a quarterly collection of new dance direction sheets. We are not aware of any place where the complete set is available but several issues are part of the collection of the Square Dance Foundation of New England. Dr. Knapp also issued, periodically, an index of round dances prepared by Rickey Holden. The first of these, issued in 1952, is reproduced below. It includes nearly 100 dances. The handwritten entries were presumably made by the owner of the book whose name, C. F. Gradfelter, appears on the cover. It's interesting to note that every one of those handwritten dance titles is included in the next year's index. In the introduction to the three year collection covering April 1953 to April 1956 Dr Knapp described the collection with these words:

In 1951 dances seemed to be coming out so fast and from so many sources I felt a need to collect them in some sort of order so they could be referred to quickly and without thumbing through all of the individual periodicals in which they had originally appeared. In April 1951, therefore, I issued the first basic collection for \$1.00. Since then a quarterly supplement has appeared every July, October, January and April at \$.25 each.

No attempt has been made to cover all the dances that are known today. This collection includes those dances that have appeared in magazines of the square and round dance world and those that have been published by record companies. In all sections of the country these dances are essentially the same although there will be slight differences in some of them due to minor changes made by various teachers as the dances go the rounds of the country. An attempt has been made to put into these pages, as near as could be found, the original figure. However the wording in some of the dances has been changed and the original script edited to fit a standard form so there would always be the same terminology used in the explanations.

The last of those indexes that we know of was issued in April 1959. It included much more information about each dance than the first index. The listing showed in which quarterly issue the dance was first included, the name of the dance, the name, publisher and record number of the music and the name of the creator of the dance. I have converted that index to a spreadsheet and that to a .pdf format document that can be downloaded from the SDFNE.org web site. The list included 380 dances. The complete set of dances on this list has also been digitized and may be found on the SDFNE.org website.

INDEX APRIL 1951-APRIL 1952	
Through the efforts of Rickey Holden, San Antonio, Texas to whom we are much indebted for this Index of COLLECTION OF COUPLE DANCES and all of the supplemental issues.	
Note: Descriptions of almost all dances are arranged alphabetically. If descriptions are short there may be two or three to a page, hence the second and third dances are cross-indexed under the first dance on that page, as with that dance.	
Find under Letter other Title	
All-American Promenade E	Josephine (not Ostend)
(with Canadian Barn Dance)	Kentucky Waltz
Alice Blue Gown	Laes and Graces K
Altai (with Dixie) G	Laughing Day Polka L
Always Arizona Waltz	Lindy Lee M
Anniversary Schot	Man on the Flying Trapeze
Beautiful Ohio Anytime	Mary Lou N
Belen Schottische A	Maxina O
Blackhawk Waltz S	Me and My Shadow Q
(With Ping Pong Schottische)	Merry Christmas Polka
Blue Danube Waltz B Blue Skirt	Merry Widow Waltz P
Blue Pacific Waltz	Mexican Mixer R
Boston Two-step (with Swannee River)	Mockingbird Bill
Buffalo Glide Busy body	Mockingbird Waltz (with me and my shadow) Q
California Schottische D	Mormon Schottische (w Belen Schottische)
Canadian Barn Dance E	Music box Waltz
Carlyle (with Maxina) O	Nola
Cattle Call Mixer C	Oklahoma Mixer
Chicken Reel F	Old Southern Schottische (w belen)
Click Polka (with Jessie Polka) T	On Top of Old Smokey Old Soft Shoe
Cotton Eyed Joe (with 5 foot 2) I	Patty Cake Polka (w California Schottische)
Cotton Eyed Joe with a do-si-do	Peak-A-Bee
Dallas Two-step	Ping Pong Schottische S
(with Royal Express Tango)	Progressive Schottische (w El Paso) H
Dennis Waltz	Put Your Little Feet
Dinky One-step W	Rainy Day Refrain
(with Spanish Schottische)	Ranger Polka (w Laughing Day Polka) L
Dixie G	Road to the Isles (w Lindy Lee) M
Doll Dance	Roberts U
Dorice Waltz (with Tennessee) Z	Royal Express Tango
Down the Lane	Rye Waltz (w Blue Danube) Scatterbrain
El Paso Schottische H Side by Side	Scallwag (see Foolin around) Schot. 94
Eva Three Step T	Silver Rio Grande Shadow Waltz
Five Foot Two (mixer) I	Skaters Waltz (w Merry Widow Waltz) P
Foolin Round BB Friends in Dancing	Ski Lodge Waltz V
Frohm Schottische F	Spanish Circle (w Mexican Mixer) R
(with Chicken Reel)	Spanish Schottische W
Gay Gordons (with Roberts) U	Stumbling I X
Glowworm Gavotte	Stumbling II (w Eva Three Step) T
(with Laes and Graces) K	Susan's Gavotte
Golden Slipper Polka J	Swanee River V
(with Jessie Polka)	Sweetheart Waltz
Goodnight Irene	Swingola
Hot Pretzels (with Stumbling) X	Synchopated Clock (mixer)
International Waltz	Tango Waltz 4 Vienna
Irish Waltz I	Tea for two BB Tenk Sat. Hite
Irish Waltz II	Tennessee Waltz I and II Z
Jeannine	Texas Torry Mixer (w Mary Lou) N
Jessie Polka J Texas Schot	Third Man Theme
Walking Marie CC	Waltz of the Bells I and II Veneta Waltz
Waltz Delight	Waltz of the Bells I and II
WALTZ of the West	Whispering
	Wedding Pine Doll

DESCRIPTION STYLE

One of the significant changes that happened with round dancing during just a few years after publication of Shaw's book in 1947 was the way in which dances were described in print. In Shaw's book several different methods were used. Some were described in parts with paragraphs telling how each step was to be done by both the man and the woman. Others were more general descriptions. A few connected the step descriptions to the measures in the music. These various styles of dance description were still common in 1950 When Ginger Osgood and her coauthors published "Dancin' A Round." Her book and most others published in the early 1950's included or began with a glossary describing dance positions and at least the most common dance steps.

We include here several examples of the various styles used in print to describe a single dance from that time. Only Osgood mentions three recordings for this dance.

Osgood

SWINGOLA

This has been done for many years in England. Introduced August, 1949 by Lawton Harris at the Folk Dance Summer Camp, College of the Pacific.

RECORD: "Cruising Down the River", Decca 24568, MacGregor 608, and Mercury 5249, all with 8 measures of introduction. The Mercury record is slower and has two extra measures at the end of a complete sequence where you may add a balance forward and back before starting the dance again.

FORMATION: Couples in Varsouviana position, facing CCW. Start with weight on right feet.

DANCE: Cross left foot over right, swing right to side. Step back with right behind left, step to side with left, cross right over left, and swing left to side. Step back with left behind right, step to side with right.

Repeat all of above.

Still in Varsouviana position, still facing CCW, step-close-hold, step-close-hold, starting with left foot and moving left (into center of circle). Step-close-hold, step-close-hold, starting with right foot and moving right (out of circle). Lady, making shift of feet, turns to face gent on second step-close-hold coming out of circle, and assume closed dance position.

Four waltz steps, moving CCW, but turning CW. On last waltz step lady must be on gent's right, but retain hand holds. Finish four waltz steps with gent with back toward center of circle.

Move into center of circle (gent backward, lady forward) with step-close-step, pointing or swinging free foot.

Move out of circle with same steps, turning on the swing so that the gent faces CW, lady CCW. (Gent will be going backward).

Walk two steps CCW—one step to a measure, still in closed dance position. On second step gent pivots (on right foot) to face CCW.

Continue walking two steps, one step to a measure, CCW, and still in closed dance position.

Four waltz steps progressing CCW. On last waltz step gent ends facing CCW so lady must make a half-pivot on right foot, changing weight to face CCW and be ready with left foot.

Now in Varsouviana position, starting with left foot, step-close-step and swing, travelling CCW. Move backward with same step, which will leave dancer with weight on right foot, ready to start dance anew.

★ SWINGOLA

Old English Dance.

RECORD: MacGregor No. 608, Cruising Down the River.**STARTING POSITION:** Varsouvienne, both M and W start with L foot.**Measure 1-4**

Cross	Swing	Step	Step	Cross	Swing	Step	Step
L	R	R	L	R	L	L	R
1	2 3	1 2	3	1	2 3	1 2	3

Step L over R, swing R then take two steps almost in place, repeat beginning M's RF.

Measure 5-8

REPEAT 1-4.

Measure 9-12

Step	Close	Step	Step	Close	Step
L	R	L	R	L	R
1 2	3	1 2 3	1 2	3	1 2 3

This may be done going into the center or in the LOD on the first two meas, returning to place on the last two without turning. During the last two measures M releases hold and maneuvers on the last step to assume closed position with his back to LOD. W will change feet to start waltzing in the next measure with her R foot.

Measure 13-16

FOUR WALTZ STEPS in closed position turning CW and ending with M's back to center, R hip to R hip.

Measure 17-20

Step	Close	Step	Step	Close	Step
L	R	L	R	L	R
1 2	3	1 2 3	1 2	3	1 2 3

The first step, close, step is taken with the M backing toward center, W going forward. The last step, close, step the M moves forward and the W backs up. On the last step both turn, M facing RLOD and W facing LOD. L hips together.

Measure 21-24

Walk	Two	Three	Four
L	R	L	R
1 2 3	1 2 3	1 2 3	1 2 3

M walks back, W forward LOD, on the 2nd step M pivots L face to face LOD and both continue walking in semi-closed position.

Measure 25-28

FOUR WALTZ STEPS in closed position turning CW, progressing CCW. On the last waltz the W opens out to Varsouvienne position with two steps facing LOD taking only two steps on the last waltz to start with her L for next figure.

Measure 29-32

Step	Close	Step	Step	Close	Step
L	R	L	R	L	R
1 2	3	1 2 3	1 2	3	1 2 3

M and W start L ft. First two measures LOD, last two backing RLOD.

★ THE TANGO WALTZ

Old English Ballroom Dance, by C. J. Daniels, England.

RECORD: Same, Columbia DX 1218. (Reverse side of Royal Empress Tango.)**POSITION:** Closed, M's back to center, M's LF, W's RF.**Measure 1-4**

Walk	Two	Three	Four
L	R	L	R
1 2 3	1 2 3	1 2 3	1 2 3

M walks backward with four slow steps. Because of the slow steps it is sometimes difficult to maintain good balance, but if the feet are kept close together as you walk it is no problem.

Measure 5-8

Walk	Two	Three	Four
L	R	L	R
1 2 3	1 2 3	1 2 3	1 2 3

M walks forward with four slow steps, returning to original position.

Measure 9-12

Step	Close	Step	Step	Close	Step
L	R	L	R	L	R
1 2	3	1 2 3	1 2	3	1 2 3

M steps to his L, along LOD, closing on the third count and again steps L drawing his RF to a closed position beside his LF but taking no weight. On the last step to his left the joined hands are raised above shoulders. Repeat in same manner to M's R on last two measures (11-12), beginning RF.

Measure 13-16

FOUR WALTZ STEPS in closed position, turning CW, progressing CCW.

Measure 17-20

Step	Dip	Bal-F	Bal-B
L	R	L	R
1 2 3	1 2 3	1 2 3	1 2 3

In semi-closed position, facing LOD step forward LF, step forward RF with a slight dip, balance forward on the LF, touching RF lightly beside L, balance back on the RF, touching LF lightly beside RF.

Measure 21-24

REPEAT MEAS 17-20 assuming closed position. M's back to center.

Measure 25-32

REPEAT MEAS 9-16.

SWINGOLA

Position: Varsouvianna.

Music : Cruising Down the River - Imperial 11144

Start : Same foot and on the left.

Figure :

A. Step on left across the right side and swing the right out to the side
1. step back on the R; to the side on the left and up on the right (note this last step on the right should be to the left diagonal) and swing the left foot out to the side.

2. Now step back on the left to the side on the right, up on the L and swing the right out to the side.

Repeat the above two steps once more and as the left touches do not swing the right to the side but step forward and limp on the R, then step again on the left and swing the R forward. Step back on the right limp back on the left and step on the right to swing the left forward, and go into closed dance position. The lady must change feet to now do a counterpart.

B. Two fast waltz steps and on third waltz step gent will turn the lady with his left hand in a CW turn to face him at arms length, both hands joined.

With the gent moving backward do step-close-step-swing

Gent moving forward do step-close-step-swing

At this point the gent and lady each do a half pivot to assume banjo position with left hips adjacent, the gent moving backward and the lady moving forward.

Take two steps in this position and the gent will do a 'flip' ie he will turn toward the lady so they both face CCW by pivoting on his right heel. The lady continues to walk two steps forward and the gent also walks two steps forward both moving CCW going into closed dance position on the fourth step.

C. Do two waltz steps turning one complete turn CW and on the third waltz step turn the lady under the gent's left and her right hand a $1\frac{1}{2}$ full turn to end in varsouvianna position to- - -
Step forward on left, limp right and step left, swing right forward.
Step back on the right, limp left and step back on right to swing left forward ready to start entire figure again.

Teaching calls:

Cross left swing right close right swing left close left swing right
close right swing left close left limp left swing back close right
and waltz and waltz and turn lady half way around its
Back limp back swing front limp front flip
walk two (flip) three four
waltz and waltz and turn lady all the way around its
step limp step swing back limp back
cross left swing - - etc.

* * * * *

A major change in how dances were described took place over the period between 1950 and 1953. That change is described in Frank Hamilton's American Round Dancing by Doc Alumbaugh, owner of Windsor Records. The adoption by Windsor Records of that way of describing dances on the cue/description sheets that were included with the record was an important step toward rapid acceptance of the method by the majority of record producers.

HOW TO USE ROUND DANCE INSTRUCTIONS

(By Doc Alumbaugh)

There are as many ways of writing dance instructions as there are ways of digging a hole in the ground. No one can say that any one particular method of dance description is the *right* way, or the *only* way. If instructions are written in great detail, they tend to become confusing and tiresome. If they are too brief, they are often interpreted wrongly.

A few years ago, Ginger Osgood, of Sets In Order magazine, developed a method of writing dance descriptions that incorporated the best parts of several existing methods, plus other features arising from her clever ingenuity and a clear understanding of the practical needs of the dancer and teacher. This method has been used in the booklets titled "Dancin' A Round," "Roundancer Up-To-Date" and "Today's Round Dances," edited by Ginger Osgood and published by Sets In Order. It has also been in consistent and successful use by Sets In Order for over two years in describing the round dances appearing each month in that publication. Windsor Records adopted this "Osgood" description method during 1952 and now uses it exclusively for the printed instructions that accompany all its R/D records. Several other square, round and folk dance publishers and record producers have recently changed over to this procedure of description and it appears that it will soon become the "standard" method.

The advantages of the Osgood system of dance description lie in its simplicity, brevity and clarity of presentation for even the most complex dances. However, the reader, be he dancer or instructor, must be familiar with round dance terms, positions, steps and figures—in order to accurately interpret dance routines described by this (or any other) method. A further help is a little understanding of the construction of musical counts, bars, measures and phrases—which anyone can acquire merely by listening carefully to various tunes played in 2/4, 4/4, 6/8 and 3/4 time. For these reasons, we suggest that the reader become thoroughly acquainted with the contents of Sections II, III, IV, V and VI before attempting to interpret a round dance description.

The Osgood method of dance description relates, in the order listed below, the following information:

1. Recommended music (record or sheet music).
2. Starting position of couples and partners (single or double circle, teams, etc.; varsouviana, open, facing, closed, etc.)
3. Footwork for the man and woman (opposite or same).
4. Description of the dance routine in relation to the counts and measures or bars of the music.

The first three items of data listed above are either self-explanatory, or may be determined by reference to other sections in this booklet. It is item 4 that requires further explanation in this Section.

Reproduced here is a portion of a dance instruction sheet as printed by Windsor Records, using the Osgood method and describing the simple dance routine for "Glow Worm."

CALLER	DANCE INSTRUCTIONS Presented by DANCERS SERVICE DEPARTMENT  5528 N. Rosemead Bl., Temple City, California	TITLE OF DANCE "GLOW WORM"
MUSIC BY THE SUNDOWNERS BAND		TITLE OF MUSIC "GLOW WORM"
RECORD DATA Windsor No. 7613 (78 r.p.m.) Windsor No. 4613 (45 r.p.m.)		ORIGINATOR OF DANCE Unknown
ON REVERSE SIDE "1898"		TYPE OF DANCE Round Dance

STARTING POSITION: Open dance position, partners facing LOD, inside hands joined.

FOOTWORK: Opposite footwork for M and W throughout, steps described are for the M.

Meas.

- 1-4 WALK, TWO; THREE, POINT; WALK, TWO; THREE, POINT;**
Starting L foot walk fwd in LOD three steps, L-R-L, and point inside (R) foot to floor in front. Starting R foot walk fwd in LOD three steps, R-L-R, pivoting $\frac{1}{2}$ R face turn to face part on third step (R foot), touch L toe to floor beside R foot. Part join both hands.
- 5-8 SIDE, BEHIND; SIDE, SWING; SIDE, BEHIND; SIDE, SWING;**
In a "grapevine" step, step to L side in LOD on L foot, step R foot across in back of L; step to L side on L foot, swing R foot across in front of L. Step to R side in RLOD on R foot, step L foot across in back of R, step to R side on R foot, swing L foot across in front of R. M releases W's R H from his L but retains her L H in his R.
- 9-12 CROSS, TWO; PIVOT, POINT; CROSS, TWO; PIVOT, POINT;**
Part exchange pos, M crossing over twd wall with three steps, L-R-L, pivots $\frac{1}{2}$ R face on third step (L foot) to face COH, and points R toe to floor in front, while W crosses over twd COH with three steps, R-L-R, pivots $\frac{1}{2}$ L face turn under her own L and M's R arm on third step (R foot) and points L toe to floor in front. This action is repeated with M starting R foot and ending with part taking closed dance pos.
- 13-16 TWO-STEP; TWO-STEP; TWO-STEP; TWO-STEP;**
Starting M's L foot, part take four turning two-steps to complete two CW turns while progressing CCW in LOD around the room. Open up to original starting pos.

Repeat the dance to the end of music.

Please note on the above description that the narrow left hand column lists the measures of the music. The manner of dividing measures in dance descriptions varies with the nature of the dance routine. If the routine is complex in certain parts, then those parts may be divided into one or two measures in order to clarify or emphasize those measures. If the routine is simple, as in "Glow Worm" above, the division is in four or more measures.

The wider, right hand column contains the cues and details of the routine or pattern, with the cues appearing on the first line in capital or bold letters, and the detailed description of the steps or movements appearing below the cue line in smaller and lighter type.

CUES

One very important new idea incorporated in this description is the cue. It seems clear, from the way dance descriptions were written before 1950, that the concept of a leader "cueing" the dance while it was being danced was mostly absent from the round dance activity at that time. Alumbaugh's description not only mentions the cue but clearly incorporates it into the printed description of the

dance. The cue as part of the dance direction was rapidly included, at least while teaching a dance, by many round dance leaders over the next few years.

My own dancing experience offers insight into the changes taking place during this time. When I began square dancing - other than what I was taught in grade school - with Ralph Page in 1947, the dances done between the squares and contras were very much those described in Shaw's 1947 book. I remember the Varsouvienne (Put Your Little Foot), Polkas, the Scottish Gay Gordons and some other "folk" dances among them a Hambo and at least one waltz at the end of the evening. (I note that Knapp identifies the date of Gay Gordons as 1951 and the record as a Windsor. I am quite sure that I was doing the dance to a Parlophone recording in the New Haven Folk Dance Club and to live music at Page dances at least a couple of years before that.) My first year in college I was a member of the New Haven Folk Dance Club and dated a woman who was very active in the Cornell Folk Dance Club. When Al Brundage started doing special events to incorporate the new ideas he had gained at Shaw's, the round dance leader working with him was Rose Zimmerman from New York. She taught rounds using the cues during the teaching but then, as we danced rounds we had learned, there were no cues.

Today nearly all modern round dances are cued from the stage all the way through. That practice became a part of the activity very slowly. I went, in 1960, to a weekend institute in western Pennsylvania run by Joe and Es Turner from Washington DC. The leader was Frank Hamilton and I went to learn how to teach rounds. (The callers on the staff were Arnie Kroneneberger and Bob Van Antwerp and the opportunity to dance with them was an additional attraction.) **((We have an audio clip with them calling on that weekend))** *To Listen, [Click here](#), then under categories, choose Round Dance Clips.* I can't be absolutely certain, but I believe at that time Frank was cueing the dances he taught the first time through and then let us repeat without cues. At the after party, however, in a recreation room downstairs in the hotel facility, the jukebox was filled with popular rounds of that time and the folks attending the institute danced to them late into the evenings with no cues.

Several years later, on a calling tour that took me to Seattle, WA, I called for a Sunday afternoon regional dance. I was given a stack of round dance records and instructed that I should immediately play the first (of two) rounds before I put away my record after I ended calling my tip. Nearly all of the 40 squares of dancers immediately formed two circles and without cues danced the 20 or so rounds that I played during that 3 hour dance. These were "Dance of the Month" selections chosen by the area dance committee and taught at all the clubs in the area. By then, at my home clubs in New England, rounds were already being cued all the way through. Another example of the variation in cueing is the 1969 trip that we made to the National Square Dance Convention in Seattle. My wife, JoAnn and her then husband Chuck Silloway were invited to present a dance Chuck had written. They were strongly instructed to cue the dance only the first time through.

In Shaw's book some dances were described measure by measure. Others were described as "parts" with the parts not necessarily the same length. An example of that kind of description is this from a 1950 book by Betty and Homer Howell who attended Shaw's 1950 summer session.

Homer: ALTI POLKA

1

ALTI POLKA

This dance worked out by a couple in Altus, Oklahoma.

RECORD: Sentimental Journey, Broadcast.
POSITION: Varsouvienne, both start L.

- (A) Touch left toe over right, touch left toe to side, step under right foot with left moving to right side, step with right foot to side, then do three quick steps in place the same as you would do a double time two-step, actually stepping left right left, cts. 1-2-3-and-4-ah-and.
- (B) Touch right toe over left, touch right toe to side, step under left foot with right moving to left side, step with left foot to side, then do three quick steps in place, actually stepping right left right, cts. 1-2-3-and-4-ah-and.
- (C) Repeating all of (A) and (B) above.
- (D) Dance 2 two-steps in double time steps being very short moving forward in line of direction. The gent now releases his left hand continues forward doing 2 more two-steps, the lady turning to her right on these 2 two-steps and going under her own right arm and the gent's right arm, again assuming starting position.
- (E) Same as (D) excepting on the second 2 two-steps the gent releases his right hand and turns to his left in under the lady's left arm and his own left arm, while the lady continues forward, again assuming starting position.
- (F) Dance 2 two-steps forward, then turning away from each other the lady turning to her right, the gent turning to his left, while doing 2 more two-steps, then again assuming regular starting position and moving forward in line of direction while doing 4 more two-steps.

REPEAT UNTIL THE WHISTLE BLOWS.

Another format for dance description from the same document is GOLDEN SLIPPERS

GOLDEN SLIPPERS

RECORD: Capitol, Album BD-44 (1224)
POSITION: Large circle gents on the inside facing out, ladies on the outside facing in, both hands joined, gent starts L, lady R, or can be danced without forming in circle.

Touch left heel out to left side, touch left toe in to instep of right foot, again touch left heel out to left side, touch toe of left in to instep of right foot, cts. 1-2-3-4. Sashay four counts to left side, use short steps, step left close right, step left close right, step left and touch right toe to left foot, cts. 5 & 6 & 7 & 8 & .

Repeat all of above starting with gent's right foot, and doing the sashay steps to the gent's right side, cts. 1-2-3-4 5 & 6 & 7 & 8 & .

Standing side by side with the near hands joined and the hands held just about shoulder high to the shortest person in each twosome, facing in a counter clockwise direction. Starting with gent's left, lady's right, do four two-steps forward, the gent will step left close right step left, and on this turning slightly away from partner, step right close left step right, and on this turning so as to face toward partner, then repeating the two-steps starting with left foot and then starting with the right foot, cts. 1 & 2, 3 & 4, 5 & 6, 7 & 8.

Facing toward partner the gent still holding her left hand in his right, and moving in a small circle clockwise toward the outside of the large circle, the gent does a two-step starting with left and then a two-step starting with right, and at same time his partner has moved under the gent's right arm toward the inside of the large circle, moving in a counter clockwise direction, she doing a two-step starting right and then a two-step starting left. The gent and lady now complete their small circles the gent now moving back into the center of the large circle so as to be facing out, the lady moving back to the outside so as to be facing in, the gent this time going in under his own raised right arm, this being done while repeating the above two two-steps, cts. 1 & 2, 3 & 4, 5 & 6, 7 & 8.

Repeat all of the above as desired.

That document also contains a dance by Doc Alumbaugh written before he had adopted the format created by Ginger Osgood:

WALTZ OF THE BELLS

WALTZ OF THE BELLS

Originated by Doc Alumbaugh of Pasadena, California

Position: Open dance.

Music : Ting-aling - Rondo R-196

Start : Gents on the left and ladies on the right. Instructions are for the gents and ladies do opposite.

Figure :

- A. 4 measures. Balance forward on the left at the same time swinging the joined hands forward and upward like reaching for a bell rope and swinging the inside(R) foot slightly forward. Rock back on the right foot, swinging the left foot back slightly and the joined hands down and backward like ringing the bell. Repeat these two movements during the next two measures.
4 measures: With inside hands joined and moving CCW take one waltz step forward; then release hands and the gent turns to his left while lady turns to her right one full turn-around in one waltz step. Then partners face each other and take two sliding steps to the gent's left (line of direction).
- B. Next 12 measures repeat the above moving in CW direction and using opposite feet from the above description.
- C. 4 measures: With partners facing each other and with both hands joined take four sliding steps to the gent's left. On the third slide the lady turns a CW pivot under her own R and the gent's L arm.
4 measures: Repeat the above moving in CW direction and the lady twirling under her left on the third count.
- D. 2 measures: Step apart (gent back on his left lady on R) and together (gent forward on L and lady forward on R)
2 measures: repeat the above two measures.
4 measures: in closed dance position. Do two waltz steps the gent turning to his left during the waltz one turn and then twirl the lady under the gent's left and lady's right hand to end up in open dance position ready to start.

The entire dance can be done three times to this record. There is a four measure ending which can be danced as follows:

Swing forward and back (as in first two measures part A and then swinging the joined hands forward the lady does a CW twirl under her own left and gent's right hand to bow to each other.

Teaching calls:

Swing forward and back swing forward and back

Its straight ahead, turn around slide and slide. (Repeat)

Its a left close, a left close and turn with the left hand

Its a right close a right close and turn with the Right hand.

Its apart and together, apart and together,

Now waltz and waltz and waltz turn your girl.

Ending:

Swing forward and back now and right whirl and bow

(Note: For so called second change this figure see next page.)

Dance descriptions were also variable as we see by comparing the Homer version of that dance with the description contained in Osgood's "Dancin' a Round" published the same year.

WALTZ OF THE BELLS

Original by "Doc" Alumbaugh of Alhambra, California.

RECORD: "Ting a Ling", Rondo R.196, 4 meas. introduction. MacGregor 611, 8 meas. introduction.

FORMATION: Couples in open dance position, inside hands joined, facing CCW.

DANCE: Description is for gent, lady's steps are opposite.

Balance forward on left foot, pointing right toe slightly ahead of left foot, swinging joined hands forward and up ("reaching for the bell rope"). Rock back on right foot, touching left toe slightly ahead of right foot, swinging joined hands down and back ("ringing the bell"). Repeat balances forward and back.

Leaving joined inside hands stretched out straight backward, take one waltz step forward, then release hands and gent takes one waltz step while making a complete turn to his left, while lady takes one waltz step for a complete turn to *her* right. Partners then face and join both hands and take two draw steps to gent's left, working hands in slightly clockwise rotation.

Repeat all of above in opposite direction (CW).

With partners facing each other and with both hands joined, take four gliding steps to gent's left (CCW) with the lady twirling one complete turn to her *right* under the gent's *right* arm on the third count. Repeat gliding steps, moving CW, with lady twirling to *her left* under the man's left arm on the third step.

NOTE: However, it has developed that the majority of dancers do this last part with arms outstretched, holding the forward one high so that the lady may twirl under that arm. (Going CCW the lady twirls to her right under the gent's left arm, then going CW, she twirls to her left under his right arm).

With only inside hands joined (gent's right, lady's left) partners step away from each other (gent stepping back on left, lady on right) then toward each other (gent on right, lady left). Repeat. Again, here the popular version is to hold right hands and make a "window" with the arms as they balance toward each other.

In closed dance position, take two waltz steps (gent with left foot, lady with right), turning once around (CW). Lady twirls one complete turn to her right under gent's left arm, and couple returns to original position, facing CCW, inside hands joined, ready to start dance anew.

Rondo record has four measure introduction and ending. With inside hands joined, rock forward on outside foot, back on inside, lady twirls one complete turn to her right under gent's right arm, partners step away from each other with inside hands still joined, gent bows, lady curtsies.

Another comparison showing the variation in dance description is found with the dance ALWAYS as found in "The Blue Book of Rounds" published in 1952 by Mel and Helen Day and as seen in the Knapp 1952 collection.

DAY VERSION

★ ALWAYS

Jim and Ginny Brooks of Everett, Washington.

RECORD: Windsor No. 7608 (78 r.p.m.) (4608 45 r.p.m.)

STARTING POSITION: Closed, facing LOD, start M's LF, W's RF.

Measure 1-4

Bal-Away	Bal-Together	Waltz	Waltz (W Twirls)
L 1, 2, 3	R 1, 2, 3	L R L 1, 2, 3	R L R 1, 2, 3

M releases R arm from W waist and they both bal away, M back on his LF, W back on her RF. Both bal fwd, pivoting $\frac{1}{4}$ turn to the R. In closed position turn CW with two measures of waltz, the M twirls the W, R face on the last measure, M finishing to face LOD. This isn't a good position to get into the waltz but if the M will step fwd around the W and turn immediately it can be done.

Measure 5-8

Repeat 1-4.

Measure 9-12

Repeat 1-4.

Measure 13-16

FOUR MEASURES OF WALTZ in closed position turning CW. On the last measure W twirls R face under her own R arm and face partner. M should be facing LOD, ready to assume **Tamara** position.

Measure 17-20

Bal-F	Waltz-Out	Bal-F	Waltz-Out
L 1 2 3	R L R 1 2 3	L 1 2 3	R L R 1 2 3

The figure above is called the **Tamara** figure. W places her L hand behind her back, palm out. Both bal fwd R hips adjacent, M's L hand holding W's R hand as in regular ballroom position. M reaches between self and partner to take W's L hand in his R. M waltz fwd turning to face W (RLOD) on ct. 3 releasing W R hand and at same time pulling gently on W L hand so that she may take one waltz step turning L face, moving $\frac{1}{2}$ around in small circle. The M does not turn as does the W, but he faces her all the time. This is very important. While the W turns the M places his L hand behind his back, palm out. Both balance together again, R hips adjacent; this time the W reaches between self and partner to take his

not on the second step as they walk around he can easily come into position to repeat the Sidecars, etc.

Measure 21-24

Repeat 17-20.

Measure 25-28

Out	Two	Three	In	Two	Three
L 1	R 2	L 3	R 1	L 2	R 3
Around	Two	Three	Four	Five	Six
L 1	R 2	L 3	R 1	L 2	R 3

Assume open position and waltz out and in, swinging the joined hands forward on the first waltz turning slightly back to back then as you waltz in, assume closed position with right hips together, banjo position and again walk around each other in one turn but using six steps.

Measure 29-32

Repeat 25-28.

★ BLACK HAWK WALTZ

ALWAYS

Issued Jan 1952

Originated by Jim and Ginny Brooks, Everett, Washington. As appears in instruction sheet with Windsor Record.

Position: Closed dance - gents facing LOD.

Music : "Always" Windsor record #7608 - 5528 N Rosemead Blvd
Temple City, California.

Start : Gents Left. Directions for gent's. Lady counterpart.

Figure :

1-4 Gent balances away from partner backward on L foot, then balances toward her again on R foot at the same time making a $\frac{1}{2}$ turn R so his back is toward the center. In closed dance position do one waltz step rotating CW $\frac{3}{4}$ turn (gent facing LOD). While gent takes three steps in place (R,L,R) the lady turns under her R and gent's L hand a full turn CW to end in same position as started.

5-8 Repeat measure 1-4

9-12 Repeat measure 1-4

13-16 In closed dance position three waltz steps rotating CW and progressing LOD. On fourth measure lady turns R face under joined hands a full turn to again face gent ending in the TAMARA position. In Tamara position partners have R hips adjacent the ladies left hand behind her back, palm out and gent reaches past her RIGHT side to grasp her left hand in his right. They are still holding hands (gent's L and her R) Gent should be facing LOD.

17-18 Step forward on L and touch R to floor beside L and hold. As the gent takes one waltz step in LOD he releases the lady's R hand from his L and pulls gently with his R hand as they pass each other so that the lady makes a $\frac{1}{2}$ L face turn in three steps. While the lady turns the gent places his L hand behind his back palm out and on completion of her turn the lady places her R hand in his L. The gent is now facing RLOD and still holds the lady's L in his R hand.

19-20 Step forward on L foot touch R beside L and hold. As the lady takes one waltz step forward she releases gent's R from her L hand and pulls gently with her R as they pass to cause gent to make a $\frac{1}{2}$ L face turn in three steps. The gent now faces LOD again.

21-24 Repeat action measures 17-20 but end in closed position with the gent facing LOD.

25- In left hip banjo position gent crosses left in front of R then steps to side with R and closes L to R. During the close of left to R they should turn to R hip Banjo. (some call this step a side car and others a twinkle variation)

26 Repeat 25 starting R over L and turning to L hip banjo.

27 Repeat measure 25. to end facing partner.

28 Gent steps in LOD on R foot making a $\frac{1}{2}$ turn to his R so his back is toward the center. Touch L beside R and hold.

29-32 Starting gent's L take three waltz steps rotating CW and progressing LOD land $\frac{3}{4}$ turns. Then gent takes three steps in place while lady makes a CW turn under joined hands to end in closed dance position ready to start. Gent facing LOD.

After publication of Frank Hamilton's "American Round Dancing" in 1953 with the section by Doc Alumbaugh endorsing the description method developed by Ginger Osgood, the major record companies began, also, to use that description method on the instruction sheets included with the records. By 1956 when the second of Dr. Knapp's three-year collection of rounds was published most of those shown were using the presentation style that Ginger Osgood had developed.

POSITION AND STEP DESCRIPTIONS

Two important parts of dance description are the words used to describe the positions of the dancers during the dance and the steps they take in executing the action of the dance. Lloyd Shaw, in his book in 1947, spent whole chapters describing the steps of each of the major types of dance - waltz, polka, schottische etc. His descriptions of the dancers' positions were equally extensive. By 1950 when Ginger Osgood and her co-authors published "Dancin' a Round, the description of positions was only a single page of drawings with descriptions. We reproduce that page here.

GLOSSARY OF TERMS

DANCE POSITIONS

BOW AND CURTSEY: Let's be real old-fashioned and follow this old rule of acknowledging your partner before starting the dance proper. Gent bows from the waist with weight on one foot while pointing other foot. Lady curtseys by stepping back on one foot and bending that knee, at the same time pointing other foot in front and keeping body erect the whole time.



CLOSED DANCE: Also designated as "ball-room", "social", "waltz" position. Partners face each other, gent puts right arm around lady's waist, lady puts left hand on gent's right shoulder, free hands are clasped shoulder-high at side, elbows slightly bent.

OPEN DANCE: Partners are side by side facing in the same direction holding inside hands (usually, to start the dance, it's gent's right, lady's left).



PROMENADE: Sometimes designated as "skating" position. Partners are side by side, facing same direction. Right hand is held in right in front, left in left underneath. Gent's hands held palm up, lady's resting on top.

VARSOUVIANA: Sometimes called "Russian" position. Partners face in same direction, lady to right and slightly in front of gent. Gent reaching behind lady holds her right hand in his right at shoulder height, her left hand in his left at shoulder height. Gent is not supposed to lean on lady's shoulders!



She devoted two additional pages to descriptions of the dance steps.

Osgood - 1950

STEP PATTERNS

BALANCE Usually done in waltz rhythm. Step on one foot, close the other foot to it, and hold. Repeat, usually in other direction. May be done to side, or straight ahead and back.

BALANCE (For Boston Two Step)
Explained in dance description.

DRAW STEP Generally speaking, this is done in a waltz position, holding the forward arms high and each one looking over his shoulder at the trailing foot. Step to side with one foot, draw the other foot up to it slowly and change weight to it on last count.



GLIDE (Sometimes designated as *chasse' step*). A gliding step to front or side, followed by a closing step. Can be done to either $\frac{3}{4}$ or $\frac{1}{2}$ meter.

POLKA ($\frac{3}{4}$ meter) This step pattern is "hop-step-close-step" with the quick hop coming on the latter part of an up-beat at the beginning of the step.

PUSH STEP ($\frac{3}{4}$ meter) This develops out of a slide step. As you step sideward to the right, push with ball of left foot. This gives a chugging motion.

SLIDE Same as Glide.

TWO-STEP ($\frac{3}{4}$ meter) The two-step is a step-close-step. Step with the first foot, close the other foot to it, step with the first foot again and hold for 4th beat. Repeat, but start with other foot. Can also be done to $\frac{3}{4}$ and $\frac{1}{2}$ meter.



WALTZ ($\frac{3}{4}$ meter) Directions are for gent, lady opposite: Step left, step right, close left to right. This has taken one waltz measure of three counts. Repeat step, starting with right foot—Step right, step left, close right to left. You may waltz directly ahead, in either closed or open dance position, or turn either right or left while dancing. You will find in the dances we are presenting that frequently the step-patterns will call for two waltz steps, turning once around, back to original position.

Notice the similarity of pattern in this to the two-step. Consequently many people who think they are waltzing are merely keeping time or two-stepping to waltz rhythm.



VARSOUVIANA Explained in dance presented.



CCW AND CW If you form a large single circle each facing center of room, going CCW (counterclockwise) would mean going to your right and CW (clockwise) to your left. Usually your dance will start with couples facing counterclockwise in a circle and moving forward in that direction. Frequently the pattern of the dance is repeated in the reverse direction, moving clockwise (CW).

This type of instruction is for the purpose of achieving a smoothly flowing floor—no colliding couples.

The same will apply when we tell the gents to have their backs toward the center of the circle. While the dances could be done anywhere in the room, with each couple on their own, more harmony and order will appear if all couples move in the same direction. And,—it makes for a prettier floor pattern.

Sometimes you will move sideways into the circle (to the gent's left). You may be in closed dance position with the gent facing CCW (lady in front of him), or in closed dance position with both facing in toward the center of the circle. You may also have open dance position or Varsouviana position and move left (into the center of the circle), both starting with left foot. Usually, having gone into center of the circle, the step-pattern will be repeated and you will move out of the circle, then continue with another step-pattern which will advance you in the circle.



RIGHT-FACE TURN OR TWIRL This means simply that the right shoulder goes back, or you follow your right shoulder around as you turn.



LEFT-FACE TURN OR TWIRL Left shoulder goes back, or follow left shoulder around.

The Days, in their "The Blue Book of Rounds", covered both position and step descriptions in four pages of a Glossary of Terms. We reproduce those pages here.

Day - 1950

Those of you who, because of your ability as dancers, are forced into the roll of teachers are going to have your problems, but they can be overcome and your mistakes will be forgiven if you frankly admit your shortcomings and are not afraid to admit your mistakes. After all, the routines are important but not nearly as important as learning to dance. We'd like to repeat that we will help in any way that we can and we're sure you will find the same is true of all teachers in this field. Happy dancing and the best of luck to you.

GLOSSARY OF TERMS

The basic steps taken in our round or sequence dancing are actually quite simple, but to be a good dancer and to be able to pick up the routines easily you should understand them thoroughly. It isn't our purpose to teach you to dance in this book, but in describing the steps and our terminology, which we have endeavored to keep as simple as possible, we will include a few remarks on the way we handle our basic figures.

Since your routines in 2/4 or 4/4 time include much the same figures, and footwork, as the waltz except for timing and rhythm, we will not repeat the footwork for both but talk mostly about the handling of the waltz step. For the most part, only three basic figures are used in the waltz: One step or change of weight to the measure, two steps, and three steps, these steps being changed in direction and combinations for variety and interest. There are other movements used but they are found mostly in other types of dancing.

BALANCE:

One step to the measure in waltz time. The balance may be taken in any direction—forward, backward, or to either side. Step in the direction required on the first beat of the measure, let the other foot close or swing forward beside the stepping foot, rise slightly and hold count 2 and 3 without taking any weight on the closing foot.

STEP TOUCH OR HESITATION

One step to the measure in waltz time. The same foot work as the balance step but without the rise. Step forward on count of 1, let the toe of the other foot touch the floor lightly at the instep of the first foot and hold counts 2 and 3. This step is cued more often as a **step touch** but it is a hesitation step. Some teachers cue it as **slow**, meaning in waltz tempo one step to the measure, but in 4/4 time it is usually one step to two beats instead of the whole measure.

WALK

Just what the word implies. It is taken on each beat, one step to 2 beats or three, etc., but without benefit of the touch.

STEP CLOSE

Two steps to the measure in waltz time.

This is actually two steps. One step forward or in any direction and the other step taken directly

beside the first. Hence the term "close." Many dance teachers and dance instructions use this term quite loosely causing some little confusion at times. Often when they say **close** they mean to change weight and other times it is the position of the feet they are talking about and you are not supposed to change weight. When we use the term we mean to change the weight from one foot to the other, otherwise we cue the step as a **step touch** or **step hold** with the thought in mind that good dancers always bring their feet together, except when actually stepping or styling a particular step.

In waltzing, a **step close** is nearly always two steps to the measure, stepping on the first beat, holding count of 2 and closing on count of three unless otherwise specified.

DRAW STEP

In foot work this is the same as the **step close**, but meaning a different handling or style. The count is the same as the **step close** in waltz time. Stepping on count of one, holding two and closing on count of three. However a **step close** may be taken in any direction. A **draw step** is commonly thought of as step to the side only, while a **step close** is taken with your feet straight ahead. In the **draw step** the foot that is closing will be pointed out and drawn slowly into the instep of the other foot. To make it more comfortable you should take your first step to the side, with your toe and your body turned slightly toward closing foot. Here again this term is used loosely for easy cuing. At the cue call **draw**, **draw** it will mean one **draw** and a **step hold** or **side balance**, if you are going to repeat in the opposite direction. You will lead always with the same foot at the beginning of each measure if you are actually doing all **draw** steps. In dances other than waltzes this foot work is cued as slide, slide, etc.

CANTER RHYTHM

This isn't actually a step or pattern but is the rhythm you use in your waltz when you use a **step close** or a **draw step** and step on count of one and three. This is a delightful feeling to master in your dancing and can be danced with your steps all the same length if you are traveling ahead or backward. There is a good example of this in the second verse of the Velela Waltz.

SKATERS POSITION

Partners face in line of direction but hands crossed in front, left to left, and right to right hand, the joined right hands on top. There is another Skaters position which we call **back skaters**. This is similar to the Varsovienne except that instead of right hands being across her shoulder it is around her waist. The lady places her hand on her hip, palm out and fingers back so he may hold her hand in his.

VARSOVIENNE

The couple will face the line of direction, lady standing at the man's right side but slightly ahead so they can maneuver comfortably. His right hand is across but not touching her shoulders but holding her

right hand in his. Her left hand is extended across his chest resting in his left hand. Finger tips are up for both and the finger tips of her right hand are also up, while he curves his around them. No leaning on the lady's shoulders and no heavy hand gripping in ANY dance position.

OPEN POSITION

Both stand facing the line of direction, inside hands joined, man's palm up and woman's palm down.

CLOSED POSITION

Commonly called **ballroom** or **social** dance position. The woman stands squarely in front of the man but enough to his right so that her right foot could step in between his feet, IF they are apart. (The feet should never be apart until a step is taken).

SEMI-CLOSED

Similar to closed position as far as hand positions are concerned, but they open enough to make a V shape and both man and woman travel in the line of direction. This position is also called SEMI-OPEN.

BANJO POSITION

Hand holds same as for "Closed Position."

Partners stand side by side (hip to hip). M and W face opposite directions.

Banjo position may be either right hips adjacent or left hips adjacent, depending on the individual position, required for the dance.

OUT AND IN

This term is used quite commonly in cue calls and means simply to travel in a straight line but turning the toe and body out so as to be almost back to back and then face to face. In waltz time the **back to back** comes on the first measure while face to face is on the second measure. In a **two step**, out on the first **two-step** and in on the second **two-step** or vice versa depending on the routine.

TWO STEP

When we speak of a **two step** in closed position, we mean a step to the side, close the other foot taking weight and step again to the side with the first foot. Then repeat with opposite foot, so in starting with the left foot it would be step left, close right, step left, step right, close left, step right, etc. The **two-step** is also taken straight ahead, backward, and turning.

WALTZ

A **waltz step** is three changes of weight to the measure: Step, step, close, or left, right, close left to right and lead again with the right foot, step left, close right to left, etc.

GRAPEVINE

There are many terms in dancing that describe a certain figure consisting of one or more measures. One of the most common is the **Grapevine**. This figure consists of a step to the side, step behind, step to the side,

and across in front, etc., depending on the number of measures required. Some dances require this figure to be varied by stepping to the side and across in front first. In others one will start the cross behind or in front first. There are many cases when just the action of stepping to the side, behind and to the side is called a **grapevine**. We do it ourselves for easy cuing.

PAS DE BASQUE

This figure may be done in 2/4, 3/4, 4/4, or 6/8 time and is done alternately. Leap to side or diagonally forward, step in front and back in place, requiring three changes of weight in all. In 3/4 time these steps would be taken evenly on the beat, but in 2/4 time there would be three steps to two beats, counting 1 and 2. The leap should be taken easily and can be handled more like a step if desired, depending on the ability of your dancers. (We have run across this step described as the **essence** step.)

POSITION

When we speak of POSITION we mean the position the dancers should be in, in relationship to each other and to the hall to execute a step most comfortably. It is much easier to get into position before taking the step, bearing in mind there are very few square corners in dancing. The easy flow from one figure to another is the secret of beautiful dancing, and bearing in mind your basic fundamentals is the quickest way to attain this. One of the basic rules regarding turns is to turn left on a left foot lead and right on a right foot lead when traveling forward.

Just the reverse is true in backing up, that is, turn right on a left lead and left on a right lead. This brings up the point that causes so much trouble getting into the waltz from the main pattern of the dance. So many dancers and teachers fail to realize that it isn't their waltz that is so faulty, but the position from which they are trying to start the waltz. In most cases, in our round dances there will be a pattern followed by two, four, or more waltzes turning clockwise but traveling LOD. On completing the figure the man finds that his back is to the center and ready to waltz beginning with the left foot. Remembering your basic rule the man should step back to make a right turn but this would cause the couple to move into the center of the room rather than maintaining the circle. This is an extremely awkward situation and usually calls for a dandy **two-step** instead of a **waltz**, but can be easily handled in most cases. On the last step before going into the waltz if the man will step into his partner with his right foot and place his back to the line of direction all he will need to do is step back on his left foot, turn right face and he is in his **waltz**. This is the easiest way, however in some cases it isn't possible to get into position due to the type of step taken before the waltz. However, if the man steps forward and around his partner, pivoting right face immediately he will be in his **waltz**. It isn't the most comfortable turn without some help from his partner, but it will do in an emergency. Your teacher should be able to go into more detail and clarify this point and others to make your dancing more

Two years later in Dr. Knapp's first collection, he included a page with the heading "Definition of Terms." At the bottom of the page he referred folks to Lloyd Shaw's book for full descriptions.

DEFINITION OF TERMS

Position: Open dance: This means standing side by side facing counter-clockwise around the room, partners on the gent's right side holding inside hands (ie: gent's right and lady's left)

CLOSED DANCE: This means partners facing each other, usually with gent's back toward center of circle, His right arm around her waist and holding her Right hand in his Left. Her left arm resting on his shoulder, or hand on his elbow whichever is the most comfortable to him as well as her.

VARSOUVIANNA: Standing side by side, facing CCW, lady on the gent's right. He holds her right hand at her right shoulder, her left hand in his left hand in front at shoulder height.

SKATERS: Same as Varsouvianna but hold the right hand at the right hip with his right hand.

PROMENADE: Same as Varsouvianna but the right hands are held in front, the gent's arm passing under the lady's left to hold her right hand.

Abbreviations used:

CCW - counter-clock-wise (opposite to movements of clock hands.

CW - clock-wise (in direction of clock hands movement.

R - right

L - left

Banjo position: Gent facing one direction and his partner facing the other direction with hips adjacent, either right or left.

Side-car position: The same as banjo.

Steps: Box Waltz (basic waltz) Gent steps forward on left foot, to the side on the right and closes the left to the right. Steps back on the right, to the side with the left and closes R. This makes a box movement and does not cover any ground. The same step could be done progressively and then would cover ground.

Pursuit waltz: Walking steps three to the measure without turning.

Grapevine: For gent's: Step to left on left foot, step behind the left with the right foot, step to the side on the left foot. The lady does the opposite.

Polka: Old time polka: In closed dance position or with gent's hands on lady's waist, lady holding his elbows, do a step-together and step. That is, step on the left, close the right to the left and step again on the left. Put a little hop in it right after the last step and before going ahead on the right and it is the old time polka. Modern polka is just step-together-step.

Schottische: Basic: Left-right-left-hop on the left; right-left-right-hop on the right; Step forward and raise on the toe and bounce back down on the heel of the left. Step back on the right and raise on the toe to bounce back on the heel of R.

The best reference of the positions as well as the basic steps is Lloyd Shaw's Round Dance Book, which is published by The Caxton Printers Caldwell, Idaho. It will give interested parties a complete and very thorough information on Dance steps and the old time dances. It can not be recommended high enough.

Three years later when, in Frank Hamilton's book, Doc Aumbaugh spelled out a new format for describing a dance in print, Frank also increased the information about dance positions and dance steps. In the introduction to that section he made a plea for wide acceptance of his terminology. He had assembled a large group of the round dance leaders of that day as collaborators and he announced their acceptance of his "terminology" of round dancing.

Hamilton Position Descriptions - 1953

SECTION IV

POSITIONS USED IN ROUND DANCING

Although the positions described here are standard, the names applied to some of them vary considerably throughout the country. It would be helpful to dancers and by those collaborating on this booklet, would be generally accepted and used. In holds and the relative positions assumed by couples, we consider not only the hand the floor pattern.

PHOTOGRAPHS POSED BY FRANK AND CAROLYN HAMILTON AND SHOWING R/D POSITIONS APPEAR ON PAGES 16 AND 17.

CLOSED POSITION
(Fig. 1, Page 16)

Variouly called waltz, ballroom or social dance pos, this is the most common of all R/D "holds." Partners face each other almost directly—just slightly to the side so that each may look past the right ear of the other. W rests her R hand, palm down, on M L hand which is held palm up at, approximately, his shoulder level. These hands are held well out to the side with elbows curved rather than sharply bent. Fingers are together and fairly straight, though relaxed. M R arm partially encircles W with his well up and out to the side at about W shoulder level while W L hand rests lightly on M upper arm or lower shoulder. Her L arm maintains definite contact with M R arm between M R hand and the back of the W. Without this pressure, leading is difficult; if she pulls away too strongly the result is equally poor. The R/D closed pos is distinguished from the usual intimate embrace of the crowded ballroom floor by the "high in a loose hold which is essential to facilitate the free and varied movements of R/D. Some wag has said that this more graceful but less intimate R/D hold has another value —the dancers find it easier to keep their minds on their dancing. In this, as in all positions, it is important that the weight be fwd without actually leaning; also neither partner must hang upon the other nor grasp the other's hand, arm or neck in a tight clasp. Carry your own weight and strive for an erect but balanced and relaxed carriage.

"Loose Closed Position," while not considered to be a standard hold, is an important variation in situations where a figure requires quick changes of direction or a crossing movement of the legs and feet. Partners merely stand farther apart while maintaining the same hand and arm positions and continuing to face each other; e.g. grapevine as done in "Stumbling," or "Side-by-Side"; the twinkle as performed in "Blue Pacific," or the cross-over of "Black Hawk." (Many dancers prefer to shift into facing pos for such steps, particularly if the dancers are on the "heavy" side.)

SEMI-CLOSED POSITION
(Fig. II, Page 16)

Similar to the closed pos in that hand positions are maintained but partners turn so that each faces fwd as they open out into a "V" with M R and W L hips adjacent and the joined hands extended fwd at shoulder level. It is important for styling that the "Beautiful Ohio," meas. 1.

[13]

SEMI-OPEN POSITION (Also called HALF-OPEN)
(Fig. III, Page 16)

Often described as merely a variation of open pos, it is similar to closed in that M R arm encircles W waist and W L hand rests lightly on his upper arm or lower shoulder. However, partners stand side by side both facing the same way as in open pos with their outside hands free (not joined), and these hands carried as described for open pos. This hold is frequently used for a walking figure between turning sequences with dancers often permitted to choose between semi-closed or semi-open when directed to WALK 2, 3, 4; e.g. "Desert Stamp," meas. 27 & 28.

OPEN POSITION
(Fig. IV, Page 16)

Partners stand side by side, both facing fwd. Inside hands are joined at W shoulder level with M hand palm up; W palm down. M free hand should lie on or just below his hip pocket, palm out and fingers together. W free hand normally holds and flares her skirt; e.g. "Glow Worm" and "Nola," meas. 1.

ESCORT POSITION
(Fig. V, Page 16)

A new position called for in several recent popular rounds. Partners are side by side, both facing fwd with W inside arm passed through the crook of the M inside elbow with her hand resting on M wrist (although individual styling finds some variation in hand placement). The appearance is that of "arm-in-arm." Free hands disposed as in open pos.

BANJO POSITION
(Fig. VI, Page 16)

A well established R/D name for a hold called several different things in folk and ballroom terminology. Same as closed pos except that partners shift to stand with their right hips adjacent while maintaining hand holds approximately the same as in closed pos; e.g. "Nola," meas. 12.

SIDECAR POSITION
(Fig. VII, Page 17)

The opposite of banjo. Partners stand as in closed pos but with left hips adjacent; e.g. "Alice Blue Gown" (Maxhimer), meas. 20.

VARSOUVIANNA POSITION
(Fig. VIII, Page 17)

Partners both face fwd with M standing slightly behind and to the L so that his R shoulder is directly behind W L shoulder. M holds W L hand in his L in front of and slightly higher than her shoulder. M R arm crosses behind W shoulder and holds her R hand to the side of and slightly above her shoulder level. M palms are turned fwd him; W palms are turned away and her fingers are held lightly between M finger and thumb. There should be no contact between M R arm and W shoulders—too frequently, the M leans on the W with his R arm draped heavily across her shoulders. Some W tend to pull fwd and down on the M arms, drawing him off balance and tiring him. Each must carry his own weight. Good styling requires that the hands be held reasonably high; e.g. "Irish Waltz," meas. 1; "Sweetheart Waltz," meas. 1.

SKATER'S POSITION
(Fig. IX, Page 17)

Similar to Varsouvianna but the M R arm encircles W waist with his R hand holding her R hand at her R hip. There is considerable style variation in this position; e.g. "Skater's Waltz"; "Down the Lane," meas. 17.

[14]

PROMENADE POSITION
(Fig. X, Page 17)

Exactly as in square dancing. Partners face fwd, side by side. Hands are joined R to R and L to L with the R on top (R must be on top to permit action in at least three popular R/D routines). M hands are held palm up; W hands palm down. Joined hands should be above waist level for good appearance; e.g. "Five Foot Two."

FACING POSITION
(Fig. XI, Page 17)

Partners face each other squarely, usually with M on the inside facing the wall. Both hands are joined at about W shoulder level and may be outstretched to the side or not, depending upon the routine involved. M hands are held palm up with W hands palm down, resting upon them. Appearance of this frequently used pos may be spoiled by allowing the joined hands to sag limply at or below waist level; e.g. "Narcissus"; "Boobybody" (Alumbough).

LEFT (or RIGHT) HAND STAR POSITION
(Fig. XII, Page 17)


Similar to that used by W in square dancing. Partners face in opposite directions with L hips adjacent and L hands, palm to palm, held at about eye level. The rotation is done in this parallel position with dancers close enough to permit the forearms to maintain light contact. Free hands are disposed in usual manner. This position calls for dancers to turn their heads to smile at their partners; e.g. "Lindy Lee," meas. 9; "Whispering," meas. 29.

TAMARA POSITION

Similar to banjo pos in that partners face opposite directions with R hips adjacent. The M R arm crosses under W R arm and holds her L hand at the small of her back. Momentarily M L holds W R hand as in closed pos. This quickly shifting position is clearly described in detail in Shaw's "The Round Dance Book" and in instructions for both "Tamara Waltz" and "Always Waltz."

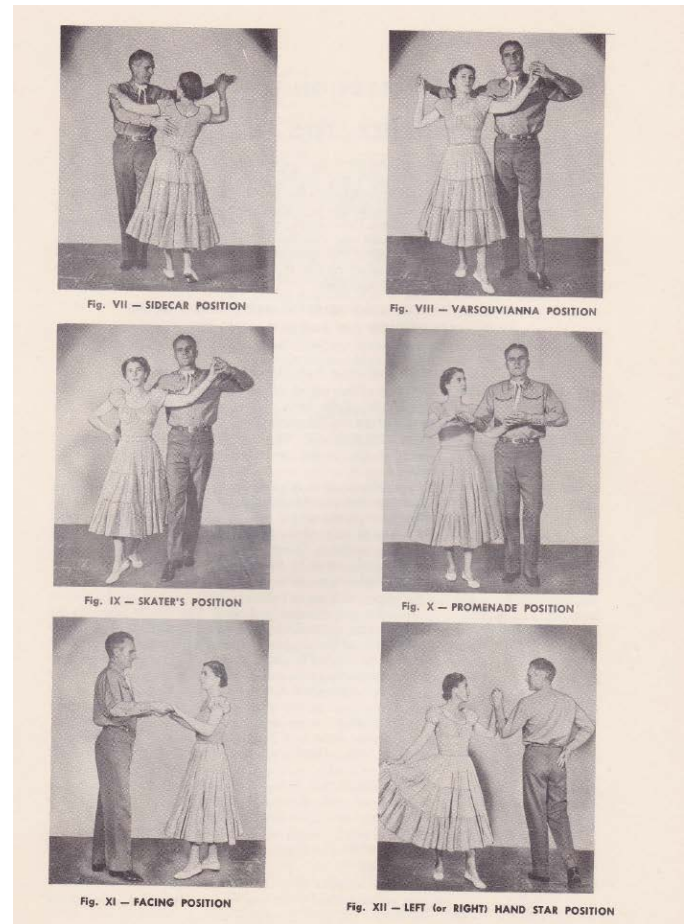
FUDGING

From an original starting position, there are often several changes of holds during the course of a routine to facilitate steps and afford variety. In order to allow a smooth, blended performance of such steps and figures, it is essential that dancers anticipate required changes of position by fudging or shifting into them on the last step of the preceding measure. This is explained further in Section VII.



[15]

Hamilton Position Pictures - 1953
Dancers are Frank & Caroline Hamilton



It appears that Frank was able to persuade other leaders to accept his terminology. His terms were widely used very soon after publication of his book.

GROWTH IN EARLY YEARS

During the early years of modern round dancing the pace of dance creation grew rapidly. Shaw's training sessions were creating new leaders throughout the country. They knew each other because of attendance at Shaw's institutes and they were developing a new type of dance. Those in Shaw's book were mostly shorter routines often including a lot of repetition. Almost all the dance routines that were common at that time were described in Shaw's book. The new dances that were being written were more often 32 measure routines that repeated only two or three times to a 4 or 5 minute recording. The sharing of these routines was encouraged and enabled by both the record companies and the two square dance magazines that were expanding their distribution across the country - and Canada.

Before 1950 there were only a few ads for anything to do with round dancing. The first articles that did mention rounds were discussing the difficulty of finding suitable recorded music. Early record reviews in American Squares mentioned only a few of what could be called "modern" rounds. Of the 55 rounds listed in Dr. Knapp's first collection put out in 1952, 26 did not have a named composer. These were mostly various ways of doing "folk" dances. They were dances that were done with minor, mostly regional, variations of the basic dance steps that were the chapter titles in Shaw's book; Polka, Waltz, Two Step, Mazurka/Varsouvienne, Schottische. Of the 29 that did have a named composer, 7 were written by Dr. Shaw and 4 by Doc Alumbaugh. Only 8 of these composers were not included in Frank Hamilton's listing of collaborators in 1953. Clearly, the round dance leadership community was small and close in those early days.

By the time the first of Dr. Knapp's three year collections was issued in 1953, he listed 136 dances. In that collection 46 (about 1/3) were listed with no composer and these included nearly half of the dances in the first group of 55. From then to the final collection issued in 1959 only 6 of the added 251 dances were listed without a named composer.

GROWTH OF FESTIVALS AND INSTITUTES

The early issues of the two national magazines show ads for square dance events that increasingly mention round dancing specifically. The first of these was in ASD in March of 1950 for the Northwest Folk Dance Camp in Idaho in August of 1950 that offered training for leaders in "The Round Dance" with Jim and Ginny Brooks. The next I found was in ASD for a "Square and Round Dance Camp" run by Manning and Nita Smith in Kerrville, Texas in August of 1951. Idaho was involved in the early days of modern round dancing, undoubtedly due to the involvement of the Days. The Boise Valley's first round dance festival was held in their studio on February 4, 1951. The leaders at that event, in addition to the Days, were; Roland and Katharine Onffroy; Don and Doll Obee; Ross and Penny Crispino; and Ken and Pat Cummings. Two Boise Valley original

dances were included on the program: The Riata by Gus Empie and Babe King and The Mocking Bird Waltz by Mel and Helen Day. The announcement in the magazine goes on to say "This type of program is the answer to current requirements of the round dance enthusiast."

A rather lengthy article in the May 1952 issue of American Squares discussed the changing round dance scene and suggested the establishment of exclusively round dance groups. This was a discussion that was to continue in the round dance activity and would, within the next decade, result in some separation between square and round dancing. The separate round dance groups suggested in the article did develop. In the earliest days of modern round dancing the leaders were usually square dance callers who included round dancing in their programs. A few, like the Days in Idaho, were ballroom dance teachers first but most were callers who adopted the increasingly complicated rounds with enthusiasm.

Another quote from Nita Smith's interview with Bob Brundage addresses this point:

"And most all of the callers were also round dance teachers. We would go to Houston, I say Houston because that's our area, and Roger Knapp was one of the early, early, round dance teachers and callers in our state, from Corpus Christi, and we always had some kind of a little round dance to teach as well as teaching square dancing. So we learned the two together, and we never separated them in our minds."

Continuing from that interview in answer to Bob's question:

So, when did you start concentrating on, or when did the round dances as we know it today get started?

Nita's response:

Well, just sort of crept in little by little. Of course, as we went, after we went to Shaw's, we started going to Shaw's then, about the time that, well when we were just doing the simpler things. Then we went to Shaw's year after year, and Shaw introduced us to . . . all of the kinds of round dancing he did, and they were not easy. They were difficult. And we had to, lots of times we couldn't take him off of the instruction sheet, and so it didn't take Manning long to get him, well, we had a movie camera, and we'd take it, and whatever teacher was teaching those dances, we'd get them later to perform for us, and that way when we got home, we, we really could learn authentically how to do that dance. But that's where, but that was the beginning of the harder dances. And I don't want to even record how many times we tried to teach it to people that didn't know a thing in the world about it. But you couldn't blame the teachers, the people, if the teachers didn't know any better, you couldn't expect the dancers to. But it's interesting they put up with all the bad stuff they had. The bad procedures that all of us used because they were all loving square dancing. But never in, actually we didn't get into heavy round dancing until we started moving out of our area. We went to Oklahoma. That was the first place that invited us to come and perform, and to call and teach. And, like I said, when you ask a caller to call, he automatically, in most cases, also did a round dance. And so then somebody from Kansas saw us in Oklahoma and said would you come to Kansas and dance and teach. And that's the way that we began, and like I said, there was always a group of people, after the dance or sometime, that said, hey, do you know such and such a dance? Could you teach it to us? And that's the way the heavier dancers usually would come in the motel room or somebody's house, after hours, or Sunday, or sometime, that's where we would do the round dancing, the heavier round dancing. It was a good while before we really, actually, I would say, not until we got into institute work that we got into the heavier rounds. And Manning was very particular about the music. If they didn't, if it wasn't a toe-tapping piece of music, he didn't want any part of it. And we had trouble finding

music a lot, because that was before we had Grand and before we had all these other producers of good music.

In the early 1950's round dance institutes started to spring up in greater numbers. Rounds had been included in the program at square dance camps even before the increase in "new" or, as Nita Smith says, "heavier" rounds began to accelerate but in the early 1950's these became much more widely available. These more complicated dances called for more instruction by the leaders and they began to appear as round dance specialists on the festival and institute staffs. The first Summer Institute run in 1951 at the Asilomar YWCA Camp in California by Bob Osgood had Ralph Maxheimer and his wife, Eve, on the staff as round dance specialists.

Nita Smith talks about the first institute that they started in 1951 with these words:

NS: Well, of course, we feel like we were most fortunate to have had 8 years with Lloyd Shaw. And that was our beginnings, and we followed his theories all the way through, and by that time, of course, we were traveling, going to state festivals every where. And we realized that we were running into places where they needed leadership very badly. And we started our own institute, and I felt like, gee this is, this is kind of ambitious for us to do this, but we started here because we had a very nice facility on the Indian campus, and that made it very nice for us. Right from the very first, we stressed dance basics, teaching techniques, and of course there was a lot of calling, square dance calling at that time. But, mostly it was in rounds.

Most of the major square dance vacation and instructional camps and institutes included round dancing. In the late 1940's these dances were often called folk dances but publication of Shaw's book won quick adoption of the term round dancing. As the complexity of the dances grew, qualified leaders became more important. Shaw had set the pattern of a significant round dance presence in his institutes. The new leaders followed his model in their own work.

Virginia Anderson, one of the coauthors with Ginger Osgood of the book "Dancin' a Round", wrote this review of the California camp in the May 1949 issue of American Squares:

California Folk Dance Summer Camp

The 1949 session of the Folk Dance Summer Camp, held at the College of the Pacific, Stockton, California, was a wonderful success.

Last years faculty, augmented by Vyts Beliajus (Lithuanian dances), Elma McFarland (English dances) and Bob Osgood (squares and **Sets in Order**) really presented a fine program of new, intermediate and advanced dances for the diversified types of dancers enrolled. A costume display, featured a different country each day, was under the direction of Virginia Anderson, assisted by Grace Perryman.

The camp was divided into a beginners' session, lasting four days, and an advanced session, lasting six days. The beginners' session was especially good because of the daily lessons in basic steps and technique conducted by Madelynne Greene. Many complaints were lodged because this class was not continued in the second session.



—VIRGINIA ANDERSON

The April 1952 issue of that magazine included a list of 18 vacation dance camps with an introduction saying that the list was as complete as they could make it. The next month they added 12 more in a supplement to the list.

One of the most prominent of the early summer dance camps was Lighted Lantern in Colorado. They included on their staff many of the most influential early round dance leaders. On their web site http://www.phantomranch.net/folkdanc/camps/lantern_1967his.htm , I found this description of the round dance staff during the early years.

Lighted Lantern Dance Camp 1948 - 1967

Throughout the nineteen years of the Rocky Mountain Square Dance Camp's continuation many, many leaders and callers have come and gone. Two couples, who perhaps are more widely known than any others in the Round Dance field, Dr. Roger & Jean Knapp and Manning & Nita Smith, served for several years on the camp staff. They were the early unquestionable "leaders" in the art of Round Dancing and did more than any others have done in directing and stabilizing the rapid development of Round Dancing throughout the country. Dena Fresh was also a Round Dance instructor on the Lantern staff at one time. Surely every round dancer in the country at one time or another learned and danced some of Dena's many beautifully choreographed waltzes. Joe & Millie Urban were staff members for several years, as were Wally & Maxine Schultz, Jack & Na Stapleton, Date & Dot Foster, and Pete & Ann Peterman. Ernie & Naomi Gross were campers at the Lighted Lantern for five years, then served as Round Dance instructors (Ernie is also a caller) from 1957 through 1965 -- making fourteen years in all. The Round Dance instructors who are presently on the Lantern staff were among the contemporary "best" in the field and most of them were campers at the Rocky Mountain Square Dance Camp before they became instructors -- Gene & Edna Arpfield, Bob & Helen Smithwick, Charley & Betty Proctor, Vaughn & Jean Parrish, and Don & Pete Hickman.

Events that were exclusively for round dancing were beginning to appear. . Sets In Order includes this description in their August 1954 issue.

Arizona

Round dancers in Prescott planned a Round Dance Festival, probably the first for the state, for the afternoon and evening of July 17. Round dancers from near and far were invited to participate in delightfully cool Prescott. Ralph Archer, Secretary of the Mile Hi Round Dance Club, was active in arrangements.

The Houston, TX Round Dance Festival was started in 1953 and in 2014 will have their 62nd meeting. Their web site <http://www.mpprow.com/PDF/HRDF%20History.pdf> lists the staff for each of those years and it is a "Who's Who" of recognized teacher/leaders of round dancing over those six decades. We have copied the list here.

HISTORY OF THE HOUSTON ROUND DANCE FESTIVAL

The Houston Round Dance Festival was first held in 1953. This festival is the 61st annual Houston Festival, the oldest continuous annual round dance festival in the world . The dancers and instructors are pioneers in promoting round dancing across the country.

We are pleased to present the festival number, the festival year and the names of the instructors in the list below:

1- 1953 Earl & Mary Noble, TX Manfred & Bertha Holck, TX Jimmy & Arma Mae Moss, TX Earl & Ouida Eberling, TX R.T. & Dolores Cavanaugh, TX Roy & Agnes Mackey, TX	10 - 1962 Jack & Darlene Chaffee, CO Wayne & Norma Wylie, MI	26 - 1978 Bob & Rosemary Holiday, IL	44 - 1996 Carlos & Nancy Esqueda, CA
2 - 1954 Manford & Bertha Holck, TX Jimmy & Arma Mae Moss, TX Roger & Jean Knapp, TX Manning & Nita Smith, TX	11- 1963 Jack & Darlene Chaffee, CO Carl & Clare Bruning, LA	27 - 1979 Charlie & Bettye Procter, TX	45 - 1997 Peter & Beryl Barton, Canada
3 - 1955 Roger & Jean Knapp, TX Manning & Nita Smith, TX Muriel Curd, KS Dena Fresh, KS	12 - 1964 Frank & Carolyn Hamilton, CA	28 - 1980 Phil & Norma Roberts, IN	46 - 1998 Wayne & Barbara Blackford, AZ
4 -1956 Jack & Evelyn Cant, OK Manford & Bertha Holck, TX Roger & Jean Knapp, TX	13 - 1965 Joe & Es Turner, MD Charlie & Bettye Procter, TX	29 - 1981 Charles & Alida Lugenbuhl, LA	47 - 1999 Irv & Betty Easterday, MD
5 - 1957 Homer & Betty Howell, OK Manford & Bertha Holck, TX Manning & Nita Smith, TX	14 - 1966 Manning & Nita Smith, TX	30 - 1982 Bob & Rosemary Holiday, IL	48 - 2000 Kenji & Nobuko Shibata, CA
6 - 1958 Oliver & Mabel Kassel, OK Leonard & Marjorie Lee, OK Roger & Jean Knapp, TX Elsie & Finn Wall, TX Manford & Bertha Holck, TX	15 - 1967 Manning & Nita Smith, TX	31 - 1983 Richard & JoAnne Lawson, TN	49 - 2001 Curt & Tammy Worlock, FL
7 - 1959 Bill & Mary Lynn, MI Paul & Edwinna Gravette, OK Pete & Ann Peterman, TX Manford & Bertha Holck, TX Manning & Nita Smith, TX Roger & Jean Knapp, TX	16 - 1968 Ben & Vivian Highburger, TX	32 - 1984 Hap & A. J. Wolcott, NJ	50 - 2002Brent & Judy Moore, TN
8 -1960 Gene & Edna Armfield, IL Roger & Jean Knapp, TX Manford & Bertha Holck, TX Otto & Carlotta Hegermann, TX	17 - 1969 Ben & Vivian Highburger, TX	33 - 1985 Bennie & Dixie Humphries, AZ	51 - 2003 Curt & Tammy Worlock, FL
9 - 1961 Wayne & Norma Wylie, MI Pete & Ann Peterman, TX Roger & Jean Knapp, TX Jess & Ellis Gates, TX	18 - 1970 Phil & Barbara Sterker, CO	34 - 1986 Wayne & Barbara Blackford, FL	52 - 2004 Bill & Carol Goss, CA
	19 - 1971 Frank & Phyl Lehnert, OH	35 - 1987 Brent & Mickey Moore, TN	53 - 2005 Al & Carol Lillefield, IN
	20 - 1972 Manning & Nita Smith, TX	36 - 1988 John & Mary Macuci, MD	54 - 2006 Ron & Ree Rumble, NJ
	21 - 1973 Ted & Lois Mack, FL	37 - 1989 George & Mady D'Aloiso, OH	55 - 2007 Tim & Debby Vogt, NV
	22 - 1974 Charles & Dorothy DeMaine, TX	38 - 1990 Peter & Beryl Barton, Canada	56 - 2008 George & Pamela Hurd, AZ
	23 - 1975 Harmon & Betty Jorritsma, CA	39 - 1991 Bill & Carol Goss, CA	57 - 2009 Brent & Judy Moore, TN
	24 - 1976 Charles & Dorothy DeMaine, TX	40 - 1992 Rod & Susan Anderson, KN	58 - 2010 Bill and Carol Goss, CA
	25 - 1977 Manning & Nita Smith, TX Wayne & Norma Wylie, OK	41 - 1993 Brent & Mickey Moore, TN	59 - 2011 Curt and Tammy Worlock, FL
		42 - 1994 Derek & Jean Tonks, CA	60 - 2012 Kay and Joy Read. AZ
		43 - 1995 Pete & Mary McGee, PA	61 - 2013 Randy and Marie Preskitt, WA

RECORDS AND PUBLIC ADDRESS EQUIPMENT

I said in the opening paragraphs of this document that I believed modern round dance came about as a result of the availability of recorded music and the equipment on which to play it for large dances. A review of articles in the early issues of both national square dance magazines makes that point very clearly. Both American Squares and Sets In Order offered records for sale and included reviews of new recordings. Sets in order included this observation in a March 1950 issue:

Electricity Helps

Though the demand is greater upon him than ever before in square dancing history, the caller today has so many advantages undreamed of in the early hoedown days. Electric public address systems, which amplify his voice so that thousands of people may hear and dance at one time have made it possible for the caller, realizing that his every word can be understood, to develop more difficult and complicated figures. No longer is the caller for a small group handicapped because of the expense of an orchestra. More than 37 record companies throughout the country today are producing quality records on square dance music without calls and round dance records which serve as a portable orchestra when needed by the caller.

Few of those early recordings were for round dances. A review of a new release by Lloyd Shaw in October 1950 is reproduced here. Note the comments in the middle about the included instructions. Note also that these are not "modern" rounds.

LLOYD SHAW. Pappy has taken a fling in the recording game. If you're satisfied with an organ for music, they are all you can ask. Vol. 1. Fred Bergin at the organ. Playing excellent, arranging good, recording fine. 101 Merry Widow Waltz. Metronome 53. TR 91. Skaters' Waltz. Metronome 50. TR 91. 103 Varsouvianna Medley, 1. Put Your Little Foot, 2. "Pappy" Shaw's Varsouvianna. Metronome 38. TR 89. Black Hawk Waltz. Metronome 48. TR xs 105 Laces and Graces. Metronome 112. TR 91. Glow Worm Gavotte. Metronome 110. TR 88. 107. The spoken instructions give merely the position for starting then the music starts and Pappy gives the calls-that's what they are. However, the calls are useless without the instructions on the front of the album unless you know what you're doing before you start. The written instructions are not keyed to the measure. One must carry over those fuller instructions to listen to the calls to get the exact time in the measure that you do any given dance. I'm not saying it can't be done. I think it would be easier if the written instructions had been keyed to the measure. TR 67. We stock this album at \$4.95 and the first three records individually at \$1.05. 109. This was released in advance of the second album of which it forms a part because of the popularity of the Irish Waltz. Waltz of the Bells. Metronome 60. TR 92. The Irish Waltz. (Too-Ra-Loo-Ra-Loo-Ral). Metronome 54. TR 91. We sold a lot of these at Camp Ihduhapi and we'll be glad to sell you one too, complete with instructions, \$1.05.

In November of 1950 Sets In Order ran an eight page feature on round dancing. It described in considerable detail the six types of rounds that, even then, were what most people thought of when round dancing was mentioned: waltz, polka, schottische, two-step, varsouvienne and gavotte. The last page which listed available records ended with this observation:

Some of the newer round dances have started quite a rush on the part of manufacturers to keep up with growth in demands. Here are a few of the more recent dances, with the recommended records:

Tea For Two - C&L 201,
Nola - Windsor 602,
Third Man Theme - Decca 24839 and MacGregor 644
Irish Waltz - Shaw 2-110 and MacGregor 644,
Josephine - M.G.M 10409

It's interesting to note that MacGregor 644 is listed for two different dances. This was just the beginning of the time when dances were being composed to fit a particular recording rather than just to a rhythm and tempo that might be available in different tunes.

The next month's issue included this comment:

A new "first" for round dancers is an idea recently formed by Maury Thompson and Dorothy Martin (co-authors of the very popular round dance, "Down the Lane"). With the aid of composer, Curt Anderson, the two have produced a brand new round dance with special music recorded on the organ, called "Music Box Waltz." Full of lift and spirit, the new dance has proved most popular when previewed before Southern California square dancing audiences. The new record, complete with instructions by Maury Thompson on the one side, is recorded under the Audio-Visual label.

coming! ★ "Sets" - Dec. '50

This was a step toward the future of modern round dancing - a recording made specifically for a dance and distributed with instructions for the dance included. This was not what would become standard several years later with the music on one side of the record and a "cued" version on the other. Rather, the reverse side of this record was the dance being taught by the creator.

In the 1952 listing of 55 dances by Dr Roger Knapp, there were 17 record companies identified. 8 of these were listed with more than one record and Lloyd Shaw with 10 was by far the most. Windsor with 7 was next. As we said previously, 24 of the dances were "traditional" with no author identified. By 1959 in the final listing there were 45 record companies included. Seven of those accounted for more than 15 releases each. They were: Capitol, Columbia, Decca, RCA, Lloyd Shaw, Sets In Order and Windsor. The only one of those that was not included in the 1952 list was Sets In Order.

One interesting observation about the round dance recording business is the inclusion of cues. My examination of the records in the collection of the SDFNE shows that the inclusion of music only on one side with a cued version of the dance on the other side of the record, a practice common in the later days of recorded rounds, was not done in the first decade of modern round dancing.

SUMMARY

When I started this project I expected to explore the first decade, at least, of modern round dancing. As I said in the opening paragraphs, I was pretty sure that the expansion of recording and the availability of good public address equipment was an important part of the transition from traditional to modern round dancing. I had no idea how abrupt that change was. I am now convinced that the change from the relatively short, rhythm based "folk" style of round that was, and I think still is, common at traditional square dances in 1947 to the modern round that is most likely to be at least 32 measures long, repeated no more than three times and written and done to a specific recording had spread widely by 1953.

The Dr. Roger Knapp indexes make clear the extent of this explosion. My own experience casts some light on it as well. In the early 1950's I was otherwise occupied (with the Korean War and finishing my education) but when I started my first square dance club in 1956 the few rounds I was doing were the same ones I had done while dancing with Ralph Page. I knew about the "new" rounds from the teaching of Rose Zimmerman at Al Brundages weekends. There were leaders in New England (Paul and Pat Channell, Bob and Betty Marsh and Dick and Evelyn Doyle) who were giving more attention to rounds in their square dance programs. That led me to Frank Hamilton's weekend in 1960. Returning home from that I started a round dance class during the summer when my 6-days a week schedule took a break. The dancer interest in rounds filled my 20 couple hall and required that I run two classes a week for the first few years. By 1960 the change that I have described was firmly in place.

I am deeply indebted to the SDFNE for the access I have had to their outstanding collection of early documents. They have long been active in preserving the history of round dancing and have donated full sets of several round dance magazines to the Milne Special Collections Library of the University of New Hampshire. I hope the information I have collected will be of interest to the round dance community as well as to historians.

APPENDIX:

The spreadsheet reproduced below is available in .pdf format on the SDFNE.org website.

THIS IS A PDF COPY OF A SPREADSHEET
CREATED FROM THE LAST KNAPP INDEX.
THE ENTRIES WERE CORRECTED AFTER THE
SCAN BUT NOT COMPLETELY. I BELIEVE THEY
WILL ALLOW FULL UNDERSTANDING.
THE #, STEP, AUTHOR AND RECORD COLUMNS
WERE ADDED TO ALLOW SORTING.

COLLECTION OF COUPLE DANCES - DR. ROGER KNAPP
INDEX: APRIL 1951 - APRIL 1959

Descriptions of dances are arranged alphabetically by title. If descriptions are short,
there may be two or three to a page, hence the second or third dances are cross-indexed
under the first dance on the page as "with" (w), that dance.
Preceding each main title is a notation indicating i.,?J, which
supplement it appeared from //0 (the original book collection) to #32 (the
April 1959 supplement); beside each dance title is listed the year, the composer,
the state in which the composer lives and the type of dance.
The type of dance is abbreviated: Pol (polka)-Sch (schottische); 2-st (two-step) Wa (waltz);
Mix (m. er); Ta (tango); Quad (quadrille) and 1-st (one-step).

		CODE											
#	STEP	AUTHOR	ALPHA	RECORD	NA	Name	Date	Record	Composer	State	Type		
37	2	GRAHAM	ai	SIO 3103	37	Ain't She Sweet	1958	- SIO-#3103	Ruth & Dud Graham	Calif	- 2-st		
0	M	ALUMBAUGH	al	WINDSOR 605	0	All American Promenade	1950	- Wind#R-605	Doc Alumbaugh-Calif-Mix				
3	W	BROOKS	al	WINDSOR 7608	3	Always	1952	- Windsor #76.08	Jim and Ginny Brooks - Washington	Wa			
24	2	LOWDER	al	DOT 5452	24	Aloha Two step	1957	- Farewell To Thee Dot#5452-Ivan&Irloly Lowder	Calif-2 st				
3	W	MAXHEIMER	al	MACGREGOR 647	3	Alice Blue Gown	1952	- MacG #647	Ralph & Eve Maxhimer	Calif	WA		
0	2	SHAW	al	SHAW 114	0	Altai	1950	- Sentimental Journey Shaw # 114			2-st		
23	W	TWINN	al	DECCA 9-30022	23	Allegheny Moon	1957	- ID.ecca. #9-30022	Jo Keller&Gerry Twinn - Ill	Wa (w)	School Days		
17	M	URBAN	al	HOEDOWN 307	17	Alexander's Rag Time Band	1955	- Hoedown#307	Joe&Mildred Urban-Kan-Mix	(w-Just the Way It Is)			
21	T	RILEY	am	AQUA 205	21	American Tango	1956	- Aqua #205	Jack & Laverne Riley	Wash	Ta		
3	W	KNAPP	an	COLUMBIA 39354	3	Anniversary So g	1952	- Col#39354	Roger and Jean Knapp	Tex	- Waltz		
14	2	SHAW	an	SHAW x-21	14	Anniversary two-step	1954	- Shaw #X.21	English (w) Grand Square)				
7	2	SMITH	an	WEST. JUBILEE 711	7	Anytime	1953	- W.Jub #711	Nita & Manning Smith	Texas	- 2-st		
27	W	FFRESH	ar	SHAW X201	27	Around The World	1958	- Shaw #X201	Dena Fresh	Kansas	- Waltz		
10	W	SHAWER	ar	JUBILEE 705	10	Arizona Waltz	1953	- W.Jub#705-Caye&Inez	Shaver	Arizona	- Waltz		
25	W	KOPPER	au	SHAW X94	25	Autumn Waltz	1957	- Sh aw #X94	Helen & Boyd Kopper	Waltz			
13	Q	HOWELL	ba	WINDSOR 7622	13	Barbara Quadrille	1954	- Wind #7622	Betty & Homer Howell-Okla	Quad			
17	2	VAN ANTWERP	ba	DOT 15347	17	Baby O Mine	1955	- Dot#5347	Bob&. oberta Van Antwerp	Calif	- 2-st		
20	2	ZIMMERMAN	ba	ROCK CANDY 705	20	Back Porch Swing	1958	- Rock Candy#705	Rose Zimmerman	New York	- 2-st		
20	W	ALUMBAUGH	be	WINDSOR 7633	20	Beautiful La.dy	1956	- Wind#7633	Doc and Wirane Alumbaugh	Calif	- Waltz		
0	SC	FREE	be		0	Belen Schottische	1950	- Any good schottische record					
0	W	GLASS	be	COLUMBIA 35617	0	Beautiful Ohio	1950	- Col #35617	Buzz Glass	Calif	- Wa Itz		
15	M	OWEN	be	MACGREGOR 700A	15	Beautiful Doll Mixer	1955	- MacG #700-A	Bill Owen	Calif	- Mixer		
22	2	SMITH	be	RCA	22	Beautiful Girls	1956	- RCA-Beautiful Girls of Vienna	Manning Smith	Tex	- 2-st		
20	W	CARTY	bl	SIO 3021	20	Blossom Time	1955	- SIO#3021	Art Carty	Michigan	- Waltz		
0	W	FREE	bl	COLUMBIA 35416	0	Blue Danube Waltz	1950	- Columbia 35416		Wa Itz			
0	W	FRAD	bl	SHAW 104	0	Blackhawk Waltz		- Shaw # 104	(w) Ping Pong Schottische				
1	W	GLASS	bl	ARBOR FOG 1001	1	Blue Pacific Waltz	1951	- Arbor FOG	IOOI	Buzz Glass	Calif	- Waltz	
5	W	HAGEMANN	bl	DECCA 124714	5	Blue Skirt Waltz	1952	- Decca#124714	Carlotta Hagemann	Texas	- Waltz		
20	W	HARDIN	bl	WINDSOR 7631	20	Blue Orchids	1956	- Wind#7631	Cleo Hardin	Calif	- Waltz		
21	2	PASSERELLO	bl	SUNNY HILL 103S	21	Black&White Rag	1958	- SunnyHills#03S	Burt&Julie Passerello	Calif	- 2-st		
0	2	FRAD	bo	IMPERIAL 1093	0	Boston Two step	1950	- Imperial 1093		- 2-st	(w) Swanee River		

26	2	PAGE	bo	SUNNY HILLS AC 125	26	Bonita Two-step	1957	- Sunny Hills#AC125	Bob and Nita Page		- 2-st		
26	W	HARDEN	br	WINDSOR 7643	26	Breezes Of Spring	1957	- Wind#7643	Cleo&Pauline Harden	Calif	- Waltz		
6	2	ALUMBAUGH	bu	WINDSOR 7612	6	Busy Body	1952	- Wind#7612	Doc Alumbaugh	Calif	- 2-st		
8	P	LATCHFORD	bu			Bud Brown's Kick Polka	1950	- Polka	(w) Latchford	Schottische			
18	2	MARTIN	bu	MERCURY 70444	18	Bumpy-Bump	1955	- Mercury#70444	Dorothy Martin	Calif	- 2-st		
29	2	PETERMAN	bu	CORAL 9-6511	29	Bubbles In Wine	1958	- Coral#9-6511	Pete&Ann Peterman	Texas	- 2-st		
26	M	WARD	bu	CADENCE 1038	26	Butterfly	1957	- Cadence# 1308	Larry Ward	Calif	- F.dker		
18	2	SANKEY	by	MERCURY 170292	18	By Heck	1955	- Mercury#170292	Jack Sankey	Calif	- 2-st		
19	2	CLAVNER	ca	WINDSOR 7131	19	Carolina Capers	1956	- Winds#7131	Dave Clavner	Calif	- 2-st		
11	W	EMPIE	ca	IMPERIAL 1229	11	Candlelight Waltz	1954	- Imp #1229	Gus & Marguerette Emple	Wash	- Wa		
0	SC	FREE	ca	IMPERIAL 1040	0	California Schottische	1950	- Imperial #1040		- sch			
0	2	FRAD	ca	BELTONA 2453	0	Canadian Bar'n Dance	1950	- Beltona 2453		- English	- 2-st		
18	2	MICHELE	ca	WEST JUBILEE 725	18	Calico Melody	1955	- Western Jub#725	Mike Michele	Ariz	- 2-st		
2	1	MOSS- PICKUP	ca	WINDSOR 7105	2	California One-step	1951	- Winds#7105	Gordon Moss&Crissey Pickup	Cal	- 1-st		
10	Q	PECK	ca	SHAW X53	10	Capri Square	1953	- Shaw #X53	Muriel Curd Peck	Kansas	- Quad		
1	M	SHAW	ca	SHAW 117	1	Cattle Call Mixer	1951	- Shaw #117	Dick Montgomery	Colo	- MIXER		
4	2		ca	IMPERIAL 1159	4	Carlyle	1952	- Imperial #1159		- 2-st	(w) Maxina		
7	2		ca	CAPITAL 10432	7	Callaghan two-step	1952	- Cap #10432		- 2-st			
23	2	DAVIDSON	ce	RCA 20-6550	23	Cedilla	1957	- RCA #20-6550	Howie Davidson	Maine	- 2-st		
25	W	FFRESH	ch	SHAW X 96	25	Champagne Waltz	1957	- Shaw -X-96	Dena Fresh	Kan.	-jas	- Waltz	
1	2	HODGES	ch	CAPITAL 1373	1	Chicken Reel	1951	- Cap #1373	Roy Hodges	Texas	- 2-st		
31	M	KNAPP	ch	COLUMBIA 44-1215	31	Chinese Mixer	1958	- Col #44-1215	Roger & Jean Knapp	Texas	- .lx		
27	2	WAHL	ch	CORAL 61741	27	Champagne Time	1958	- Coral #61741	Elsie & Firm Wahl	Texas	... 2-st		
8	?		ch	OLD TIMER 8006	8	Chicago Glide	1953	- Old Timer # 8006					
29	W	ARMSTRONG	cl	WINDSOR 4649	29	Cinderella Waltz	1958	- Wind#4649	Don & Marie Armstrong	Fia	- Waltz		
0	P	FREE	cl		0	Click Polka	1950	- Any good Polka recording		- Polka			
0	M	FREE	co	IMPERIAL 1045	0	Cotton Eyed Jee	with a do-si-do ...	1950	- Imperial 1045	- Mixer			
0	SC	FRAD	co	IMPERIAL 1045	0	Cotton Eyed Joe	(w) five foot two	1950	- Imperial #1045	- Sch			
16	W	HAGEMANN	co	RCA 20-5537	16	Comelia Waltz	1955	- RCA #20-5537	Carlotta Hageman	Texas	- Waltz		
21	W	HENDRICKSON	co	SHAW X81	21	Colorado Waltz	1956	- Shaw#X81	Russ & Lea Hendrickson	Col()	- waltz		
11	2	MARQUIS	co	SIO 3004	11	Coconut Grove	1954	- SIO#3004	Muriel & Ariel Marquis	Calif	- 2st		
12	2	SANKEY	co	RCA # 20-53CO	12	Country Two-step	1954	- RCA #20-53CO	Jack Sankey	Calif	- 2-st		
28	W	SMITH	co	SIO 3104	28	Copenhagen	1958	- SIO#3104	Manning & Nita Smith	Texas	- Waltz		
15	2	CLAPP	da	SHAW X 63	15	Dancing Tambouri e	1955	- Shaw #X-63	Marguerite Clapp	Calif	- 2-st		
3	2	COLLIER	da	IMPERAL 1146	3	Dallas Two-step	1952	- Imp #1146	Lloyd Collier	Tex	- 2-st(w)Royal Empress		
8	W	ERWIN	da	SHAW 4-132	8	Darling Waltz	1953	- Shaw #4-132	Art Erwin	Mich	- Waltz		
30	2	LEON	da	MACGREGOR 8155	30	Dance With Me	1958	- MadG, #8155	Lela & Louis Leon	Calif	- 2-st		
0	2	LINDSEY	da	COLUMBIA C 47	0	Dixie	1950	- Columbia# Little Brown Jug	- #C47 J.T.Lindsey-Canada	4	- 2-st		
24	W	HOWELL	de	WINDSOR 7640	24	Delightfully Yours	1957	- Win #7640	Betty & Homer Howell	Okla	- Waltz		
0	W	ROLAND - YORK	de	WINDSOR R-604	0	Dennis Waltz	1950	- Wind #R-604	Ted Roland & Jim York	Calif	- Waltz		
5	2	SPINO	de	DECCA 331	5	Desert Stomp	1952	- Decca #331	Harry & Pauline Spino	Calif	- 2-s		
6	W		de	COLUMBIA DX 1233	6	Destiny Waltz	1952	- Col #Dx.1233		- English	- Waltz		
25	2	JOHNSON, BRUCE	di	WINDSOR 7642	25	Diet Two-step	1957	- Wind #7642	Bruce & Shirley Johnson	Calif	- 2-st		

0	2	LINDSEY	dl	COLUMBIA C-47	0-Dixie- 1950 - Columbia# Little Brown Jug - #C47 J.T.Lindsey-Canada4 2-st
26	2	WILLIAMS	dl	WINDSOR 7644	26-Dixie- 1957 - Winds-#7644- Lib Williams - Ga. - 2-st
10 W		ZUERLEIN	dl	SIO 3055	10-Diane - 1953 - SIO# 3005 - Leonard & Virginia Zuerlein - Calif- Waltz
2	1		dl	DANCELAND 262	2-Dinky One-step - 1951 - Danceland# 262 - 1-st
32	2	BELGARBO	do	MERCURY 307	32-Do You - 1959- Mercury#11307 - Marge & Vince Belgarbo - Ill. - 2-st
13	2	BROOKS	do	HOEDOWN 400	13-Doodle-Dee-Do -1954- Hoedown #400 - Jim and Ginny Brooks - Wash - 2-st
7 M		COTTE	do	RCA 20-4568	7-Do-Sa-Do Mixer - 1953- RCA-20-4568 - Leonne Cottle -West Va- Mixer
0 W		FREE	do	RONDO RFB - 1 B	0-Dorice Waltz- (w)Tennessee Waltz)-1950 - Rondo #RFD-IB - Waltz
2	2	HORN - LEE	do	DECCA 25146	2-Dol Dance - 1951 - Decca 25146 -Helen Horn and Bill Lee -Calif- 2-st
10 P		MARTIN	do	SIO 3007	10-Dottle Polka- 1953 - SIO#3007 - Dorothy Martin -Calif- Polka
0	2	MARTIN-THOMPSON	do	SHAW 112	0-Down The lane... 1950 - Shaw #112- Dorothy Martin -Maurie Thompson- Calif- 2 ST
19 W		ESBERLING	dr	LONGHORN 202	19-Dream Waltz - 1956 - Longhorn# 202 - Earl & Ouida Eberling - Texas - Wa
22 W		ERWIN	dr	WINDSOR 7636	22- Dreaming- 1956 - Wind #7636 - Art &Elsa Erwin - Mich - Waltz
29 W		ERWIN	dr	WINDSOR 4648	29-Dream Again - 1958 - Winds #4648 - Art &Elsa Erwin -Mich - Waltz
11 W		GILMORE	dr	WINDSOR 7616	11-Drusilla Waltz - 1954- Wind #7616 - Ed & Drusilla Gilmore -Calif- Waltz
19 W		SHYMKUS	dr	WINDSOR 7628	19-Drifting - 1956 - Wind #7628 - Bill Shymkus - Ill - Waltz
14 Q		PECK	du	SHAW X61	14-Dutch Treat -(2 pages)-1954 - Shaw #X61 - Muriel C. Peck - Kan- Quad
16	2	HIGHBERGER	ea	AMBAADOR A1005	16-Easy Melody - 1955 - Ambassador #A1005- Ben & Rol Highberger -Tex-2-st
25 W		BROOKS	ec	HOEDOWN 408	25-EchoWaltz- 1957- Hoedown #408- Jim and Ginny Brooks- Wash- Waltz
19 SC		ERWIN	el	SHAW 74	19-Elsa's Schottische- 1956 - Shaw# 74- Elsa & Art Erwin - Mich - Sch
0	2	FTRAD	el		0-El Paso Schottische- 1950 - SCHOTTISCHE
14	2	MOORE	el	HOEDOWN 401	14-Elmer's Tune - 1954 - Hoedown 401 - Gene & Rosavis Moore -Calif- 2-st
20 Q		SANKEY - SOCOT	el	SHAW X77	20-Elizabeth Quadrille (2 pages)- 1956- Shaw X77-Jack Sankey&Bunk Socotte - Calif-Quad
16 W		KNAPP	en	SHAW 59	16-Enchanted Waltz- 1955 - Shaw #59(Hi Lil)-Roger & Jean Knapp -Tex- Wa
14 W		MAXHEIMER	ev	SIO 3013	14-Evening Waltz - 1954 - SIO #3013 - Eve Maxhimer - Calif- Waltz
1 M			ev	CAPITAL 15420	1-Eva Three Step - 1951- Cap 15420 - English - Mixer
26	2	JOHNSON (AL & V	ex	DECCA 30064	26-Exactly Like You - 1957- Decca 30064- Al & Virginia Johnson- Calif- 2-st
23 W		BLACKMORE - KA	fa	HOEDOWN 406	23-Fancy Free(w Penny. Waltz)-1951- Hoedown 406-Shirley Blackmore and Kappie Kapperman
32	2	CELENTAR	fa	CORAL 9-62084	32-Fairweather Sweetheart-1959- Coral 9-62084-Patsy &Erma Celentana-Fla-2st
23	2	CROSBY	fa	MERCURY 3006x45	23-Fancy Pants- 1958- Mercury 3006x45 - Hunter & Jerry Crosby- Calif- 2-st
28 W		MILLER	fa	SUNNY HILLS 133	28-Fantasy - 1958 - Sunny Hills 133 - Ed & Louise Miller - Calif- Waltz
13 T			fa	MGM 30182	13-Facination- 1954 - MGM #30182 - English - Tango
32	2	BECK	fi	COLUMBIA 41237	32-Firefly- 1959- Col #41237 - Rosemarie Wolf & Andy Beck -Calif- 2-st
0 M		FTRAD	fi	RONDO 186	0-Five Foot Two-1950 - Rondo 186 - Mixer
28	2	ALLEN	fi	MACGREGOR 798	28-Flying Heels Two-step - 1958- MacGregor #798- Madeline & Dan Allen-Calif- 2-st
0 W		MEIER	fi	F.M. 350	0-Flying Bird Waltz -1950- F.m. 350 - Walter & Vera Meier - Ill- Waltz
6 W		SHAW-MAXHEIMER	fi	SHAW 131	6-Florence Waltz- 1952- Shaw 131 - Jerry Maxhimer- Calif- Waltz
9 W		SMITH	fi	CORAL 60828	9-Flirtation Waltz - 1953- Coral 60828- Anne &Hugh Smith- Okla- Waltz
4	2	HORN - LEE	fo	BROADCAST 472	4-Footin' Round- 1952 - Broadcast 472 - Helen Horn & Bill Lee-Calif-2-st
30 W		STAPELTON	fo	SUNNY HILLS 3144-S	30-Forget-Me-Not-1958 - Sunny Hills#3144-S - Jack & Na Stapleton-Mich- Wa
6 M		HOWELL	fr	COLUMBIA 139566	6-Friends In Dancing-1952-Col 139566-Homer & Betty Howell- Okla-Mixer (w) Tennessee Saturday Night
1 SC			fr		1-Frohsinn Schottische-1951 -(w) Chloren Reel) Schottische
2	2	FTRAD	ga	WINDSOR R-607	2-Gay Gordons -1951. - Wind R-607 English - 2step (w'-The Roberts)

25	2	LAWSON	ga	MERCURY 70247	25-Gadabout- 1957 /Mercury#70247 -Mamie & Lowell Lawson- Iowa- 2-step
10 P		BOYKIN	ge	OLD TIMER 8076	10-German Polka- 1953 - Old Timer 8076 - Joe Boykin - Arizona- Polka
21	2	PETERS	ge	DECCA 27613	21-Getting To Know You - 1956- Decca 27613- Jeff & Dottie Peters- Wash- 2+st
24 M			gk	SIO 3025	24- G.K.W. Mixer-1956-SIO-3025 -(w-Waltz Mignon)Mixer 0-Glow Worm Gavotte" 1950
0	3	FREE	gl	SHAW 106 or WIND 7610	0-Glow Worm Gavotte - Shaw 106 or Wind 7613 - English- 3-step
8	2		gl	WINDSOR 7613	8-Glow Worm - 1953 - Windsor # 7613 (w-Ostend) 2-st
0 P		COLLIER	go		0-Golden Slippers Polka- 1950 -(1-Jessie Polka) Lloyd Collier- Tex- Polka
30 W		KNAPP	go	COLUMBIA 50064	30-Golden Anniversary - 1958 -Col 50064 - Roger & Jean Knapp- Tex- Waltz
0 W		SHAW	go	SHAW 113	0-Goodnight Irene-1950- Shaw 113- Waltz
14 Q		HOWELL	gr	WINDSOR 7263	14-Grand Square Quadrille-(2-pages)1954- Windsor #7623- Homer Howell- Okla- Quad
19	2	CLOSE	gu	RCA 47-6199	19-Guitar Glide-1956 - RCA 47-6199 - Roy & Juanita Close- Calif- 2-st
28 W		MAXHEIMER	gy	S.H. AC-133	28-Gypsy Waltz- 1958 - S&H.#AC-133 -Ralph &Eve Maxhimer- Calif- Waltz
17	1	BLAKE	ha	MGM 11817	17- Half Moon- 1955 - MGM 11817 - Ethel Blake- Texas - 1-st
9 SC		BROOKS	ha	BLACK MT 100	9-Hayloft Schottische-1953-Black Mt. 100 - Jim & Ginny Brooks-Vlash- Sch
6 M		MARTIN-THOMPSON	ha	RAINBOW 150	6-Harvest Moon -1952- Rainbow 150 - Dorothy Martin & Murry Thompson-Cal-Mix
22 P		PASSERELLO	ha	S.H. AC-111	22-Happy Polka -1956 - S.H. AC-111 - Julie & Bert Passerello-Calif- Polka
7 P		FTRAD	he		7-Heel & Toe Polka -1947 - (w-petronella) - Polka (w Dottie PoLo.)
12 Q		KNAPP	hi	SHAW 59	12-Hi Lil Quadrille-1954 -Shaw 59 - Roger & Jean Knapp - Texas - Quad
18	2	PEEK	hi	RCA 20-5181	18-High Rockin' Swing-1955- RCA 20-5181 Maxine & George Peek - Calif- 2-st
25	2	ELIAS	ho	DECCA 29753	25-Honky-tonk - 1957 - Decca #29753-Rosemarie & Elmer Elias- Wis-2-st (w) - Louise
11	2	FFRESH	ho	WINDSOR 7618	11-Honey- 1954 - Win #7618 - Dena Fresh - Kansas- 2-st
0 SC		FREE	ho	RCA 25-1009	0- Hot Pretzels-1950- RCA-25-1009 (w- tumbling) - Schottische
23 W		GRAHAM	ho	S.H. AC-111	23-Hour Waltz-1957 -S.H.#AC-111-Ruth & Dud Graham- Calif- Waltz
24	2	HIGHBERGER	ho	MERCURY 5781	24-Hot Lips- 1957- Mercury #5781 Ben & Rol Highberger- Texa-2-st
19 M		HOWELL	ho	WEST JUBILEE 705	19-Howdy Doody Waltz Mixer-1956-West Jub #705-Homer Howell-Okla- Mix (w Two Timing Two-step)
24 W		KAPPERMAN	ho	HOEDOWN 407	24-Honest and Truly- 1957 - Hoedown 407 Kappie Kapperman - Wash - Waltz
24	2	MAXHEIMER	ho	S.H. AC-116	24-How About That-1957-S.H. AC-116-Ralph & Eve Maxhimer- Calif- 2-st
32 W		TUFFIELD	ho	SHAW 207	32-Honeymoon - 1959 - Shaw 207- Jerry & Charles Tuffield- Colo - Waltz
17	2	CLARK	hu	DOT 15325	17-Humoresque Two-step-1955-Dot #15325-Bill & Harle Clark - Ill- 2-st
10 M		RATLIFF	hu	SIO 3008	10-Hula Blues Mixer-1953-SIO#3008 -Louie Ratliff-Tex-Mix (w Teton,Mt Stomp)
23	2	FFRESH	id	DOT 15066	23-Ida - -1957-Dot#15066-Dena Fresh - Kansas- 2-step
15 M		ALLEN	im	CORAL 60540	15-I Miss My Swiss (w Sunrise Capers)-1955-Coral#60540-Rex Allen-Idaho-Mix
2 W		MORRISON	in	MORRISON A 31	2-International Waltz-1951-Morrison #A 31- Waltz
0 W		FREE	ir	WINDSOR R 604	0-Irish Waltz-1950- Windsor R604 - English - Waltz
4 W		SHAW	ir	SHAW 108	4-Irish Waltz(second change)-1952-Shaw #108-Lloyd Shaw-Colo-Waltz
26	2	MAXHEIMER	ja	S.H. 120	26-Jack & Jill Two -step - 1957-S.H.120-Ralph & Eve Maxhimer- Calif- 2-st
7	2	NEWSON	ja	JUBILEE 712	7-Jambalaya-1953-West Jub#712-Betty & Harold Newson-Texas-2-st
3 W		ALUMBAUGH	je	WINDSOR 7608	3-Jeanine-1952-Win#7608-Doc & Winnifred Alumbaugh- Calif- Waltz
0 P		FTRAD	je	CRYSTAL 108	0-Jessie Polka-1950 - Crystal 108- Polka
16 M		PETERS	jo	CAPITAL 12486	16-Johnny Boy Nixer-1955-Cap.12486-Jeff & Dottie Peters-Wash- Mixen-
16	2	RICHARDS	jo	DOT 15247	16-Joy Ride-1955- Dot 15247-Kay & Forrest Richards- Calif - 2-st
3 SC			jo	CAPITAL 7612	3-Josephine- 1952-Cap#7612- Schottische
13 M			jo	OLD TIMER 8089	13-Jolly Is The Hiller-1954-Old Timer #8089- Mixer

17 2 JUSAITUS ju RAINBOW 30099 17-Just The Way It Is-1955-Rainbow#30099-AJ Jusaitus - Calif- 2-st
22 2 GLASS ke WINDSOR 7637 22-Kentucky Babe-1955-Win #7637 - Buzz & Francis Glass- Calif- 2-st
1 W MACGREGOR 10575 4 -Kentucky Wa Itz-1952-MacG #10575- Waltz
26 2 JOHNSON, HEIR # Ml MGM 12415 26-Kit Kat-1957- M.G.M. 12415- Here & Phyllis Johnson-Calif- 2-st
11 Q GILMORE kn SHAW X 54 11 Knightonridge Quadrille-1954-Ghaw #X54- Ed Gilmore- Calif- Quad.
7 2 KNAPP kn WINDSOR 7613 7-1896 - 1953- Wind #7613- Roger & Jean KNAPP - Texas- 2-st
29 2 RILEY kn AQUA 208 29-Knothead Quickstep-1958 - Aqua #208 - Jack & Laverne Riley-Wash- 2-st (w Walkin and Whistlin 1)
27 2 RASMUSSEN ku MERCURY 70292 27-Kutubush Kapers(w Waltz Softy)-1958-Mer #70292 - Ang & Ed Rasmussen-Il-2st
29 2 BROOKS kw COLUMBIA 4-41066 29-Kwal Two-step-1959-Col #4-41066-Jim & Ginny Brooks-Wash- 2-st
0 P DAY la RCA 1013 0-Laughingday Polka- 1950-RCA#1013- Mel Day - Idaho- Polka
5 2 KNAPP la WINDSOR 7611 5-Lazy River Two-step-1952- Win 7611 - Roger & Jean Knapp- Texas- 2-st
27 2 PASSERELLO la S.H. AC 130 27-Laughing Dancers 1958-S.H.-AC130- Julie and Bert Passerello-Calif- 2-st
0 2 SHAW la o SHAW 105 0 Laces and Graces-1950- Shaw 105- English- 2-st
12 2 SMITH la CAPITAL 2400 12-Lazy Two-step- 1954- Cap 2400 Nita and Manning Smith- Texas- 2-st
8 DC la COLUMBIA DX 1489 8-Latchford Schottische-1953-Col-DX1489- English- Schottische
32 1 JOHNSON, BRUCIE la WINDSOR 4650 32-Left Footers One-step -1959-Win#4650- Bruce Johnson- Calif- 1-st
31 2 KNAPP le COLUMBIA 44-1215 31-Let It Shine-1959-Col-44-1215- Roger & Jean Knapp- Texas- 2-st
0 M FREE il MACGREGOR 630 0-Lindy Lee- 1950- MacG #630- Mixer
13 2 OSTER il SIO 3010 13-Little Red Monkey-1954-SIO #3010-Kemon & Virginia Oster Calif- 2-st
27 2 EVANS lo MERCURY 71072 27-Love Me- 1956- Mercury- 71072- Sam & Betty Evans- Perm- 2-4step
25 2 PASSERELLO lo S.H. 104 25-Louise-1957- S.H. #104- Bert & Julie Passerello- Calif- 2-st
29 2 SMITH, RUTH & Vito MACGREGOR 801 29-Lover & Two-step- 1955- MacG #801-Ruth & Verne Smith- Mich- 2-st
21 W TUFFIELD lo SHAW X 82 21-Lover & Waltz-1956-Ghaw # X82- Jerry & Charlie Tuffield- Colo-Waltz
25 M CLAPP ma PARLOPHONE 3510 25-Marguerite Mixer-1957-Parophone 3510-Marguerite Clapp- Calif- Wa Mix
25 2 CLARK ma DECCA 29852 25-Manetta - 1957 Decca 29852- Marie & Bill Clark - Il - 2-step - (w Gad About)
0 M HOWELL ma WINDSOR R-603 0-Man On The Flying Trapeze,-1955-Win#R 603- Homer -Howell- Okla- Mix
3 2 MEIER ma WINDSOR 7609 3-Mary Lou-1952- Win-7609- Walter & Vera Meier -Il - 2-step
4 2 MOORE ma COLUMBIA DX1202 4-Maxina- 1952- Col #DX1202 - Terry Moore - Calif- 2-step
8 2 SHAW ma o OLD TIMER 8007 8-Manatou- 1953- Old Timer 8007- (also Shaw) (w-Pinka, La) 2-step -
10 W SMITH ma DECCA 4-50064 10-Manna Waltz- 1955- Col-4-50064- Nita & Manning Smith- Texas- Waltz
0 P ANDERSON-BECK me DECCA 24748 0-Merry Christmas Polka-1950-Decca-24748-Virginia Anderson&Al Becker al-Polka
15 W FFRESH me WINDSOR 7625 15-Memories- 1955- Win #7625- Dena Fresh - Kansas- Waltz
2 2 HORN - LEE me RAINBOW 60044 2-Me And My Shadow-1951-Rainbow #60044-Helen Horn & Bill Lee- Calif-2-st
21 W MAXHEIMER me SHAW X68 21-Melody Of Love-1955-Shaw X68- Ralph & Eve Maxhimer- Calif- Waltz
0 W SHAW me s SHAW 101 0-Merry Widow Waltz-1950- Shaw #101- Waltz
21 2 YOUNG me CAPITAL 3295 21- Memories Are Made Of This-1956-Cap-3295-Agnes & Glen Young-Wash-2-st
1 M SHAW 118 1 -Mexican Mixer- 1951- Shaw 118- Mixer
10 W FRESH mi DECCA 28719 10 Mission Waltz- 1953 - Decca #28719- Dena Fresh- Kansas-Waltz
2 w GLASS mi WINDSOR 7614 2-Missouri Waltz-1953-Win #7614- Buzz Glass- Calif- Waltz
15 W HAMILTON mi WINDSOR 7627 15-Mixmaster Waltz-1955-Win#7627-Frank & Caroline Hamilton-Calif- Waltz Mix (w- Beautiful Bol)
16 2 HARDIN mi WINDSOR 7625 16 Missouri River Gal-1955-Win#7625- Cleo Hardin - Calif- 2-st
8 W ROBERTSON mi RCA 20-4833 8-Mighty Pretty Waltz-1953-RCA #20-4833 - Robby & Vera Robertson- Wash-Wa
2 w DAY mo CAPITOL 1373 2-Mockingbird Waltz-1951-Cap#1373- Helen Day- Idaho- Waltz- (w- Me And My Shadow")

19 W BROOKS re HOEDOWN 404 19-Remember-1956-Hoedown 404- Jim & Ginny Brooks- Washington - Waltz
23 W NOSS re SIO 3026 23 -Rendezvous Waltz-1957...SIO 3026- Ama May & Jimmy Noss... Texas... Waltz
23 2 ANDREWS ri RCA 6647 23-Riviera Two-step- 1957- RCA 6647- Betty & Stanley Andrews- Mo- 2-st
29 2 ELIAS ri BRUNSWICK 9-55015 29-Rio Two-step- 1958- Brunswick 9-55015- Rosemarie & Elmer Elias- Wis-2-st
31 2 GANT ri S.H. 3141 31-Rick Rack-1959 - S.H. #3141- Evelyn & Jack- Gant- Okla- 2-step
8 W ri COLUMBIA 1202 8-Rinka, La- 1953 - Columbia # DX-1202- waltz
0 SC FTRAD ro FOLKRAFT 1095 0-Road To The Isles-1950- Folkcraft 1095 (w-Lindy Lee - Sch
2 2 FTRAD ro WINDSOR R-607 2-...Roberts,The- 1951- Win #R-607 2-step
28 2 KNAPP ro SIO 3140 28-Rosy Two-step- 1958- SIO 3140-Roger & Jean Knapp-Texas- 2-step
22 1 PAGE ro TEMPO 520 22-Rose Room- 1956- Tempo 520- Bob & Nita Page- Calif- 1-step
30 2 PAGE ro S.H. AC-3144 30-Rosemarie 1958- S.H. AC-3144-Bob & Nita Page- Calif- 2-step
5 T ro COLUMBIA DX-1218 5-Royal Empress Tango-1951- Col DX-1218- Tango
0 W FREE ry s IMPERIAL 1044 0-Rye Waltz-1950- Imperial 1044 (w-Blue Danube) Waltz
17 W BURNES sa RCA 20-5956 17-Sandman,... 1955- RCA 20-5956- Helen & Bill Burnes- Calif- Waltz
19 SC FTRAD sa DECCA 27931 19-Salty Dog Rag-1955- Decca 27931- Schottische
18 M SANKEY sa RCA 20-5956 18-Sandman's Mixer-1955- RCA 20-5956- Jack Sankey- Calif - Mixe!!
31 W SMITHWICK sa CAPITOL 45-19665 31-San Diego Waltz-1959-Cap #45-19665- Bob & Helen Smithwick- Calif-Waltz
23 M EBERLING sc DOT 15066 23-School Days-1957-Dot 15066-Earl & Ouida Eberling-Texas- Waltz Mix
6 SC sc WEST JUBILEE 706 6-Scatterbrain Schottische-1952-West Jub #706- (w-Destiny)- Schottische
12 W ERWIN se SHAW X57 12- Serenade-1954- Shaw X57- Art & Elsa- Erwin - Mich - Waltz
27 W GLENN se S.H. AG120 27-Seventh Heaven-1958- SH #AG120- Jack & Ruby Glenn- Calif- Waltz
12 M ALUMBAUGH sh WINDSOR 7619 12-Show Off Your Lady-1954-Win 7619-Doc & Winnie Alumbaugh ... Valif- Nix
21 2 GARRETT sh MGM 11140 21-Should I - _1955- MGM 11140-Scotty & Doris Garrett- Wash - 2-step
9 2 LOWDER sh TENNESSEE 833 9-Shanty Town- 1953- Tennessee #833- Ivan & Molly Lowder - Calif- 2-step
6 W MAXHEIMER sh WINDSOR 7611 6-Shadow Waltz-1952- Win 7611- Ralph & Eve Maxhimer- Calif- Waltz
20 W RALSTON sh BLACK MT 1008 20-Shirley Waltz.-1956-Black Mountain 1008- Shirley Ralston - Waltz
22 W SMITH sh SIO 3024 22-Sherdee Waltz- 1956 ... SIO 3024- Manning & Nita Smith- Texas- Waltz
3 W HAGEMANN sl RCA 20-2098 3-Silver Rio Grande-1952-RCA 20-2098-Carlotta Hagemann- Texas- Waltz
7 2 PASSERELLO sl COLUMBIA 39514 7-Side By Side-1953- Col 39514- Julie & Bert Passerello- Calif- 2-step
0 W CASTNER sk RCA 1013 0-Skildge Waltz-1950- RCA 1013-Bill Castner- Calif- Waltz
12 W GIBBS sk SHAW 1-101 12-Skater's Delight-1954-Shaw 1-101 -Art & Hetha Gibbs... Oregon- Waltz
29 2 RICHARDS sk SIO 3105 29-Skipping Along- 1958-SIO 3105... Kay & Forest Richards- Calif- 2-step
0 W SHAW sk SHAW 1-101 0-Skater's Waltz- 1950- Shaw 1-101 (w-Merry- Widow) Waltz
5 2 ROBERTSON sl RCA 21-0489 5-Slow Poke-1952- RCA 21-0489 ... Bobby ' & Vera Robertson- Wash- 2-step
28 W BELGARBO sm WINDSOR17646 28-Smle Awhlie-1958- Win 17646- Vince & Marge Belgarbo- Ill - Waltz laiz
22 M DECCA29403 22-Smiles Mixer- 1956- Decca 29403- (w-Dreaming) - Mixer
15 W REIERSON sn HOEDOWN 403 15-Snowflake- 1955- Hoedown 403 - Marie Reierson - Wash- waltz
31 W FFRESH sp SHAW 205 31-Sorrento- 1959- Shaw 205- Dena Fresh - Kansas-Waltz
1 M SHAW sp s SHAW 119 1-Spanish Circle-1951- Shaw 119 - (w-Mexican Mixer) Mixer
2 SC sp IMPERIAL 1192 2-Spanish Schottische-1951- Imperial 1192- Schottische
17 W SHAW sp s SHAW 150 17-Spanish Waltz-1955- Shaw 150 Waltz
0 2 BROOKS st TEMPO 1054 0-Stumbling- 1950- Tempo 1054 - Jim & Ginny Brooks- Washington- 2-step
1 2 BROOKS st TEMPO 1054 1-Stumbling (2nd change)-1951- tempo 1054-(w...Eva Three-step) Jim Brooks-Wash

30 W	HAGEMANN	st	SHAW 210-45	30-Starry Night- 1958- Shaw 210-45- Carlotta Hagemann- Texas- Waltz
22 M	NIELSON	st	DECCA 27838	22-Stardust Mixer-1956- Decca 27838-(w-Waltz Little) Arne Nielsen-Cal-Hix
9 Q	SHYMKUS	st	SHAW 131	9-Star Tridittle- 1953- Shaw 131- Bill Shymkus - Ill-Quadrille
0 M	GENTRY	su o	BROADCAST 416	0-Susan's Gavotte- 1950- Broadcast 416- Susan Gentry- Okla-, Mxell'-
28	2 LYNN	su	KAPP 186	28-Summer Saunter-1958- Kapp 186 - Nay & Bill Lynn - MO 2 step
18	2 SIMMONS	su	CAPITOL 2792	18-Sunrise Serenade-1955- Cap 2792- Alvin & Ceola Simmons- Oregon-2st
6	2 SMITH	su	DECCA 24568	6-Sunflower Polka- 1952- Decca 24568- Manning & Nita Smith- Texas- 2-st
22 M	SMITH	su	DECCA 29673	22-Susie Mixer-1956-Decca 29673- Manning & Nita Smith- Texas- mixer (w-Waltz of The Flowers Quadrille)
31	2 STATLER	su	DOT 45-15793	31-Sugar Baby-1959-Dot 45-15793-Willie & Vonnie Statler- Calif.- 2-step
24	2 WARD	su	RCA 47-6725	24-Sunshine-1957-RCA -47-6725- Larry Ward- Calif- 2-step
15	2 ZIMMERMAN	su	CAPITOL 1748	15-Sunrise Capers-1955- Cap 1748- Rose Zimmerman- N.Y. - 2-step
0 W	ALUMBAUGH	sw	WINDSOR R-603	0-Sweetheart Waltz-1950-Win R-603 - Doc Alumbaugh- Calif- Waltz
0 W	FREE	sw o	IMPERIAL 1144	0-Swingola - 1950- Imperial 1144- Waltz -
32 M	HELO	sw	CAPITOL 3951	32-Swiss Polka Mixer-1959- Cap 3951 - Chef Held- Oregon - Nixelr
0 P	PEASE	sw	RAINBOW 30099	0-Swanee River-1950-Rainbow 30099- David Pease- Polka.
15	2 SANKEY	sw	RCA 20-51704	15-Swinging Along-1955-Dowhill Drag-RCA20-51704- Jack Sankey- Calif- 2-st
16 W	SHAW	sw	SHAW 151	16-Sweet Tamara- 1955- Shaw 151 Waltz
6 M	KNAPP	sy	COLUMBIA 39386	6-Synchopated Clock-1952- Col 39386- Roger & Jean Knapp - Texas-Nixer
11 W	KNAPP	sy	STARDAY D-1001	11-Sympathy- 1954- Starday D-1001- Roger & Jean Knapp - Texas Walt
22	2 BROOKS	ta	HOEDOWN 405	22-Takin' My Sugar To Tea-1956-Hoedown 405- Jim & Ginny Brooks- Wash- 2-st
29 W	SMITH	ta	SIO 3105	29-Tammy-.. 1958- SIO #X3105- Manning & Nita Smith- Texas- Waltz
3 W		ta	AQUA 201	3-Tango Waltz-1951- Aqua 201 - Waltz
10 M	ALUMBAUGH	te	WINDSOR 7615	10-Teton Mountain Stomp-1953-Win 7615- Doc Alumbaugh- Calif- Mixer
0	2 BACON-PICKUP	te	WINDSOR R-606	0-Tea For Two-1950- Win R-606- Irene Bacon & Crissy Pickup- Calif- 2st
3 M	BISCHOFF	te	IMPERIAL 1201	3-Texas Tommy Mixer-1951-Imp 1201 - E.W. Bischoff - Calif- Mixer (w-Mary Lou
11	2 BLAKE	te	DECCA 28846	11-Tennessee Wig Walk - 1954-Decca 28846- Clyde Blake ,...Texas - 2-step
0 W	HAWLEY	te	DECCA 801701	0-Tennessee Waltz-1951-Decca 801701 -- Ken Hawley- Washington- Waltz
0 W	MAXHEIMER	te	DECCA 801701	0-Tennessee Waltz-1950-Decca 801701 - Ralph Maxheimer- Calif- Waltz
26	2 SMITH	te	COLUMBIA 21518	26 Tennessee Two-step-1957- Col 21518- Manning & Nita Smith- Texas- 2step
20 M	TRYGG	te	DECCA 28846	20-Tennessee Wig-Walk- 1956- Decca 23846-Harry & Dia Trygg - Ariz- Mixer (w-Back Porch Swing)
5 M		te	COLUMBIA C-47	5-Texas Polka- 1952- Col C-47- Mixer
6	2	te	WEST JUBILEE	6-Tennessee Saturday Night-1952-West Jub 707 California- 2step
23	2 CROSBY	th	RCA 20-5565	23-Three River Strut-1957-RCA 20-5565- Jeri & Hunter Crosby- Calif-2 st
0	2 KNAPP	th	DECCA 24839	0-Third Man Theme-1950- Decca 24839-Roger & Jean Knapp. Texas- 2step
27	2 KNAPP	th	WINDSOR 7645	27-Three For Tea-1957- Win 7645- Roger & Jean Knapp- Texas- 2-step
10 W	NAE- MOSS	th	WEST JUBILEE 717	10-Three O'Clock Waltz-1953-West Jub 717- Arna Nae & Jimmy Moss- Texas- Wa
24	2 STAVE	th	SIO 3023	24-That Certain Two-Step-1957-SIO 3023- Jeri Stave- Calif- 2-step
26	2 EBERLING	to	COLUMBIA 440893	26- Tonights The Night-1957- Col 1440893-Barl & Oulda Eberling- Texas- 2-step
31	2 COYLE	tr	CUB 9013	31-Trudie- 1959- Cub 9013- Larry Ward & Verne Coyle- Calif- 2 step
11	2 KNAPP	tu	COLUMBIA B1690	11-Turkey In The Straw-1954- Col B1690-Roger & Jean Knapp-Texas-2st
1 W	SHAW	tu s	SHAW 121	1-Tucker Waltz-1951- Shaw 121 - (w-Cattle Call) Waltz
32	2 ADAMS	tw	CORAL 65511	32-Twinkle Tides- 1959- Coral 65511- Bea & Blake Adams- Calif-2-st
19 W	HARDIN	tw	WINDSOR 7632	19-Two Heart In 3/4 Time- 1956-Win 7632- Cleo Hardin- Calif- Walt z

19 M	MARTIN	tw	SIO 3020	19-Two Timing Two-Step-1956-SIO 3020- Dorothy Martin- Calif... Mixer
9	2 REES	tw	CAPITOL 1638	9-Twelfth Street Rag-1953- Cap 16.38- Dorothy & Ray Rees - Ho - 2 step
24	2 RICHARDS	tw	DECCA 29691	24-Twilight two-step-1957- Decca 29691 -Kay & Forrest Richards- Calif- 2st
21	2 BELGARBO	uk	WING 90021	21-Ukelele Lady- 1956- Wing W90021- Marge & Vince Belgarbo- Ill-2-st
27 W	FFRESH	va	SHAW X99	27-Valley Waltz- 1959- Shaw X99- Dena Fresh- Kansas- Waltz
31 W	CRAMLET	ve	SIO 3106	31-Verdel Waltz-1959- SIO 3106- Merle & Joy Cramlet- Calif- Waltz
0 W	SHAW	ve so	SHAW 145	0-Veleta Waltz-1950- Shaw 145- w- Ski Lodge) Waltz
3	2 HERMAN	vi	LONDON 734	3-Vienna Two step- 1951-London 734- Michael Herman-NY-Mix- (w-Tango Wa)
16 W	HILEY	vi	AQUA 203	16-Vienna Dreams-1955-Aqua 203- Jack & La Verne Riley- Wash- Waltz
21	2 FADLER	wa	SIO 3022	21-Wallaby Walk-1956... SIO 3022- Barbara Fadler- Cal-2-st-(w- Lov-ers Wa)
9	2 KNAPP	wa	DECCA 28277	9-Walking' My Baby 1953- Decca 28277-Roger & Jean Knapp-TeY- as- 2-step
13 W	LUCAS	wa	COLUMBIA 39352	13-Washington Anniversary Waltz-1954-Col 39352-Buster Lucas- Wash- Waltz
29	2 LYNN	wa	COLUMBIA 4-40991	29-Walkin' and Whistlin'-1958-Col 4-40991- Mary & Bill Lynn- Ito- 2-st
13 W	PASSERELLO	wa	SIO 3009	13-Waltztime- 1954- SIO 3009 - Bert & Julie Passerello- Calif- Wa Itz
14 W	HARDIN	waa	SIO 3015	14-Waltzing Around-1954-SIO 3015- Cleo Hardin & PAuline Hardin- Calif- Wa
0 W	ALUMBAUGH	wab o	RONDO 196	0-Waltz Of The Bells-1950-Rondo R-196-Doc Alumbaugh- Calif- Waltz
17 M	COLLETTE	wab	DECCA 28379	17-Waltz Ballonet Mixtr-1955-Decca 28.379-Fred & Marie Collette- Ga- Mix (Humeresque)
0 W	SHAW	wab	SHAW 109	0-Waltz Of The Bells-II - 1950-Shaw 109 - Lloyd Shaw- Colo- Waltz
9 W	FFRESH	wac	DECCA 9-23604	9-Waltz Carousel-1953-Decca 9-23604- Dena Fresh-Kansas... Waltz
30 W	READ	wac	AQUA 209	30-Waltz Carress-1958-Aqua 209... Mary & Wes Read- Wash- Waltz
5 W	HOWELL	wad		5-Waltz Delight-1952 Windsor- Decca records- Homer & Betty Howell, Okla- '
21 W	KNAPP	waf	SHAW 76	21-Waltz Of The Flowers-(2 pages)-1956- Shaw 76- Roger & Jean Knapp-Tex--Oua.c.:
21 W	KNAPP	wal	SHAW X79	21-Waltz Invitation- 1956- Shaw X79-Roger & Jean Knapp- Texas- Waltz
21 W	PASSERELLO	wal	S.H. AC1035	21-Waltz Of Love-1956- S.H.#AC1035-Julie & Bert Passerello-Calif- Waltz
22 W	SHYMKUS	wal	WINDSOR 7635	22-Waltz A Little-1956-Win 7635- Bill Shymkus- Ill- Waltz
7 W	BROCKLEMAN	wam	LONGHORN 101	7-Walking Marie- 1952- Longhorn 101 - Brocky & Clem Brockelman- Texas- Wa " (w- Do-Sa-Do Mixer)
7 W	BROCKLEMAN	wam	LONGHORN 101	(w-Laces and Graces)
18 W	FFRESH	wam	SHAW X67	18-Waltz Minuet-1955- Shaw X67- Dena Fresh - Kansas- Waltz
24 M	FFRESH	wam	SHAW 3-120	24-Waltz Mixer-1957-Shaw 3-120- Dena Fresh- Kansas- Mixer (w-Aloha)
24 W	MICHELE	wam	WEST JUBILEE 727	24- Waltz Mignon- 1957- West Jub 727- Mike Michele- Arizona- Waltz
11 W	SHAW	wam	SHAW X55	11-Waltzing Matilda-1954-Shaw X55- Lloyd Shaw- Colo- Waltz
13 W	COLLETTE	war	DECCA 28925	13-Waltz Of The River Seine-1954-Decca 28925-Mary & Fred Collette- Ga-Ha
7 W	DORROUGH	war	COLUMBIA 39361	7-Waltz Of The Roses-1953-Col 39361- Vic & Jessie Dorrough-Texas- waltz
14 W	GREVELL	war	AQUA 202	14-Waltz Romance-1954-Aqua 202-Terry & Dell Greyell - Wash-Wa) w-Dutch TreatWaltz
28 W	AIRHART	was	KAPP 191	28-Waltz Sil-o-ete - 1958- Kapp 191- Les & Helen Airhart- Calif- waltz
27 W	CRAMLET	was	DECCA 29434	27-Waltz Softly-1958-Decca-29434 - Merle & Joy Cramlet- Calif- Waltz
23 W	KNAPP	was	SHAW X89	23-Waltz You Saved For Me-1957- ShawX89- Roger & Jean Knapp- Texas- Waltz
15 W	LAMPERT	wat	MACGREGOR 711	15-Waltz Together- 1955- Mac G #711- Eva & Al Lampert- Calif- Waltz
13 W	MOSS	wat	WEST JUBILEE 720	13-Waltz time In Texas-1954- West Jub 720- Jimmy & Arba Mae Moss- Texas-Wa
25 T	TOMLINSON	wat	AQUA 201	25-Waltz A-La-Tango-1957- Aqua 201- Dell & Vic Tomlinson -Texas- Tango Wa
5 W	WARGA	waw	WINDSOR 7610	5-Waltz Of The West-1952-Win 7610- Wayne & Alma Warg- Calif- Waltz
5 ?	PASSERELLO	we	DECCA 25146	5-Wedding Of The Painted Doll-1952-Decca 25146-Bert & Julie Passerello-Cal
31	2 CELENTANE	wh	FELSTED 8521	31-Why Oh Why-1958-Felsted 8521-Patsy & Irma Celetane- Fla- 2-step

30	2 HATTON	wh	CORAL 61958	30-When My Baby Smiles-1958-Coral 61958-Ross & Mable Hatton- Minn- 2-st
27 W	JOHNSON, BRUCE	wh	WINDSOR 7645	27-While We Dream-1958-Win 7645-Bruce & Shirley Johnson- Calif- Waltz
6	2 NELSON	wh	DECCA 27001	6-Whispering-1952- Decca 27001- Muriel Nelson- Washington- 2-st
30 M	SMITH	wh	JUBILEE 5288	30-While Silver Sands-1958-Jubilee 5288 - Nita & Manning Smith- Texas-Mix (w-Old Fashioned Love) (2-step)
27	2 STAPELTON	wh	DECCA 930334	27-Why Ask For The Moon-1958-Decca 930334- Jack & Na Stapleton- Mich- 2-step xCelentane- Fla- 2-step
12 W	ALUMBAUGH	wi	WINDSOR 7620	12-Windsor Waltz-1954-Win 7620- Doc & Winnie Alumbaugh- Calif- Waltz
26 W	STAPELTON	wi	SUNNY HILLS AC 125	26-Wishful Wa Itz- 1957- Sunny Hills AC 125- Jack & Na Stapleton- Midj- Walt z
13	2 GLASS	wr	WINDSOR 7621	13-Wrangler's Two-step-1954-Win 7621- Buzz Glass- Calif- -step
20	2 HERZOG	yo	BLACK MT 1009	20-Yellow Rose Of Texas-1956-Bi ack Mt. 1009... Datus & Buzz Herzog- Mont - 2st
31	2 FOSTER	ye	FELSTED 45-8521	31-You'd Be Surprised-1959-Felsted 45-8521- Dot & Dale Foster- Ill- 2-st
30	2 JOHNSON, SILL &	yo	DOT 15619	30-You Can't Get Lovin'-1958-Dot 15619 - Bill & Alice Johnson- Ill- 2- st
12 SC	HELD	zi	CAPITOL 12312	12-Zing-zing Schottische-1954- Cap. 12312- Chef Held- Schottische.

