

PRICE

25¢

WEBCOR HOUSE PARTY BOOK

dances

games

songs

fun

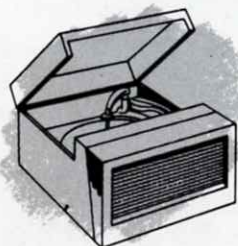
...ideas to make
any party a
success

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WEBCOR *high fidelity* music

a thrilling experience

Many years of Webcor electronic and acoustical engineering experience offer you a new experience in sound. The acute balancing of high-fidelity components gives you a feeling of depth and realism with every recording. You will feel like you are right in the orchestra hall. It will be a thrilling new experience.

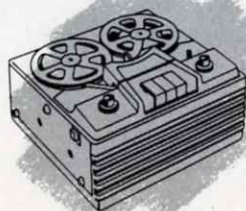


Webcor high-fidelity fonographs—Feature famous Webcor Diskchangers—the favorite of high-fidelity fans—and three separate speakers to cover the entire audio range. Powerful amplifiers and acoustically balanced cabinets contribute to the high-fidelity reproduction that can easily be demonstrated by a "one record" comparison between a Webcor and any other unit.

Webcor high-fidelity diskchangers—Known the world over for engineering quality and durability. Feature the Webcor balanced tone arm that picks up every delicate "high" and every subtle "low." Play all 3 speeds and 3 record sizes. Unique record-changing mechanism eliminates springs in the tone arm for longer-lasting records and service-free operation. Can be installed as replacement unit in old phonograph.



Webcor high-fidelity tape recorders—Webcor manufactures the only tape recorders in the low-cost price range that are built to professional standards. One model series features the easy TV type control. It records or plays back a full two hours without turning over the reel. (See models 2110, 2130, 2131.) Models 2130 and 2131 feature 3-speaker, stereofonic sound for true-tone high fidelity. The new "touch-button" models feature simplicity of operation and true-fidelity reproduction.



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Open the Door to Fun and Laughter...

How often have you anxiously thought to yourself, "What shall we do next?", as your guests sat about you -- and you had the feeling that everyone present was fidgety, bored and ready to go home.

This House Party Book will save you from this predicament. For everyone who wants the secrets of warm hospitality and successful party-giving, this exciting new guide is a book to treasure. It is filled with party and play ideas you can use again and again for happy hours of entertainment.

You'll find here bright, new suggestions for dancing, singing, for games, contests and stunts, for play-acting and performing, whether it's a casual gathering when friends drop in unexpectedly for a visit or whether the party occasion is a very special one.

Everything is Here for Successful Entertainment

There are easy-to-follow instructions for all the popular dance steps -- Waltz, Fox Trot, Rhumba, Tango, Conga, Samba, Lindy Hop and Mambo. Then there are two full plays, complete with plot and speaking parts for you and your friends to act out. Also, you'll discover songs to sing, a humorous short to read aloud and fascinating new games and pastimes you can play with your record player, tape recorder and clock radio. If you want to make your party a little more elaborate, you'll find helpful suggestions here for easy, inexpensive party decorations.

Because everyone loves music, you'll find that many of these entertainment ideas are built around music you sing or dance to, records you listen to, or vocal renditions you can record on your tape recorder.

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Plan Your Party Ahead of Time

Regardless of the type of party or gathering -- in the home, school, club, church or community meeting place, the first rule for any host or hostess to follow is to plan your party well. With your House Party Book close by, it's easy to decide on several games or pastimes before the guests arrive so there's never a lull in the fun.

Next, be sure you gather any props needed and have them ready before the entertainment starts. It's a good idea, too, to invite guests far enough in advance so they'll find time to attend. If you do this, and also add a number of newcomers to your guest list each time, your gathering will be more lively and interesting.

Don't Overdo Your Hospitality

Be on guard not to overwhelm your guests with too much hospitality. Keep your party plans flexible, the entertainment casual. See to it that everyone present actively participates. If you set the scene and get the party off to a good start your guests will carry on from there. The party will gain momentum with each passing minute and you'll find your guests making their own fun. A few inexpensive gifts or door prizes plus some tasty snacks and refreshments will add the last touch of hospitality.

One more thing -- did you ever observe babies at play? They get more real fun out of a simple piece of paper than from the most expensive toy you can buy. Adults are a lot like this. A good idea for a game will bring them more downright pleasure than the most elaborate party you plan. The moral is you don't have to spend a lot of money to entertain successfully. Just use your imagination -- and your handy new House Party Book.

Did you ever stop to think, too, that each generation has its own favorite forms of relaxation and play. Some entertainment ideas, like Musical Chairs, Croquette and Charades, remain favorites down through the years. While others, strangely enough, spurt into popularity and then fade away into oblivion. Today, with more time on our hands, we, too, have re-discovered the old favorites. But we've also created some brand new play ideas of our own that are typical of our age and that make use of the new record players, tape recorders and clock radios that anyone can enjoy. You can make it a real joy to be with friends if you use the exciting entertainment ideas, both old and new, found on the following pages.

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28 Games that Make the Party

SECRET AMBITION - Most every person has had a hidden desire to perform in public at one time or another. And party-time is the time to turn these "secret ambitions" into exciting entertainment. To play the game, ask each guest to perform as they wish -- sing, dance to music, tell a joke, whistle, do imitations or acrobatics, make a dramatic reading, -- do anything they like. Any player who refuses must pay with a forfeit you devise, for instance, such as reciting a nursery rhyme. The host can introduce each act with humorous comments so no player will take himself seriously. Then if you use your tape recorder to record the show, the contestants can hear themselves after everyone is through. You might also award cupid doll "Oscars" for the best (and the worst) performances.

SOUND ENGINEER - Making noise is part of a party. So if your friends are on the quiet side, Sound Engineer will add some interesting sound effects -- but without the slightest chance of disturbing the neighbors. You'll be using the same props that sound men employ to create special background sounds for live radio and TV programs. Divide the guests into teams and give each group a different set of sound-making props. But don't drop any hints as to which props make what sounds. The object of the game is that each team must guess what sounds the props are to produce and then actually make the sounds. The host decides if the correct sounds are produced. If the host decides that the correct sound is produced by one team, the other team must guess what the sound is meant to be. You can allow 5 points for guessing the prop, 5 points for producing the sound, and give 5 to the listening team for guessing the sound.

Here are some sound props you can use:

a sheet of cellophane	crumble in hand to imitate sound of a crackling, roaring fire.
1-foot square sheet of tin	hold either side and snap back and forth for sound of thunder.
pop bottle	blow on top for tug boat whistle.
walking in snow	squeeze small box or sack filled with cornstarch between hands in circular motion.
gunshot	slap old purse or piece of leather with a flat ruler or board.
surf	move small whisk broom or scrub brush back and forth over the top of a drum.
breaking door	strike wooden fruit basket with hammer.
chopping off head	wrap handful of small twigs in wet rags and chop with cleaver or hatchet.
ripping shirt or pants	tear old window shade.
horse's hoof beat	hold a rubber plunger top or half of a coconut shell or tennis ball in either hand and tap down on a smooth, hard surface.
rain	swirl fine gravel around the top of a drum.
closing auto door	slam heavy book down on table or quickly slap down lid of trunk.
footsteps	pace up and down in box of gravel.

DISC JOCKEY DERBY - Listening to good music always pleases guests. But you can increase the enjoyment and fun if you play Disc Jockey Derby along with the music. Simply get together a selection of your favorite phonograph records. List the titles and recording artists on a sheet of paper. Pick any record classification that you think will appeal to the musical tastes of your guests. They may be popular melodies, show tunes, vocals, opera, symphonies, folk songs or others. Give each player pencil and tally sheet and have them try to name the songs. To make the contest more difficult, you can also ask for the names of the recording artists.

TONGUE-TWISTERS - This game is sure to set off hearty laughter. In one breath, each contestant must repeat a tongue-twister as quickly and as many times as possible without making a mistake. Tongue-twisters are easy when you go slow but the moment you speed up, there's no telling what will come out. Use your tape recorder to record these painful efforts at good diction and you'll get double the fun. You can think of others, but here are a few tongue-twisters to start you out:

A big black bug bit a big black bear.

A skunk sat on a stump, the stump thunk the skunk stunk and the skunk thunk the stump stunk.

Sister Susy's sewing shirts for soldiers. No one sews such swell, soft shirts as Sister Susy sews.

Rubber buggy bumpers.

Peter Piper picked a peck of pickled peppers. How many pecks of pickled peppers did Peter Piper pick?

Black bugs blood, black bugs blood, black bugs blood bubbles blue.

MISSING WORDS - Before the party write up a brief story with a simple plot, that mentions every guest's name. But leave blank spots for the key adjectives in your story and also leave blanks before each name. When everyone is present ask each person to give you an unusual adjective -- the crazier the better. Write the adjectives down as they are given to you into each blank space of

your story and ask for enough adjectives to fill all the spaces. Then read off your story. You'll find that pairing off each successive adjective with the word or name that follows will change your story into a hilarious comedy, particularly if guests show real imagination in the adjectives they give you. For instance, the story might read: "Tom arrived first with his zebra-striped date and next was Mary wearing a charming new stovepipe hat. For the biggest laughs, record the story on your tape recorder and play it back for your guests. They'll want to hear it again and again.

HIT PARADE PARTY - You'll have much more fun if you give your dancing party a theme. Since good music is your first need, a Hit Parade Party will fit right into your plans. You'll need a little preparation. First, obtain a list of the current best-seller hit records. Any current issue of Variety or Downbeat available at a newsstand has such a list. Then check your record library to see if you have records of all the tunes listed. If any are missing, try to borrow them from a neighbor or any one of your invited guests, or purchase them at your record store. Or you can record songs off the air from radio or TV shows with your tape recorder. When the dancers arrive, play the hit tunes in among your other records, starting at the bottom of your best-seller list. Announce the name of each hit tune and its current popularity ranking. Or, if you like, you can make a game of guessing the names of the songs and how they rank by giving each guest a little tasseled program in which they can write in their guesses as the evening progresses.

DIAL OF FORTUNE - Unexpected surprises, particularly when there's a small prize involved, are always thrilling to a big or small gathering. This is a stunt that depends on the unexpected that you can play with your clock radio. At the start of the evening, give each guest a slip of paper on which is written a time of the day, like "8:21 P.M." It must be a time that falls within the hours of your party. You then set the clock radio to stop the music sometime within the following half hour. The guest holding the slip on which the time indicated is closest to the moment when music is stopped by the clock radio wins a prize. You can re-set the clock radio time and again, awarding a prize each time the music stops.

DANCING CHAIRS - Pair off the players in couples and place chairs about the dance floor in twos. But have two less chairs

than the number of dancers. Have the couples dance until the music stops when they all rush pell-mell for chairs. The couple left standing is eliminated. Couples must stay together. If either partner of one couple reaches a chair before another couple reaches either chair, the first couple is entitled to be seated. The game continues with two chairs taken away and one couple eliminated every time the music stops. The last couple remaining in game wins the prize. You'll have your hands full acting as judge, so it helps to have your dancing music all ready by recording five or six favorite tunes ahead of time on your tape recorder.

ON-THE-SPOT - This is a game for dancers where being on the spot, instead of being unpleasant, wins you a prize. With strips of masking tape that you can buy at any dime store, lay down on the floor the outline of a two-foot square. Then set your clock radio and start up the music for couples to dance to. Of course, no one will know when the music will stop. When it does, the couples must hold their positions on the dance floor. The partners either in the square or closest to the square win a prize. You can reset the clock radio as often as you like and choose extra winners for being on-the-spot.

STAR-TIME - Take off the air short bits of the performance of 10 to 15 well-known radio and TV personalities, recording them on your tape recorder. You don't need much on each performer -- just a brief cutting that lasts from 15 to 20 seconds. If your recording is too long, cut the tape and splice it back together again. When the game starts each player has pencil and paper. The paper is numbered for each performer. Get the players' attention and play your tape so they can try their memory and luck at identifying the performers by listing the names on their sheets of paper. The player with the most correct answers is the winner.

SPEAK YOUR PIECE - Don't let all the idle chatter go to waste at your party. Get each person to write down on a slip of paper a humorous subject for a two or three-minute speech. Give each guest a number. Then number the slips with the subjects written on them. When you draw a number-slip from the hat, the player with that number must go to the front and give a speech on the subject designated on his slip. A typical subject could be "My First Kiss". Take this stunt down on your tape recorder and you will have a treasured memory for years to come.

PANTOMIME RECORDS - You can have a full-fledged amateur night if you play Pantomime Records. First, go through your record library and select numbers that lend themselves to exaggerated pantomime. You might select records of Al Jolson, Spike Jones, Carmen Miranda, a Wagnerian aria, and others. Then let the guests, who have been divided into teams, select the records they wish to act out to the music. Have each team retire to a separate room where they can rehearse to a record player. You can have simple props assembled like wigs, mustaches, old clothes, even grease paint. When the acts are ready have a board of three talent scouts act as judges of the show.

MYSTERY VOICE - The first time you hear your voice you'll be surprised how different it sounds to you, though it will be an accurate reproduction. Well, you can go even further in this game and disguise your voice so much not even the guests will recognize you. That's the idea of Mystery Voice. Each player picks a person he would like to imitate. Here's your chance to be Jack Webb, Jimmy Durante, John L. Lewis or even the Shadow. The more grotesque your voice change is, the better. Each player can practice in private and put his interpretation on tape with the tape recorder. Then the object is that the players try to place the voice when they hear the recording played to them. The lucky person with the most correct answers will be the winner.

WHIRLAWAY - Tie a big knot on the end of a length of clothes line. Then form the guests into a big circle. The host stands in the center and at a signal to the players starts swinging the rope round and around, just a few inches off the floor. The object is to jump out of the way whenever the rope swings around. If any player tangles with the rope or it touches any part of the foot, he's out of the game. As contestants fall by the wayside, the rope goes around faster and faster, and higher and higher until only one player is left.

WORD BUILD-UP - The host selects a word of 10 or more letters -- a word that includes a number of vowels and syllables, like conspicuous. Each player then must list every possible English word he can think of, using different combinations of the letters contained in the word. Proper names and slang are disqualified.

WHO AM I? - Here's something to do during the lull that usually occurs when guests are straggling in, one by one. As each person enters the door, pin a slip of paper on his back that carries the

name of a famous person. You can use the name of a well known political figure, athlete, movie star, scientist, artist, and the like. The player then probes the guests with questions with the object of guessing the name of the famous person that is pinned to his back. Or you can have each player try to guess his identify from hints he hears played back from your tape recorder that you recorded before the party.

ADD-A-LETTER - You'll need at least 8 players for this game. When everyone is assembled, the first player thinks of a word to himself. He gives the first letter of the word to the next player. He must, in turn, think of a word starting with the same letter. Then he gives the second letter of his word to the next contestant who must think of a word starting with the first two letters. He passes on the third letter of his word -- and so on down the line. The object is to avoid completing a word. If a player fails to think of a word or when challenged, cannot produce his word, he is out of the game.

HAWK-EYE - This game tests the powers of observation your guests enjoy. Ahead of time, gather twenty-five miscellaneous objects. They should be compact and easily identified, like a fountain pen, ash tray, scissors, spool of thread, tie pin, shoe lace, apple and similar objects. Spread them all out on a table or the floor and give the players 60 seconds to study the twenty-five objects. Then cover the objects with a cloth or sheet. Give guests pencil and paper and allow them 5 minutes in which to list every object they can remember. Score one point for each correct object listed and subtract two points for anything listed that is not among your collection.

CRACKER CRUMBS - Hearty eaters should come into their own with this one. Players are divided into two teams and each participant is given a soda cracker (dry, salty and crumbly). At the word "go", the first member of each team starts devouring his cracker. As soon as he can whistle loud and clear, the next team-mate goes to work on his cracker. The first team to make the rounds is winner. If you tape record this contest, including all the crunching, wheezing and whistling, plus background laughter, you'll have a classic recording to keep forever.

BALLOON SCRAMBLE - If you need to work up healthy appetites and work off excess energy, here's the way to do it. You'll need a good supply of balloons -- the kind that blow up to generous size. The balloons will serve as colorful decorations until the game is under way. To start off, divide up into two teams and pick a goalie for each side. Place a chair at opposite ends of the room and clear the deck for action. Each goalie stands on the chair armed to the teeth with a hat pin. He tries to puncture the balloon which his team pushes at him. Every exploded balloon scores a point for his side. With two balloons in play at all times and each team trying to push its balloon toward the team's goalie a wild scramble is inevitable. Players are not permitted to hold or carry the balloon but can only tap or push it through the air.

SILHOUETTE - How good are you at remembering faces? This game guarantees that everyone present remembers the faces and names, too, of all the persons assembled. As each person arrives for the party shoo him over to a hidden part of the room. Have him stand sideways to the wall and place a bright light on the opposite side of his face so the light casts his profile on the wall as a shadow. Hold up a sheet of cardboard (a shirt stiffener from the laundry will do) and boldly trace the silhouetted profile with a soft pencil. After you have every person's profile down on paper, hang up the cards where they're clearly in view. The players then attempt to identify each silhouette and the one who names the most correctly is victor.

ORANGE RELAY - Want to break the ice and spread a spirit of informality among your friends? Then play the Orange Game. The idea is to pass an orange from one person to another using only the chin! The first victim tucks the orange under his chin. The next player must then get hold of the orange any way he can with his chin. The orange is thus passed down the line. Easy? Well, wait until you see the contortions of your guests. No hands are allowed. Should the orange fall, the player responsible has to get down on the floor and pick it up with his chin. When you have ten or more players, divide into two teams and have a race to the end of each line.

CATCH THE PLATE - Seat the guests on chairs in a circle. The host standing in the center starts a plate spinning. The plate can be an ordinary, expendable dinner plate or a pie tin. When the plate is spinning merrily, the host calls out the name of a player

and then rushes for his seat. The moment the player hears his name called he must rush to the center and grab the plate so that he is holding it securely in his grip before the host is seated in his chair. If the player is caught napping and is too slow, or if he fumbles the plate, the host is sure to beat him out. In that case, the player is "it" and must take his place in the center of the circle to spin the plate. If you like, you can keep score, allowing 5 points for each person who catches the plate in time, with a 5 point penalty each time a player is marooned in the center of the circle.

WALLFLOWER WALTZ - Sometimes it takes a little ingenuity and imagination to get everyone off their feet and on to the dance floor. The secret of rousing your guests into action is to make a game of it. First, get one couple to start dancing. Then when the music stops, the two partners separate, go to where the guests are congregated and grab themselves a new partner. Unless the person is tapped in the midst of a sandwich or otherwise engrossed, make it a rule that any person who refuses the invitation to dance must pay a forfeit. When the original couple has danced awhile with their new partners, stop the music. Each dancer separates again, and finds a new partner, preferably the shy type hiding on the outskirts of the room. It works like a chain reaction. If you stop the music often, in no time the dance floor will be swarming with dancing couples.

SNAP YOUR FINGERS - Gather everyone together and count off each person as you go around the room. Make sure each one remembers his number. Now the fun begins. The host, using both hands, starts snapping his fingers in a regular rhythm and everyone joins in unison snapping their fingers. When all the players have the beat, the host loudly calls out his number to one snap and on the second snap calls out the number of one of the players. Without losing a beat, and all in rhythm, he must call out his number and the number of a second player. If he falters, identifies himself by the wrong number, or calls out a number not included among the group, he must drop out of the game. The host then picks up the rhythm and the play continues. You can speed up the beat as players drop out until the room is literally rocking with rhythm. Of course when only one player is left in the game, he is the winner. Have your tape recorder all set before you start so you can catch the fun and let your guests hear how tongue-tied and confused they got in all the excitement.

ALPHABET SPELLDOWN - The host singles out one player and gives him a letter of the alphabet. A timekeeper with a second-hand watch gives the player a starting signal. The player then has 60 seconds to name every word he can think of starting with the letter. The object is to rattle off as many words as possible in the sixty seconds. The host keeps score by counting the words and writing down the total. Each person gets a different letter of the alphabet, but to keep things on an even basis, difficult letters like j, k, q, and z should not be allowed. After each player has had his turn, go around the room a second time. If you've used up all the eligible letters it is permissible to repeat some of them. Scores should be higher on the second try. Total up the tally and announce the winner.

HUMAN BINGO - Chances are you know regular Bingo. Here is a new twist to this old favorite. It helps the guests learn each others names quickly. Give each player pencil and paper. At the same time have each person sign his name on a small slip of paper and hand it in to you. Then have each player draw a checkerboard of squares. The number of squares should vary depending on the number of players. If there are 9 to 15 persons, there should be 9 squares (3 squares in each direction); if 16 to 24, draw 16 squares; if 25 to 35, draw 25 squares. After all the Human Bingo cards are drawn, have each player go about the room, getting each person's name. He then writes a different name in each square until all the squares are filled. They can be written down in any order, but with only one name to a square. The host then draws the name-slips out of a hat, one by one. Each name is called out and if the name appears on his chart the player crosses out the square on which it appears with a big "X". This goes on until one player checks out all the squares in one line (horizontally, vertically or diagonally) and shouts "BINGO!" He's the winner.

SONG SLEUTH - In rapid succession, play very small portions of the lyrics off of 10 different phonograph records you have assembled before the party. An automatic record changer is best for this. Ask the players to test their memory for naming the songs against one another or choose sides and compete as teams. It is a good idea to use popular tunes and mark where you want to play each record with a bit of scotch tape. Or better yet, record your song cuttings ahead of time on your tape recorder for playback at the party. The game will move faster and arouse more excitement with each player sitting on the edge of his chair trying to identify the brief bars of music and lyrics he hears.

CHARADES - Does your memory go back as far as the silent movies? Those were the days of violent pantomime -- the kind of pantomime you need to win at Charades. There are many ways to play Charades but each variation has the same basic idea. One of the players acts out a word or phrase for the others to guess. He is not allowed to talk, touch anything, or write. But he can gesture silently to his heart's content!

For team play, each group decides on a number of single words or phrases. You can use a song, story or play title; proverb, quotation; historical event, or the like. One member of the guessing team pantomimes the word or phrase submitted by the opposing team, while his teammates try to guess the charade from his actions. A time-keeper from the non-guessing team checks the time the opponents take to guess the charade correctly. Teams and players alternate acting out the charades.

Unless he decides to act out the entire charade at once, the performer first tries to convey to his teammates the number of words in the phrase they are trying to guess. The guessers can determine this by counting the number of fingers he holds up. They can also ask him questions. He will indicate "yes" or "no" with an appropriate nod of the head. The number of syllables of any word can also be indicated in the same manner if the performer is acting out just a syllable. From here on, the performer must use all the ingenuity he can muster to help his teammates guess the charade. If agreeable with all the contestants, teammates can establish silent signals to make guessing easier. It may seem baffling at first, but with a little practice anyone can acquire the knack of pantomiming charades. To pick the winner, you add up the total length of time it takes each team to guess all the charades. The faster team wins.



How to Put on Your Own Play

How would you like to stage a real play and delight your friends? On the following pages are two light and humorous scripts, each complete with stage directions and sound effects. Either play contains enough parts so that every aspiring actor or actress among your guests should find a desirable role. If your party is a large one, you can act the play more than once so that everyone can perform.

You'll want to record the plays on your tape recorder, of course. That's half the fun. But before you do, it helps to have the cast practice reading the scripts so their delivery will be natural and smooth. Watch where you place the microphone, too. The usual tendency is to talk too loudly and too close to the microphone. To avoid this, have each player read a few practice lines to discover the best microphone distance and volume setting.

To turn your Webcor Tape Recorder ON, turn the Volume Control a few degrees to the right. Then, turn the Output Selector Switch to Position 1. To start recording, hold down the "R" button in the center of the Tape Director Control, while you turn the control in the desired direction, left or right. As you record, watch the "Magic Eye" Recording Level Indicator to see that your volume is set correctly. To listen to the play back, make sure that in turning the Tape Direction Control to the right or left as desired that you DO NOT hold down the "R" button or you will erase your recording.

WHAT PRICE KNOWLEDGE?

Comedy in One Act
by Bill Boggess

Cast: (In order of appearance)

Announcer

Orville

Luther

Maw

Paw

Botavia

Background voices

Music: Home Sweet Home

Announcer: Good evening, Ladies and gentlemen! Tonight, players are privileged to present for your enjoyment a social drama entitled, "Botavia's Reward" or "Who Copped the Cotton Chopper?" As our play begins, the Junkworthy family are sitting or lying about the floor of their one room cabin on the top of a Kentucky mountain. There is Maw Junkworthy sitting by the stove. The two Junkworthy boys, Orville and Luther sit leaning against the wall on either side of the doorless doorway, the only daughter, Botavia, just turned sixteen, is leaning casually out the paneless window and Paw Junkworthy painlessly pillows his head on the stomach of Hound Dog the hound dog. It seems that an exciting day has dawned at the Junkworthy shack and we're just in time. Listen . . .

Orville: Well, what's it gonna be, Maw? You said you'd tell us today which one of us was agoin' down to the flatlands to the grammar school and which one has to stay here and help with the cotton choppin'. Who is it, Maw? Me or ol' Luther?

Luther: Me, Maw! Send me. Ol' Orville can't even sign his own X without somebody spells it out fer him. I kin make mine with all them fancy little curly-cues and didoes. Reckon I'm artistic by nature, Maw and I'm the one that ought to have the advantage of a grammar school eddication.

Maw: Well, you all know that it's your Paw that makes all the decisions in this here cabin. He's done made up his mind too, ain't you, Paw?

Paw: Huh? uh, er ah yeah, that's right Maw . . . zzzzzzz

Maw: So your Paw's decided that little Botavia is the one that needs the learning the most. Besides, we'll need both you boys to chop all the cotton this year.

Luther: Botavia! But she ain't nothin' but a old girl!

Orville: Yeah. And why can't Paw help with the cotton choppin'? He don't do nothin' nohow but sit around and pick fleas off of that old hound dog.

Maw: Now, don't you all be disrespectful. That's the cleanest hound dog in these hills. Anyway, your Paw's made up his mind and there ain't no changin' it.

Orville: There ain't no locatin' it even. Mumble, mumble. . .

Botavia: YA HOOOO! I'm agoin' to the flatland school with the shoe wearin' folks. Maw, I'll need some shoes and a pencil and a hair ribbon and some buttons and bows and some linen that shows and some

Luther: Shucks, didn't want to go to no flatland school nohow. Druther chop cotton any old day.

Orville: So'd I. Where's that old cotton pickin' cotton chopper at nohow?

Botavia: . . . and a patent leather belt and a diamond ring, bracelets everythin', oh Daddy . . .

Paw: zzzzup huh? what, uh that's right, Maw . . . zzzzzzzzz

(Music fades in and over then fades out!)

Announcer: We'll return to the Junkworthys in just a moment but first . . .
(gurgling sound)

voice: Listen to it gurgle!

2nd voice: Listen to it snap, crackle and groan!

Child's voice: Mommmmmmmeeee, can I have a . . .

1st voice (interrupting): I've never seen anything act so fast!

2nd voice: And so kind to your hands and feet!

Child's voice: Mommeeee, can I have . . .

Announcer (interrupting): It's an amazing new experience for the whole family!

Child's voice: Daddeeeeeee, can I have . . .

1st voice (interrupting): I couldn't believe my eyes when I first . . . Hey, kid, come back here with that. Hey! stop him somebody. Come here you little . . . (fade out) (music fades in and over and out)

Announcer (hurriedly): Now to resume our visit with the Junk-worthys. It is now some time later and we look in on the same one room cabin. Only Botavia is missing from the scene.

(music fades under)

Maw: I reckon it must take a powerful long time to get educated. Botavia ain't home yit!

Luther: Yeah, and she's been gone fer nigh on to two weeks. Wonder whut she's been a doin' down there all this time.

Orville: You know how them grammar school kids are, runnin' around to all hours, drinking and smoking and cuttin' up. Don't even get out to vote come election time. Druther chop cotton.

Paw: Don't scratch, dog! You'll scare it away. I'll git it. I'll git it!

Maw: Paw, don't you think it's about time fer Botavia to be a gettin' home?

Paw: Botavia? Yeah, now you mention it, Maw. I ain't seen her all day. BOTAVIA!

Maw: She's been gone fer two weeks, Paw.

Paw: Well, then I'd say it's about time she was a gettin' home, yes. Where's she been!

Orville: Don't you remember, Paw? She went off to school just before cotton choppin' time.

Paw: Hold still, you dern dog. I'd a had thatn if you hadn't a jumped. Trickiest fleas I ever seen. Bite the dog and ruin my aim. Get him next time the derned old . . .

Luther: Hey! What in tarnation is that a comin' up the ridge?

Maw: My land! Orville, run and get the shotgun. Luther, push your Paw in front of the door. Whatever it is, it ain't gonna get in here.

Orville: Look Maw, it's a waving its arms.

Botavia (from the distance): Hello, hello there family. I am arriving. Kill the fatted cahf, as it were.

Luther: Well, I never! It sounds almost human.

Orville: . . . and female.

Maw: Don't come another step! I'll blast whatever you are from here to Lynchburg with this here shotgun.

Botavia: Mater, darling. Don't be provincial. It's I, of course. Really it is. Indeedy do.

Luther: That thing called you 'Mother', Maw. Shall I shoot it?

Maw: Hold on a minute. Them look like Botavia's skinny legs a stickin outa them laced up britches its wearing.

Orville: By jasper. It is Botavia. But look at her face. Looks like she tripped slap dab into the flour barrel and come up with a bloody nose.

Maw: Well, let her in before anybody sees her and finds out she's ourn.

Botavia: Salutations, one and all. Ah, but it is refreshing to return to the bosom of one's family again. The fountainhead of one's being, so to speak. As it were.

Orville: What's she say, Luther?

Luther: Sort of like saying 'Howdy' I reckon. I didn't catch all them other words.

Maw: What did they do to you, honey? Here, let me help untie you. They got you all strapped up, pore thang.

Botavia: Oh mater. You are a caution. That's a halter, my dear. For sunbathing. One wears one when one wishes oneself to become one with the sun. See?

Luther: Don't look like no halter I ever seen.

Orville: Reckon they have pretty small mules in the flatlands. But how come they put a halter on you, Botavia?

Botavia: They didn't put it on me, darlings. It's the thing. Quite chic, really. Mother, I'm simply famished. Will dinner be served, shortly?

Maw: Pot's on the table. Help yourself. PAW! SUPPER!

Paw: Huh, what, snort, oh, supper. I'm so dad burned hungry I . . . YAAAAA What in the name of blazes is that! Don't nobody move! Keep calm. Don't excite it none and maybe I can fetch it a clout with this shovel afore it knows what I'm about. Steady now!

Botavia: But Father, dear, really . . .

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Maw, Orville and Luther

In the background: No, Paw! Put down that shovel, Paw! Listen Paw, wait, etc. . . .

Botavia: Father, control yourself. You mustn't allow your emotions full sway in this manner.

Paw: Lord! What blood curdling sounds! Don't worry folks. Just let me get one good swipe at it with this . . . here . . . shovel . . .

Botavia: Father! Father! Desist! It is I (scream) your own darling little (scream) girl child (scream) Paw! (screams fading into the distance.)

Paw: Whew! That was a close one! Good thing I woke up when I did. Ain't seen a Indian around here since granpaw's day.

Maw: Paw, that was our daughter, Botavia, you was about to clobber with that coal shovel!

Luther: Man! She's still agoin'!

Orville: Wouldn't a thought she could tear out that fast in them tight britches of hern.

Paw: Pottawattomie tribe, I think. Fierce lookin' devil. Lucky I had that old coal shovel handy.

Maw: Paw. That warn't no Indian. That was your daughter, Botavia.

Paw: By the by, Maw. I ain't seen hide nor hair of our daughter, Botavia all day. Where's she at?

Maw: She's out playin' Indian, Paw. Eat your supper.
(music fades under)

Announcer: And now a short word from our sponsor.

Distinguished voice: Goodnight.

THE BITTER END

all music sounds better on a **WEBCOR**

THE RELUCTANT CORPSE

Suspense comedy in six minutes

Three persons in cast,
by Selma Modjeska

Cast: Sam Thursday, detective (knows everything)
Corpus Delicti - A weak character
Billy the Villain - Ugh - is he tough!

Music: "Dragnet" music may be used at beginning,
end, and any intervals.

Corpse:

Sam: Good evening, ladies and gentlemen. This is Sam, talking, Sam Thursday . . . plain Sam any other day. You know who I am - the plain-clothes man. Broadway is my beat, Irving to Montrose. I'm the public eye that looks after crime, and I'm here to tell you that a crime is about to be committed. Hold on to your wallets, everybody.

Billy: Listen to that, will ya? Pay no attention to him, you guys. Dat's de oldest gag any confidence team ever pulled.

Sam: What's that you're saying young fellow?

Billy: You got it! Dat line about hold on to your wallets . . . So everybody reaches - so now you know which pocket dey got 'em in so you can slip 'em. Some fun!

Sam: Why you marinated oyster! Who are you?

Billy: Ha! Now you want I should incriminate myself right off de bat! Huh-uh! I'm the guy you have to find out what I did, and if I did it, you got to first prove it!

Corpse: He's right, you know.

Sam: Who are you, a confederate of this guy?

Corpse: Oh no! At least I don't think so. It says here I'm a corpse.

Sam: You're the corpse! Well, you do look pretty bad I must admit, but not 100 percent dead yet.

Corpse: I guess I will be. I'm the corpus delicti, whatever that means.

Sam: That means, my friend, that you're going to be a dead pigeon in just about a minute. By the way, do you have plenty of identification on you, so I won't have to go to a lot of bother to find out who you are?

Corpse: Oh yes. I have my bank book, my Kiwanis card, my driver's license, and my name is sewed on all my clothes.

Sam: Good . . . That's fine. But how come?

Corpse: It's my mother. She thinks of everything and she figured I'd get what was coming to me some day and she wanted me to be prepared.

Sam: Good. A lot of mothers should follow that advice. Now do you know about the killing yet? It will be up to me to find the murderer and the weapon. Do you happen to know how you are going to be killed?

Corpse: It doesn't say here. Do I have a choice?

Sam: I wouldn't know. That's not my business. Why not ask him?

Corpse: I say there, pardon me, do I have any choice in the matter?

Billy: What matter?

Corpse: My - demise.

Billy: Why ask me?

Sam: Don't waste time. How are you planning to do this job?

Billy: Oh, no you don't! Trying to get a confession in advance! That's your job to find out. Try guessing!

Sam: Oh all right! Have you got a gun? You might shoot him. Or a rope? Or even his necktie would do, I guess. Strangling is very common. Or a good sharp knife . . . you could do a

See and hear these Webcor products at your dealer's



MUSICALE . . . 3-Speaker Automatic Fonograf



RAVINIA . . . 3-Speaker High-Fidelity Console



HOLIDAY . . . True-Fidelity portable automatic

MUSICALE . . . 50-15,000 cycles. Features 3 speakers to cover the full audio range. Has the famous Webcor Diskchanger with GE magnetic pickup. Plays all 3 speeds in 7, 10 and 12 inch records. Amplifier is powerful 5 watt, self-compensating unit. Tone and volume are controlled by unique Audio Level and Response Controls that compensate frequency response at different listening levels. Available in Mahogany or Blond.

PORTABLE MUSICALE . . . Same excellently balanced components as the table-top Musicale, including the 3 speakers and powerful amplifier. Provides concert hall realism for complete enjoyment of all kinds of music. Durable, leather-like plastic covering in Ebony, Sun Tan, Ginger and Antique White. Resists rough-handling, yet harmonizes with any room decor. Lower priced model available in Mahogany leatherette.

CONCERTO . . . Beautifully finished high-fidelity table-top model, featuring 3 speakers for 3-dimension sound, covering the full audio range. Has wide-range amplifier, ceramic cartridge and the famous Webcor Diskchanger for all 3 speeds and record sizes. Reproduces sound with lifelike realism. Durable trouble-free construction. Available in handrubbed African Mahogany or Lined Oak.

RAVINIA . . . 30-20,000 cycles . . . A truly superior high-fidelity instrument. Features a powerful 10-watt amplifier, two 10" full-range speakers and one 3 1/2" high frequency tweeter speaker, and the famous Webcor Diskchanger with a GE magnetic cartridge. Acoustically balanced cabinet complements room decor, has record storage space, and is finished in handrubbed Mahogany or Lined Oak.

ALLEGRO . . . A beautiful new Table-Top automatic fonograf. Has wide-range amplifier and 5-inch permanent magnet speaker. Features the famous Webcor Diskchanger that plays all 3 speeds and 3-size records. Excellent fidelity. Rich, full reproduction. Cabinet acoustically designed to give depth and true response to all music. Available in hand-rubbed Mahogany and Lined Oak. Beautiful cabinet-maker craftsmanship.

HOLIDAY . . . Here is the world's most popular portable fonograf. Features wide-range amplifier, 5-inch permanent magnet speaker and Webcor automatic 3-speed Diskchanger. Finished in durable, scuff-resistant covering . . . designed to be completely portable, yet harmonize with the decor of every room. Available also with 5-tube (including rectifier) interference-free radio. Colors are Black and Beige or Tan and Beige—radio; Gray and Black or Tan and Brown—radio-fono.

STUDIO . . . An inexpensive automatic fonograf with the famous Webcor Diskchanger that plays all 3 speeds. Wide-range amplifier and permanent magnet speaker. Compact, takes little room. Styling adapts to any room decor. An ideal, durable instrument for those who want a low-cost phonograph. Available in Burgundy and Beige, Black and Beige.

MAESTRO . . . Popular with musicians who prefer single play of LP records. Manual play of all 3-size, 3-speed records. Spring-mounted turntable plate to eliminate outside vibrations and shocks. Wide-range amplifier and permanent magnet speaker for full-fidelity response. Design provides complete portability, yet matches any room decor. Available in Ebony and Beige or Tan and Brown.

LARK . . . Smaller in size than the Maestro. Reproduces with the quality of many higher priced phonographs. Plays all 3-speed, 3-size records. Balanced tone arm. New, powerful beam-power amplifier. Large, 4-inch PM speaker. Features the revolutionary design that is completely portable, yet matches the decor of any room. Available in Ebony and Beige or Tan and Brown.

MIDGE . . . Unique design in all plastic. Stands on end for easy storage or when playing radio. Built-in plastic handle. Has turnover cartridge. Plays all 3 speeds, 3-size records. Powerful amplifier and 4-inch PM speaker. The Midge will play records with equal fidelity of many more expensive phonographs. Available with or without radio. Colors: Pearl Gray or Palm Green, fonograf; Coral Rose or Dusty Turquoise, radio-fono.

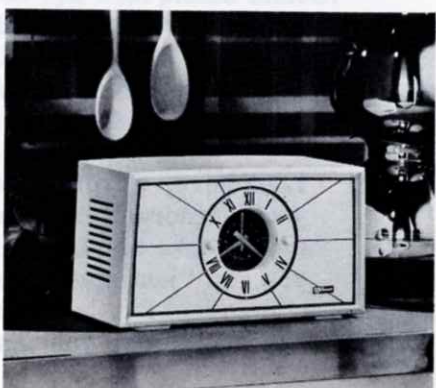
QUINTET CLOCK-RADIO . . . Features tape recorder plug for recording favorite programs while away from home . . . fono-plug for playing record music on a plug-in-fono . . . sleep-switch that automatically turns off radio or fono up to one hour . . . powerful, interference-free radio with famous Ferramic antenna . . . Telechron clock for accurate time. Appliance plug operates coffee-maker, toaster and even your television set.



LARK . . . True-Fidelity portable manual



MIDGE . . . All plastic fono or radio-fono



QUINTET CLOCK-RADIO . . . in five colors.

Corpse: Say, wait a minute! If it's all the same to you, as long as you represent the body of the law . . .

Sam: Not the whole body, just the arm, my friend.

Corpse: Well, all right! If you represent the arm of the law why not stop this murder before it starts. I don't exactly relish the idea - of departing this beautiful life - you know - before the party is over!

Billy: Atta boy! Now you're talking. If you're such a smart detective why don't you protect this poor jerk. Do something to prevent the murder, why dontcha?

Sam: What are you, his friend or something? I thot you were the villain in this case!

Billy: You ain't heard me confess nothin'.

Sam: No, but I'm psychic . . . besides it says so here in the script. Now look here, fellas, I'm on the crime detail, supposed to solve murders and other traffic violations. How can I solve a crime if it isn't committed? It's like being a traffic cop on a farm . . . There's no kick in it - unless you raise mules.

Billy: Yeah - I suppose you're right. You got a job to do. Okay - let's get goin'.

Corpse: Now wait, you guys! You've decided that I have to be disposed of just for kicks? Ha! Some joke . . . I'm laughing!

Billy: Might as well die laughing, boy!

Corpse: But I'm not ready to die yet. It's no fair. Let's talk this over.

Sam: Look here, Corpus, that is not the way it's done. Golly, you're ignorant. You're supposed to say "No, No, take the money, take my watch" . . . here, let me have it . . . thank you . . . "just give me a break . . . See?

Billy: But I don't give you none, see?

Corpse: I don't think you're very nice, either of you . . . Okay, then . . . one last request. You've got to give me one last request. Even the worst criminals get a last request before they go to the chair.

Billy: But you ain't de criminal, and you ain't goin' to no chair.

Sam: Aw, let him say what it is anyway. What's the difference!

Billy: The difference is that ain't de way it works . . . Okay, okay! You got a request, only don't say you want to pay income tax next year.

Corpse: That I can do without! You know what I'd like to have once more . . . Just once - if I could have the touch of it on my lips - I'd die happy.

Sam: Now don't get romantic on us. This is murder.

Billy: Yeah, boy. Dis is moyda, an' you is it!

Corpse: If I could just have a nice big thick liver sausage sandwich, with mustard and pickle, on rye bread . . . and don't be stingy, make it a big one. Suddenly I feel very empty inside . . .

Sam: Empty? You're really gone, boy . . . real gone already. There is no time for a foolish request like that.

Billy: On, I don't know. Why not? Who's doin' dis job anyhow? Come to think of it, sounds very interesting. What did you say - liver sausage on rye with pickle inside?

Corpse: Yeah. With mustard. Just like my mother used to fix when I came home from school, swinging my slate and the neighbor's cat. Those were the days, back in Keokuk.

Billy: In where did you say?

Corpse: In Keokuk, the town where I was born and raised.

Billy: So was I, born, but not raised . . . I kep' goin' down, not up.

Corpse: You were born in Keokuk too? What school did you go to . . . say - you look kind-of familiar . . . Aren't you Billy . . .

Billy: Shhhh . . . Quiet. Don't give out you know me, stoopid. Come on. I'll buy you a liver sausage sandwich and we can talk things over . . .

Sam: No . . . No . . . no . . . no. Wait a minute, fellas! This is all wrong! I'm here on a murder case and I'm supposed to find the body and then track down the killer. You're trying to spoil my show, but I'll get you or my name isn't Sam Thursday.

Billy: Take it easy! We're just keeping you in suspense

Corpse: Yeah. Suspense . . . That's better than murder!

Billy: Could be you'll find Mr. Corpus here dead . . . But if you do, you'll never know what killed him . . . Me - or da liver sausage with pickle and mustard! . . . So long . . . Sam . . . (music . . .)

Sam: And so friends . . . the case of the Reluctant Corpse was never closed . . . it is just here in the files, waiting, waiting for the slow but sure killer, liver sausage, pickle and mustard!

THE HORNET

A humorous reading for one person

The hornet is an inflammibel buzzer, sudden in his im-preshuns and hasty in hiz conclusion, or end,

Hiz natral disposisshun iz a warm cross between red pepper in the pod and fusil oil, and hiz moral bias iz, "git out ov mi way."

They have a long, black boddy, divided in the middle by a waist spot, but their phisikal importance lays at the terminous of their subberb, in the shape ov a javelin.

This javelin iz alwuz loaded, and stands reddy to unload at a minit's warning and enters a man az still az thought, az spry as litening, and az full ov melankolly az the toothache.

Hornets never argy a case; they settle awl ov their differences ov opinyon by letting their javelin fly, and are az certain to hit az a mule iz.

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This testy kritter lives in congregations numbering about 100 souls, but whether they iz mail or female, or conservative, or matched in bonds of wedlock, or whether they iz Mormons, and a good many ov them kling together and keep one husband to save expense, I don't know nor don't kare.

I have never examined their habits much, I never konsidered it healthy.

They bild their nests ov paper, without enny windows to them or back doors. They havbut one place ov admission into the family circul, and the nest iz the shape ov anoovergrown pineapple, and iz cut up into just as many bedrooms as there iz hornets.

It iz very simple to make a hornet's nest -- if you kan -- but i will wager enny man 300 dollars he kant bild one that he could sell to a hornet for half price.

They have found out, by trying it, that all they can git in this world, and brag on, is their vittles and clothes, and yu never see one standing on the corner ov a street, with a twenty-six inch face on, bekause sum bank had run oph and took their money with them.

I suppose this uneasy world would grind around on its axle-tree onst in 24 hours, even ef thare want enny hornets, but hornets must be good for sumthing but I can't think just now what it iz.

Thare hain't been a bug made yet in vain, nor one that wants a good job; there is ever lots of human men loafing all over the country, that don't seem to be necessary for anything but to beg plug tobacco, and steal water melons, but you let the cholera break out once, and then you will see the wisdom of having jist sich men laying around; they help count.

The hornet iz an unsoshall kuss, he iz a through-bred bug, but his breeding and refinement has made him like sum other folks I know ov, dissatisfied with himself and every boddy else; too much good breeding ackts this way sometimes.

Hornets are long-lived -- I kant state jist how long their lives are, but I know from instinkt and observashen that enny krittur, be he bug or be he devil, who iz mad all the time, and stings every good chance he kan git, generally outlives all his nabers.

The only good way tew git at the exact fiteing weight of the hornet is tew tutch him up; jist let him hit you once with his javelin, and you will be willin to testify in court that somebody run a one-tined pitchfork into yer; and as for grit, i will state for the infor-mashun of thoz who haven't had a chance tew lay in their vermin wisdom az freely az I have, that one single hornet, who feels well, will brake up a large camp-meetin.

- Josh Billings

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Songs You Love to Sing

(2/4)

OH! SUSANNA

I came from Alabama wid my banjo on my knee,
I'm g'wan to Louisiana, my true love for to see.
It rained all night the day I left,
The weather it was dry,
The sun so hot I froze to death;
Susanna don't you cry.
Oh! Susanna oh! don't you cry for me.
I've come from Alabama wid my banjo on my knee.

(3/4)

THE BAND PLAYED ON

Casey would waltz with a strawberry blonde,
And the Band Played On.
He'd glide 'cross the floor with the girl he adored,
And the Band Played On.
But his brain was so loaded it nearly exploded,
The poor girl would shake with alarm.
He'd ne'er leave the girl with the strawberry curls
And the Band Played On.

(3/4)

DAISY BELL (Bicycle Built for Two)

Daisy, Daisy, give me your answer do.
I'm half crazy all for the love of you.
It won't be a stylish marriage;
I can't afford a carriage,
But you'll look sweet on a seat
Of a bicycle built for two

(4/4) THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town,
And there my dear love sits him down, sits him down,
And drinks his wine 'mid laughter free,
And never, never thinks of me.

Chorus

Fare-thee-well, for I must leave thee, Do not let the
parting grieve thee,
And remember that the best of friends must part, must part.
Adieu, adieu, kind friends, adieu, adieu, adieu
I can no longer stay with you, stay with you,
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

(4/4) I'VE BEEN WORKIN' ON DE RAILROAD

I've been workin' on de railroad all de live long day;
I've been workin' on de railroad to pass de time away.
Doan yo' hyar de whistle blowin',
Rise up so early in the mawn;
Doan' yo' hyar de cap'n shoutin': "Dinah, blow yo' hawn"!

(3/4)

THE SIDEWALKS OF NEW YORK

East side, west side, all around the town,
The tots sang "Ring-a-Rosie", "London Bridge is falling down,"
Boys and girls together, me and Mamie Rorke,
Tripped the light fantastic, On the Sidewalks of New York.

(4/4)

LOCH LOMOND

By yon Bonnie banks and by yon Bonnie braes,
Where the sun shines bright on Loch Lomond,
Where me an my true love were ever wont to gae,
On the Bonnie, Bonnie banks of Loch Lomond.

(4/4)

POLLY-WOLLY-DOODLE

Oh, I went down South, for to see my Sal,
Sing Polly-wolly-doodle all de day;
My Sally am a spunky gal,
Sing Polly-wolly-doodle all de day.

Chorus

Fare-thee-well, farewell, fare-thee-well farewell
Fare-thee-well my fairy fay
For I'm gwine to Louisiana, for to see my Susyanna,
Sing Polly-woddle-doodle all de day.

(3/4) HOME ON THE RANGE

Oh, give me a home where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word,
And the skies are not cloudy all day.
Home, Home on the Range;
Where the deer and the antelope play;
Where seldom is heard a discouraging word,
And the skies are not cloudy all day.

(4/4) OLD MACDONALD HAD A FARM

Old MacDonald had a farm, E-I-E-I-O!
And on this farm he had some chicks, E-I-E-I-O!
With a chick, chick here, and a chick, chick there,
Here a chick, there a chick,
Everywhere a chick, chick.
Old MacDonald had a farm, E-I-E-I-O!
(Continue with Ducks (quack-quack), Turkeys (gobble),
Pigs (hoink-hoink), Ford (rattle-rattle), etc. adding
and repeating all the time.)

(4/4) WHILE STROLLING THRU THE PARK

While strolling thru the park one day,
In the merry month of May;
I was taken by surprise,
By a pair of roguish eyes,
In a moment, my poor heart was stole away.
A smile was all she gave to me.
Of course, we were as happy as can be,
Ah! I immediately rais'd my hat,
And finally she remark'd:
I shall never forget that lovely afternoon,
I met her at the fountain in the park.

(6/8) HAIL! HAIL! THE GANG'S ALL HERE

Hail! Hail! The Gang's All Here,
What the heck do we care, what the heck do we care
Hail! Hail! The Gang's All Here,
What the heck do we care now.

(4/4) SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

She'll be comin' 'round the mountain when she comes,
She'll be comin' 'round the mountain when she comes,
She'll be steamin' and a-puffin', Oh Lawd, she won't stop
for nothin',
She'll be comin' 'round the mountain when she comes.

(3/4) AFTER THE BALL

After the Ball is over, After the break of morn,
After the dancers' leaving, After the stars are gone;
Many a heart is aching, If you could read them all;
Many the hopes that have vanished, After the Ball.

(6/8) FOR HE'S A JOLLY GOOD FELLOW

For he's a jolly good fellow, for he's a jolly good fellow,
For he's a jolly good fellow, which nobody can deny,
Which nobody can deny, which nobody can deny.
We won't go home until morning, we won't go home until
morning,
We won't go home until morning, Till daylight doth appear!
'Till daylight doth appear.

(4/4) AULD LANG SYNE

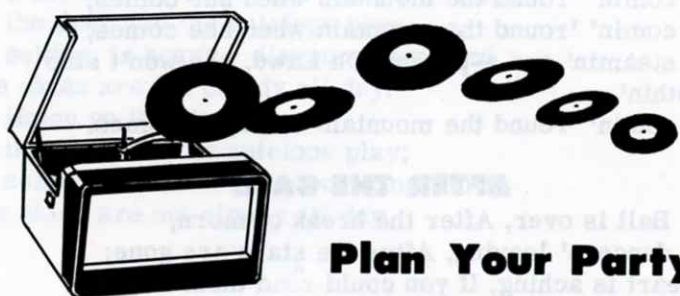
Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
And days of Auld Lang Syne.

Chorus:

For Auld Lang Syne my dear
For Auld Lang Syne
We'll tak' a cup o' kindness yet
For Auld Lang Syne.

And here's a hand my trusty
And gie's a hand o' thine
We'll tak' a cup o' kindness yet
For Auld Lang Syne.

Repeat Chorus



Plan Your Party with this List of POPULAR RECORDINGS

The records listed below are suggestions to make your party more fun. They are for dancing, singing and listening pleasure and are classified into groups for your convenience.

House Party Hop, Ray Anthony 10" Capitol L-292

RECORDS FOR DANCING

Arthur Murray Dance Series:

Favorites	10" Capitol L-281
Fox Trots	10" Capitol L-258
Mambos	10" Capitol L-261
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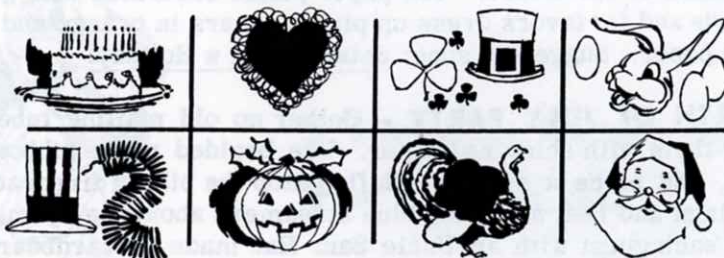
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PARTY DECORATIONS

for Special Occasions

They're Simple to Make

and Inexpensive, Too

VALENTINE PARTY - Use pink and white or red and white streamers of crepe paper and have red cardboard hearts suspended from the ceiling. For a centerpiece have a miniature cupid with bow and arrow surrounded by red and white carnations. Attach little gummed red hearts to white napkins to add a romantic touch. Suggested song: Sweethearts.

ST. PATRICK'S DAY PARTY - As a centerpiece, an Irish stovepipe hat. Make the crown of the hat out of green cardboard, 12" x 36". Roll the two 12" ends together to form a cylinder. Stick in place with Scotch tape. The brim: two circles of green crepe paper pasted together. Fasten the brim to crown with the tape and tie a white paper hatband with tiny green paper shamrocks. Smaller green hats or small clay pipes can be used as markers and for candle holders, use Irish potatoes. Suggested songs: It's a Great Day for the Irish, When Irish Eyes Are Smiling.

EASTER PARTY - Use yellow and green crepe paper streamers. Pictures of rabbits and chickens should be in evidence and baskets of decorated Easter eggs can be placed about on tables and the piano. Use flowers, too, especially lilies in vases or flower pots.

HALLOWEEN PARTY - Go all out for a spooky atmosphere. Cover lights with black or gray cloth and string a few cutout witches from the ceiling. Place an electric fan in a strategic position to keep the witches dancing. Also suspend some spiders, back-arched

cats made of cardboard. Use paper plates decorated with goblins and owls and for favors dress up pipe cleaners in orange and black crepe paper. Suggested song: Satan Takes a Holiday.

FOURTH OF JULY PARTY - Gather up old mailing tubes and cover them with shiny red paper. Use braided white ribbons for fuses, and place a sizable silk flag atop the pile of firecrackers. Use flags and red, white and blue streamers about the room. Surprise each guest with an Uncle Sam Hat made of cardboard and crepe paper. Suggested song: It's a Grand Old Flag.

THANKSGIVING PARTY - As a centerpiece, make a farmer driving his loaded wagon to market. Use a Hubbard Squash for the Wagon. The farmer can have a red apple torso, a yellow lemon head, green pepper hat, string bean arms and legs. Facial features can be bits of radish skin cut in the shape of eyes, a pointed nose and smiling mouth. For buttons, use onion rings. Wagon wheels can be patty-pan squashes. Load the wagon with baby beets, parsley, brussel spouts, tiny green onions. Spread autumn leaves about the centerpiece and hang pictures of the Pilgrim Fathers or Indians for decoration.

BIRTHDAY PARTY - If each guest is bringing a gift, decorate a market or clothes basket with crepe paper. As the cake decoration, make a colorful clown out of pipe cleaners with a rag doll head made out of an old white sock and stuffed with cotton. Dress the clown in blue and white stripes made of crepe paper and paste the same colored paper around nut and candy cups. Suggested song: Happy Birthday to You.



8 Popular Dance Steps You Can Learn

WALTZ

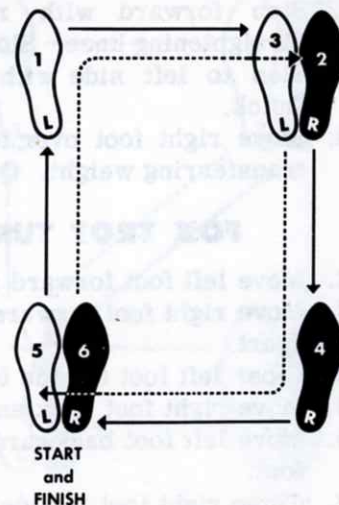
The Waltz is an all-time favorite because of its romantic charm and smooth grace. Danced to some of our loveliest melodies, it is easy and relaxing to learn. The time is $3/4$, with three beats to a measure and the accent on the first beat: 1, 2, 3; 1, 2, 3. The Basic Waltz Step is a forward and backward movement to the outline of a square. Each half of the square takes three beats. The pattern is forward-one, side-two, together-three. To get started, put a waltz record on your phonograph. Then walk about the room, counting to the music until you feel the rhythm. Take one step to each count and accent the first beat. After you know the rhythm, practice the Waltz Square - forward for the man, backward for the woman.

WALTZ SQUARE

Man's Part

(For woman's part, simply reverse directions and foot designation)

1. Step forward with left foot. Count one.
2. Follow through with right foot and step to right. Count two.
3. Move left foot to side of right foot, shifting weight to left. Count three.
4. Step backward on right foot. Count one.
5. Follow through with left foot and step to left side. Count two.
6. Move right foot to side of left foot, shifting weight to right foot. Count three.



WALTZ TURNS

Next, try left and right turns. One complete turn is made up of four quarter turns, requiring 12 beats or four measures of music. Keep in mind that if you step forward on the left foot, you turn left -- and vice versa. If you step backward on the left foot, you turn right, and vice versa.

For changing directions, if you have just completed a left turn and wish to move to a right turn, do a half square in the line of direction so that your right foot will be released to begin a right turn.

FOX TROT

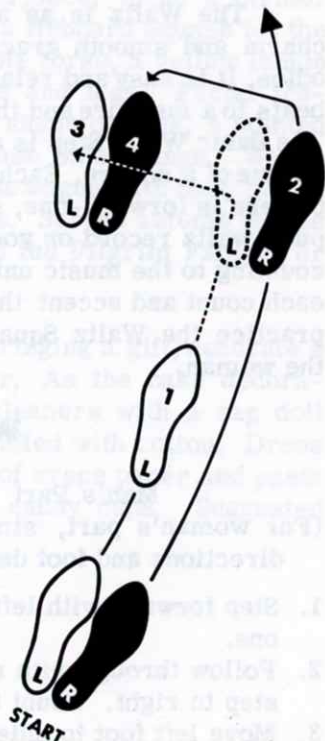
The medium-slow Fox Trot is still America's favorite and forms the basis for most of our current ballroom steps. The Fox Trot calls for smooth, gliding movements to 4/4 time. The basis rhythm is Slow, Slow, Quick-Quick. You can start on either the first or third accented note of each measure.

BASIC FOX TROT STEP

1. Step forward with left foot, straightening knee. Slow.
2. Step forward with right foot, straightening knee. Slow.
3. Step to left side with left foot. Quick.
4. Move right foot over to left foot, transferring weight. Quick.

FOX TROT TURN

1. Move left foot forward and left.
2. Move right foot forward-and-right so feet are about 18 inches apart.
3. Close left foot to side of right foot.
4. Move right foot back and to side.
5. Move left foot backward-and-right, about 18 inches from right foot.
6. Close right foot to side of left foot.



RHUMBA

The Rhumba is an adaptation of a native Cuban dance and is full of exciting rhythms. The foot is kept flat on the floor with most of the movement below the waistline from loose, relaxed knee work. The hand clasp is held higher than usual, with arms and elbows kept close to the body and your partner held about 8 inches from you. Rhumba steps are taken on the first three beats of a measure, with a wait and hold on the fourth beat. This makes the fourth step a Slow. In most dances, the weight is transferred as the step is taken. In the Rhumba, the shift is made before placing the foot. It thus comes between the beats, never on them. The Basic Rhumba Step is two quick steps and a slow step.

BASIC RHUMBA MOVEMENT

This is a knee action that sets the hips in motion. Practice the movement to a Rhumba record. Do it with a feeling of delayed action, keeping the upper part of the body erect and steady.

1. Place feet together.
2. Bend left knee and relax left hip, shifting weight to right leg. Right knee is straight, right hip high.
3. Bend the right knee and relax the right hip. Then shift weight to left leg with left knee straight and left hip high.

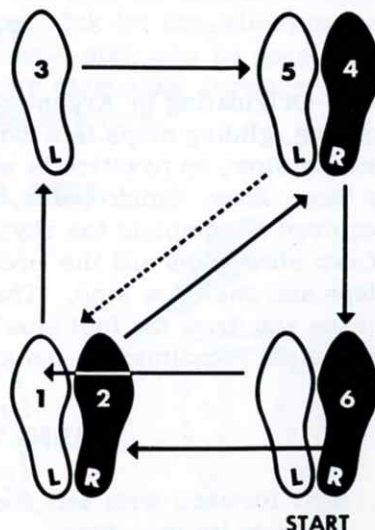
RHUMBA SQUARE

Closed Position

Man's Part

(For woman's part, reverse directions and foot designations)

1. Place left foot to left, knee bent, no weight, quick. 1 Count.
2. Transfer weight to left foot, close right foot to left foot, right knee bent, no weight, quick. 1 Count.
3. Transfer weight to right foot, placing left forward, knee bent, no weight, slow. 2 Counts.
4. Transfer weight to left foot, placing right foot to right, knee bent, no weight, quick. 1 Count.



5. Transfer weight to right foot, closing to left foot to right foot, left knee bent, no weight, quick. 1 Count.
6. Transfer weight to left foot, placing right foot back, knee bent, no weight, slow. 2 Counts.

RHUMBA RIGHT TURN-UNDER

Man turns woman under her right arm, with woman walking in circle and resuming closed position.

1. Do Rhumba square -- quick, quick, slow rhythm. Raise woman's right arm in advance of turn-under as you step back on the slow.
2. Repeat another square, pushing left side of woman's torso firmly with your right hand, turning her under her right as you release your right hand. Resume closed position as you step back on slow.

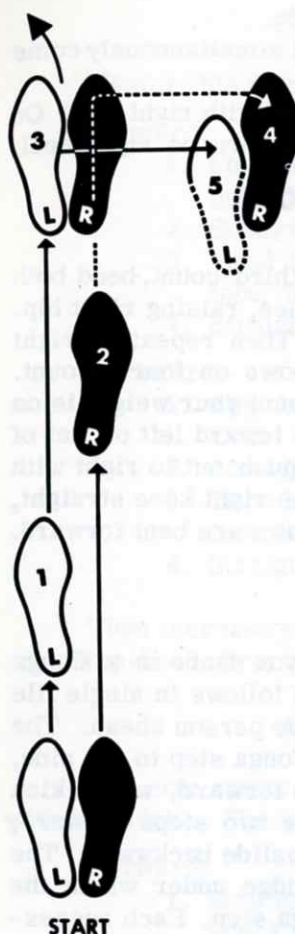
Another Rhumba figure is the Cuban Walk, done in closed or open-break position -- straight forward or back, or forward and back in a circle. Place feet together, weight over ball of right foot. Begin with left foot and take six basic Rhumba steps backward or forward in the quick, quick, slow rhythm. If you are moving in a circle, keep shoulders parallel while tilting toward the center of circle.

TANGO

Originating in Argentina, the smooth, dramatic Tango with its long, gliding steps is a dance you'll want to learn. It is moderately slow, so practice is not difficult. The basic Tango rhythm is Slow, Slow, Quick-Quick, Slow. Two measures of 4/4 time is required to complete the rhythm. The Basic Tango Step consists of two slow steps and the Break. The Break consists of two quick steps and one slow step. The Slow Step ends in an Arch. This means you draw the foot slowly to the arch of the supporting foot, the weight remaining on the supporting foot.

BASIC TANGO STEP

1. Step forward with left foot, allowing right foot to remain in place on its toe. Slow.



2. Step forward with right foot, the left foot remaining in place on its toe. Slow.
3. Step forward with left foot. Quick.
4. Follow through with the right foot and step to the right side. Quick.
5. Draw the left foot slowly to the arch of the right foot, remaining on the right foot. Slow.

Play a Tango record on your phonograph. Listening carefully for the rhythm, walk four steps, taking one step to each beat. When you're well in step, make this change. Take two steps instead of one on your walking step. This is Tango time.

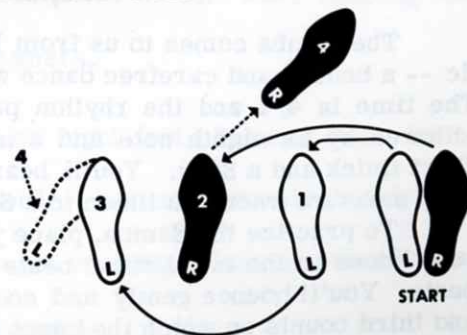
CONGA

The Conga came to us from the deep interior of Africa by way of Cuba. It is an exciting dance and one that any dance enthusiast will want to learn. First get the feel of Conga rhythm. Play a record to get the primitive rhythm created by the music and drum effects. The Conga has the simplest rhythm of all our dances. The music is 4/4 time. You step on each of the first three beats and kick (or hop-slide) on the fourth. The basic step may be done from side to side or diagonally forward from side to side and in a turn.

BASIC CONGA STEP

Man's Part
(For woman's part, reverse directions and foot designation)

1. Step to left side with left foot. Count one.
2. Step with right foot across the left foot to left side. Count two.



3. Step to left side with left foot. Count three.
4. Kick with right foot toward right side and simultaneously come down heavily on left heel. Count four.

Then repeat step to right side. You start with right foot. On the fourth count, kick with left foot and come down on right heel.

CONGA STEP VARIATIONS

Man's Part

Take a Conga step to left side. On third count, bend both knees. On fourth count, straighten right knee, raising right hip. Simultaneously bend your elbows forward. Then repeat to right side, straightening left knee and bending elbows on fourth count.

Take a Conga step to left. On third count your weight is on your left foot. On fourth count, slide heavily toward left on flat of left foot (hopskotch step). At same time, push out to right with right foot. The knee of the left leg is bent, the right knee straight, the right foot rests on its toes, and the elbows are bent forward. Repeat to opposite side.

CONGA LINE

You'll have the time of your life when you dance in a Conga line. Anyone can head the line. Each person follows in single file with the left hand on the left shoulder of the person ahead. The leader sets the pace. He may do the basic Conga step to the side, with the kick. Then he may take three steps forward, with a kick forward (or backward). Then he may come two steps forward, close feet together on the third count and hopslide backward. The first couple then may stop and form a bridge under which the dancers file, all the time continuing the Conga step. Each successive couple forms a bridge until every dancer has passed through.

SAMBA

The Samba comes to us from Brazil. It is fiery and romantic -- a bouncy and carefree dance with a tilting, rocking motion. The time is 4/4 and the rhythm pattern is a dotted quarter note followed by an eighth note and a half note -- or a Long Quick, a Short Quick and a Slow. You'll hear the two pronounced beats in each measure when you listen to a Samba record.

To practice the Samba, place your feet together. Then bend your knees on the two distinct beats and straighten them between beats. You'll bounce gently and soon be only aware of the first and third counts on which the knees bend.

SAMBA STEP-POINT

Master this Samba movement before you try the Basic Step.

Forward:

1. Step forward on left foot, bending both knees. Count one.
2. Straighten knees. Count and.
3. Bend both knees and point forward with the right foot, bending body slightly backward. Count two.
4. Straighten knees. Count and.

Backward:

1. Step backward on right foot, bending both knees. Count one.
2. Straighten knees. Count and.
3. Bend both knees and point backward with the left foot, bending body slightly forward. Count two.
4. Straighten knees. Count and.

Then increase your tempo by omitting the and when you count: one, step-bend; two, bend-point.

BASIC SAMBA STEP

The man starts forward with left foot, the woman backward with her right. Then the man goes backward and woman forward.

Forward:

1. Step forward on left foot, bending left knee. Long Quick.
2. Step forward on right foot, straightening both knees. Short Quick.
3. Step backward in place on left foot, bending left knee. Slow.
4. Straighten both knees.

Backward:

1. Step backward on right foot, bending right knee. Long Quick.
2. Step backward on left foot, straightening both knees. Short Quick.
3. Step forward in place on right foot, bending knees. Slow.
4. Straighten both knees.

The first and third steps are always taken on the same foot, with knees bent. The Short Quick between is so insignificant that when the music is played up to tempo, the step is simply a slight hesitation and then a quick change of weight. The straightening of the knees on the fourth count finally becomes an unconscious movement, just enough to get the necessary bounce.

SAMBA SQUARE

Man starts first half of square forward, second half backward. The woman does the opposite. Each square takes two bars.

Forward:

1. Step forward with left foot, bending left knee. Long Quick.
2. Step to right side with right foot, straightening right knee. Short Quick.
3. Close the left foot to the right foot, bending both knees. Slow.
4. Straighten both knees.

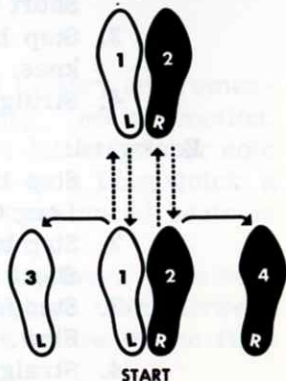
THE LINDY HOP

If you like plenty of gayety, action and informality you'll go for the Lindy. It's inspired by Boogie-Woogie and is an outgrowth of the Charleston, Black Bottom and Shag. The solid-beat of the music gives the dance its typical bounce and allows a variety of "breaks" and steps. Whether you dance the Lindy with or without strenuous gymnastics, perfect teamwork with your partner is needed. The basic Lindy rhythm is Slow, Slow, Quick-Quick. In the Lindy, one Slow is made up of a kick-step. It takes six notes of music to complete the rhythm and on each note you bend your knees.

BASIC LINDY STEP

Man's Part

1. With weight on right foot, kick or slide left foot slightly forward. Then step back in place on left foot. Slow.
2. With weight on left foot, kick or slide right foot slightly forward, and then step back in place on right foot. Slow.
3. Step to left side on left foot. Quick.
4. Step to right side on right foot. Quick.



There are two relaxed bends on each Slow of the Lindy, and one on each Quick, with the heels close to the ground.

Here's how you do the Slow Step:

1. As you kick or slide with the left foot, bend the right knee. Then as you place the left foot beside the right foot, bend both knees. Slow.
2. As you kick or slide with the right foot, bend the left knee. Then as you place the right foot beside the left foot, bend both knees. Slow.

Keep feet fairly close together with upper part of the body bent slightly forward.

Quick Step portion of the Lindy:

1. Point the left foot obliquely to the left, left knee bent, weight on right foot, and right hip raised. Straighten the left foot by turning on the ball, changing weight to left foot, and raising left hip (one relaxed bend). Quick.
2. Point the right foot obliquely to the right, right knee bent, weight on left foot, and left hip raised. Straighten the right foot by turning on the ball, changing weight to right foot and raising right hip (one relaxed bend). Quick.

Keep feet separated but knees fairly close together. After you've learned the basic step on one spot with your partner, try moving to the right and left. Then take two basic steps, making a complete turn around to the right and left.

MAMBO

The Mambo is an off-beat Rhumba that allows a wide variety of steps. The rhythm is typically jerky and staccato with the accents occurring on the first and second half of the second beat. The Basic Mambo Rhythm is Slow, Quick, Quick. The feet are brought together on the fourth beat and held together through the first beat, followed by a break (forward, backward or sideward) on the second beat, with the weight transferred on the third beat. The Mambo can be done either in closed position or in open breaks with the partners doing entirely different steps simultaneously between the basic step.

Unlike other dances, the basic step is started with the feet apart. This is done on the fourth beat. In order to get the feet in

position to start the basic step on the Mambo beat, you do the following:

Introductory Mambo Movement

Place feet together with weight over the ball of right foot.

1. Step to left side with left foot, Slow. (2 counts)
2. Step back on right foot, Quick. (1 count)
3. Put left foot forward, knees bent, Quick. (1 count)

BASIC MAMBO STEP

Man's Part

(For woman's part, reverse directions and foot designation.)

Close-hold on slow, break on the first quick, and transfer weight on the second quick.

Forward Step, starting with weight over right foot, left foot slightly advanced, knee bent.

1. Transfer weight to left foot, as you close right foot to left, knee bent (no weight).
Transfer weight to right foot, straighten right knee, and bend left knee. Slow (2 counts)
2. (1 count) Break (meaning place foot, knee bent, no weight) forward on left foot, quick. (1 count)
3. Transfer weight to left foot, and bend right knee in place, quick. (1 count)

Backward Step:

1. Transfer weight to right foot, closing left foot to right, knee bent (no weight). Transfer weight to left foot, straighten left knee, and bend right knee. Slow (2 counts)
2. Break with right foot, quick. (1 count)
3. Transfer weight to right foot, bending left knee in place, quick. (1 count)

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