

Special  
61  
1763  
.A58  
v.13  
no.7

MARCH 1958



# AMERICAN SQUARES

THE MAGAZINE OF  
AMERICAN  
FOLK DANCING

VOLUME XIII NUMBER 7

# WOW!

We knew we had a hit  
when we recorded

## NORTHERN LIGHTS

Folkraft #1285

with Floyd Parker calling, but we didn't expect the deluge! It's unbelievable! We could stop selling it right now and still hold the #1 sales for 1958!! And when you pick up yours at your favorite dealer, don't forget to ask for Floyd Parker's latest . . . the old favorite San Antonio Rose just a-jumpin' with new vitality, thanks to the hottest band this side of Hoboken and Floyd's inimitable calling. Ask for Folkraft #1272: it's a flip record with Floyd calling on one side and the hot, hot band giving their all on the other. 78 RPM, break-resistant plastic, \$1.25 each, complete with instructions.

## FOLKRAFT RECORDS

1159 Broad St., Newark 2, N. J.

# AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

## News Correspondents

Jack Carver  
Helen Denson  
Harry Martin  
Mildred Martin  
Harold Neitzel  
Anne Rechter

## Contributing Editors

Don Armstrong  
Fred Bailey  
Ray Bauer  
Dud Briggs  
H. H. "De" Harris  
Harold Harton  
Bob Merkley  
Arvid Olson  
Olcutt Sanders  
Charlotte Underwood  
Elizabeth Y. Williams

## Cover Artist

Hamilton Ware

## Roving Editor

Rickey Holden

## Dance Editor

Olga Kulbitsky

## Managing Editor

Rod LaFarge

## Publisher

Frank Kaltman

Volume 12

Number 7

March 1958

# THIS MONTH

## Special Articles

Competition is the Life .....	5
Mixers . . . Ugh!.....	6
By Yvonne Doumergue	
Mixers . . . Ugh!.....	7
By Arvid Olson	

## Regular Features

Editorial .....	4
Book Reviews .....	8
People Worth Knowing .....	9
Here and There .....	10
Social Dancing in America.....	12
Record Reviews .....	14
Grab Bag .....	16
Letters from Our Readers .....	18
Patter .....	22
Classified Advertising .....	24
Coming Events .....	26

## FREE!

Running a dance or jamboree? We'll send you all the name tags you need. Just ask . . . no obligation! Dept. D.

# STATISTICS

Statistics are the darndest things. Obviously there must be something to them, since insurance companies grow sleek and prosperous in a business that relies entirely on statistical computations for their profit margin.

On the other hand I dimly recall a Presidential poll of a few years back in which the statisticians took a beating that almost laughed them out of business.

Then there is that story that went the rounds of the engineer who was assigned to determine the proper height for a proposed new bridge. He measured the height of the funnels on all the ships that used the channel and designed the bridge clearance to the average of all the smokestack heights.

Of course our alert readers will now cry: "Foul! Foul! These are examples of faulty collection methods and misinterpretation of data." You are so right!

But are you one of those who said: "Wow, is square dancing big these days," when one of the companies producing exclusively square dance records reported \$197,000 in sales for 1957? Compare this with the record sales of any one of the popular rock 'n roll singers. Did you really believe that phrase "America's 10,000,000 square dancers" which was played up by some of our square dance publications? Just stop a few dozen people at random in any big city and ask them where to find a square dance; you'll wonder whose wild guess this was . . . or compare the total circulation of all square dance publications with the net circulation of just one movie magazine. In the amusement world, square dancing is still a pretty small potato.

Please now . . . don't hit me till I take my glasses off! I'm not downgrading your favorite recreation, nor yet belittling the rise in popularity of square dancing in the last few years. I merely want to point up the fact that since such a small percentage of our population are square dancers, there must be a huge mass from which to recruit new enthusiasts. Just brush off the happy statistics and try to remember if you've asked all your neighbors to join your square dance club. Don't miss anybody this time . . . perhaps even the teenagers at the local juke box jivery can dig a square dance beat!



# Competition is the Life

North Bay, Ontario, Canada, will be the scene this year of the **North American Square Dance Championships** which will be run from May 5th to May 10th. Very substantial prizes are being offered to the winning sets; in the senior division (20 years and over) the first prize is \$1500.00, the second and third prizes \$700 and \$200 respectively. Three place prizes are also offered in the junior (over 14 and under 20) division; \$400 for first place and \$150 and \$50 for the remaining two.

The event is being sponsored jointly by the North Bay Rotary Spring Fair, the North Bay Recreation Committee and Square Dance Grads Executive. The entry fee is only \$10.00 per set; entry blanks and full information may be obtained by writing to Square Dance Grads Executive, Recreation Committee Office, 491 Worthington St., East, North Bay, Ontario, Canada.

AMERICAN SQUARES is devoting this extra publicity to the event because we have decided to make official the opinion that we have always held privately: competitions of this kind are good for square dancing.

We are well aware that some of our contemporary publications in the field, as well as some of our leaders, do not share this opinion.

The two arguments usually in-veighed against square dance competitions are: "They commercialize our recreation" and "They destroy the friendly social spirit of square dancing, engendering strife and ill feelings."

Since the first opinion is usually expressed by individuals who are making a living, or at least a substantial addition to their incomes, out of square dancing, this is a rather amus-

ing attitude. I suspect that some of them really mean "They didn't let us in on the deal" . . . or am I too cynical?

The second argument should also rate a smile from anyone who has belonged to bowling leagues, bridge clubs, etc., where competition is nine-tenths of the fun. Surely square dancing has not collected all the poor losers and spoiled children from our population?

We do not consider either of the two objections as valid; but on the credit side of the ledger we can write up a host of advantages.

Life is competition . . . any human activity entirely devoid of competition and controversy is dead. A baby starts life by competing for the attention of his parents; school children indulge in competitive games (and the intelligent ones compete for better grades), business is competition, love is competition, even our churches compete with each other . . . and the undertakers advertise in the papers, competing for your last appearance on the stage.

The world loves a good competition. The newspapers give reams of publicity to competitive events; pictures of champions are the apple of an editor's eye, rating only one point below a newly divorced movie star in her bathtub! One of our main worries for years has been the creeping anemia in the publicity department of the square dance movement; can you think of a better tonic than competitions? The very healthy square dance picture in the Texas area was originally built up by the Amarillo and Fat Stock Shows competitions, while the annual competitions in Ashville, N.C.,

(Continued on Page 24)

# MIXERS . . . . . UGH!

By Yvonne Doumergue, New York, N.Y.

I hate mixers. I loathe mixers. I could scream and tear my hair at the very term. It's not that I'm anti-social or object to meeting strangers either. In fact, at one time I actually liked the nasty things . . . but that was before some of our lazy leaders decided that a program consisting of fifty to ninety percent mixers was an easy way to slither out of the onerous task of instructing beginners and nursing the sluggish learners. Drafting those who attend dance groups for fun into compulsory service as unpaid assistants may be a lovely dream to a slothful leader, but hardly the dancers' idea of a recreational evening.

I know . . . and how I know . . . that "everybody" is bringing out new mixers these days. That makes them popular, no doubt, . . . but with who? It's the callers and teachers who want these "jolly" abominations imposed on the hapless dancers.

Just look around next time the leaders announces "A wonderful new mixer." Of course there's applause. But look who's applauding. There's Danny the Dolt who has two left feet and thinks the group is an affiliate of the Be Kind to Oafs Society. There's Charlie Casanova who thinks so highly of himself as an amateur gigolo. (He's also the one who won't dance kolos and similar numbers where the men don't have a female partner to nuzzle.) Oh yes! There's tone-deaf Thomas; he's also rhythm-deaf; this is his chance to wade through a whole assortment of people . . . perhaps this time he will meet a kindly soul who will impart the secret of what it's all about that the others have been withholding from him.

The good dancers? Well, some are left on the floor; the powder room

was too small to accomodate the sudden rush, and some of the extra good natured ones were too polite to resort to such obvious tactics. Where am I? Me, I am brave; I bite the bullet . . . I came here to have an evening of dancing. I will try to enjoy myself even if it kills me. Besides even the weariest mixer must end sometime.

But now comes the final act of the tragedy. The nauseous thing has ended. But as the last hideous note dies out, what are these dread words I hear? "Keep your partners for the next dance." Now who do I have to drag through an intricate square? You guessed it; none other than Danny the Dolt who can't even dance through Nelly Gray without blundering. And where is the nice young fellow I coaxed to come as my partner by telling him how much fun square and folk dancing is? He's stuck with B. O. Plenty's sister.

Mixers are so democratic you say? Fooey. Democracy is supposed to be synonymous with freedom? Well, I want my freedom to chose with whom I dance. I'm not the aloof type. I like most people. I love to meet people. I'll gladly help beginners and I'll cheerfully dance with the not-so-good partners . . . but not with the hopeless cases. Such characters don't belong in a dance group. And I resent the subterfuge of an evening of mixers as a cover-up for inadequate teaching techniques on the part of the leader. Mixers! Ugh!

Miss Doumergue seems quite wrought up on the subject. Perhaps some of our readers would care to offer their comments on mixers, pro and con? — Rod.

# MIXERS . . . . UGH!

By Arvid Olson, Moline, Illinois

"Mixers? Ugh! Our club doesn't do mixers. Of course it is true that no one visits our dances. If they do visit once they never come back. We are very friendly with everyone in our square. No, we don't know the other club members."

Many clubs across the country are not gaining new members and are losing old members simply because they are not friendly. Four couples attend the club meetings together, dance together, and go out to eat together afterward without any interest whatsoever in prospective new members or visitors.

The value of musical mixers and play-party games on one-night stand programs for people who have never square danced or for occasional square dancers cannot be seriously questioned. Most of the basic square dance calls can be taught progressively in a series of mixers. If this is done during the first part of the program, the whole group will be square dancing by the end of the evening without even realizing that they have learned to square dance.

Most instructors will also agree that mixers are an invaluable aid in teaching beginners to square dance. But here the endorsement of mixers ends. For some strange reason most "club-level" dancers (club-level dancers are generally only about six months removed from beginner dancers) turn up their noses in disgust at the mere mention of the word "mixers."

Many reasons may be given for not including mixers on a club dance program. Perhaps a small but noisy clique in the group objects to them; perhaps the caller has poor taste in choosing

mixers and the group consequently doesn't like them; perhaps the caller is too cheap to buy additional records to offer mixers to his club.

Musical mixers add variety to the dance program. Used early in the evening they will help to get the festivities off to a good start. Fairly difficult mixers can be called to square dance records that most callers already have. "Yucapi Twister Mixer" is one example of this type of mixer. Another is "Dream On Mixer." Still another is "Smoke on the Water Mixer." Most square dance figures can be readily adapted for use as circle mixers. Round and folk dances can be taught faster by using them as progressive circle mixers.

A top instructor in the dance field once said never to teach a husband a wife a couple dance together. A man and his wife have a tendency to snap at one another if a mistake is made. However, both will think twice before snapping at a friend or a casual acquaintance.

Most square dance magazines include mixers in at least some issues. Folkraft has several excellent musical mixer and play-party game records available. Directions and calls for 100 mixers can be found in the two mixer books published by Square Your Sets.

Include one or two intelligently chosen musical mixers in your next club program. You'll be glad you did. Mixers ARE fun!

---

Our readers noting the two articles with the same titles, but with opposite points of view will probably think

(Continued on Page 24)

# BOOK REVIEWS

**PLAY ACTIVITIES FOR BOYS AND GIRLS.** By Richard Kraus. McGraw-Hill, New York, 1957. Hard cover 6½ X 9¼, 236 pp., \$4.95. A collection of active and inactive games, musical play and singing, dancing, hobbies, arts and crafts and family fun for children, ages six to twelve. Parents, teachers and recreation leaders will find much useful material in this book; in addition to the actual descriptions of the games, dances, etc., there are chapters on teaching, leading and organizing. The dance section includes play-party numbers, simple folk, square and ballroom routines and creative rhythms. Record recommendations are given for most of the square and folk dance numbers.

We think some book of this type should be read by all who take the responsibility of supervising childrens' recreational activities; we have too often seen such groups "managed" by people who construed their duties as merely combining the functions of "bouncer" and warden!

**JEWISH DANCES THE YEAR ROUND.** By Dvora Lapson. Jewish Education Committee Press, New York, 1957. Stiff cover, plastic bound, 96 pp. 7 X 9¼. \$2.50. This is not a collection of folk dances in the strict sense of the word, nor do they quite fit into the category of "character" dances or "round" dances. Actually the dances in this book are numbers created by Dvora Lapson for presentation by children at Jewish festivals. For teachers and leaders who have use for this type of material, this is a most useful book, since there are thirty dances and pantomines for use at most of the Jewish festivals: Sabbath, Chanuka, Tu B'shvat, Purim, Passover, Log B'Omer, Shavuoth, Tish B'Av and Succoth. There are musical scores for all the numbers, but no record recommendations.

**MEXICAN FOLK DANCES FOR AMERICAN SCHOOLS.** By Gertrude X. Mooney, Ed. D., University of Miami Press, Coral Gables, Fla., 1957. 8½ X 11¼. hard cover, 163 pp., \$4.95. This is one of the most interesting folk dance books that we have seen for some time; the choice of material is excellent and the descriptions are exceptionally clear. Eleven popular Mexican folk dances are presented with detailed, accurate instructions: El Jarabe Tapatio, El Jarabe de la Botella, El Jarabe Tlaxcalteca, El Jarabe Michoacano, Las Chiapanecas (two versions), Las Espuelas, La Sandunga, La Jarana Yucateca, Mosaico Mexicano and El Sombrero Blanco. Piano scores are included for all the dances and there are record recommendations for all but two of the numbers.

A wealth of fascinating background material is also given and the book is rounded out with suggestions on teaching, projects, costuming, programs and a bibliography.

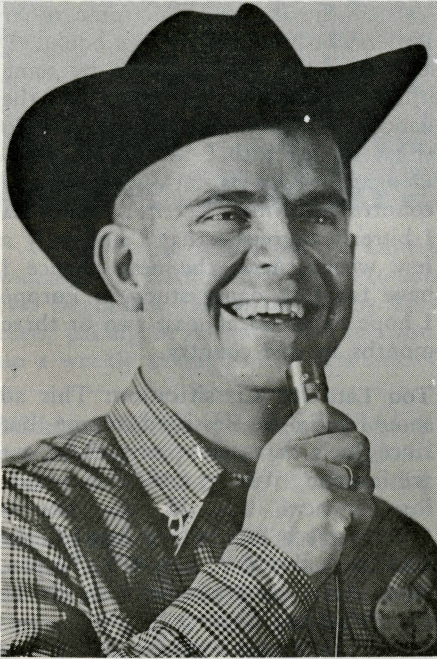
**NATIONAL DIRECTORY, SQUARE AND FOLK DANCE CALLERS, TEACHERS AND LEADERS.** Edited by Fred Honerkamp. National Dancers Service, St. Louis, 4th edition, 1957. Stiff paper cover, plastic bound, 4½ X 6, 200 pp., \$1.50. Lists over 5,000 contacts, not only in the U.S.A. and Canada, but also in Europe, Africa, Asia and the South Pacific. A most convenient pocket book if you are travelling and wish to find dancing locally.

**FOLK DANCE GUIDE.** By Paul Schwartz. Record Press, New York, 1958. Paper bound, 6 X 9, 28 pp. \$1.00. Mr. Schwartz devotes the first several pages of this brochure to the introduction and a dissertation on the

(Continued on Page 24)



# PEOPLE WORTH KNOWING



**Fred Bailey**

In the spring of 1951 two school teachers and a State Forest Ranger in a small town in northern Minnesota decided the local PTA might enjoy a square dance as a part of its next monthly meeting. One of the three was Fred Bailey, the commercial and math teacher. He had done "a little" square dancing as a teen-ager under the direction of the late Lou Harrington in his native city, Rockford, Illinois. The science teacher, Vern Johnson, in his first year in the field, had done some calling and dancing in a class taught by Wayne Slocum at college. The forest ranger, George Engebretson, had done "some" square dancing as a young man.

The square dancing part of that PTA program got off to a good start with Vern doing the calling honors.

George took a turn later on. A while later Vern handed Fred "an idiot sheet" for "Hot Time in the Old Town Tonight" with the comment, "You sing quite well—try this!" And that was the beginning of the calling career of our Western Editor.

Seven years "and a million records" later finds Fred still teaching school (at Las Vegas High School, Las Vegas, Nevada) and very active in square dancing. Currently he is our Western Editor; editor, Southern Nevada Callers' Association MICROPHONE; president, Southern Nevada Callers' Association; vice-president, Whirl-A-Ways Square Dance Club; and one of the callers for the Whirl-A-Ways, Silver Sage Twirlers, and the Traveling Squares workshop, all of Las Vegas. Last year and again this year he is program chairman of the annual Las Vegas Square Dance Festival, one of the best in the West, to be held this year on Friday and Saturday, April 25 and 26. In addition he dances two nights a week with other groups and, whenever possible, "sneaks a weekend of dancing" in Phoenix, Los Angeles, San Diego, or thereabouts. Last summer his entire family (pert and petite Irene, his law, and Judy 11 and Ann 6, his daughters) enjoyed a week at Sets In Order's Asilomar Dance Camp.

Fred claims square dancing becomes a "way of life" for those who truly enjoy it and that it offers the opportunity to meet the most wonderful people in the world, other square dancers. He feels that Will Rogers' famous quotation should be changed to read: "I have never met a Square Dancer I didn't like!!"

# HERE AND THERE

Eureka, Calif. Do-gooder Dept. . . . the Burls & Gurls, Arfords Barm Owls, Circle Eirhters, Eel River Do-Ci-Do Club, Humboldt Hoedowners and the Fortuna Old Time Dance Club ran their 3rd Annual March of Dimes SD on Feb. 1st, raising a total of \$742.75 for the Fund. Wayne Arford was MC; callers were Ruth Stillion, Glen Reasor, Carl Herron, Charley Katri, Chuck Talley, Glen Wood and Sammy McCush.

**More-Do-Gooders.** New Albany, Indiana was the scene of another polio benefit dance; 35 sets brought in \$281 for the Fund. MC was Johnny Yartz; callers were Stew Shacklett, Ed Preslar, Magdalene Bohart, Carolyn Thom, Floyd Bohart, Ray Bohn and Sherlock Holmes!

Still more do-gooders. This time in Audubon Park, N. J., where 70 sets made a Muscular Dystrophy Benefit Dance the biggest such event ever held in South Jersey. Sponsored by the Park Promenaders, the affair netted \$831.80.

**Baltimore, Md.** Let's vary the line; call these people good-doers! SD leaders of Baltimore March of Dimes dance netted \$100 for the fund. If you'll look in "Coming Events" you'll find more dances scheduled for this cause.

Michel Cartier, the editor of the French - Canadian folklore journal *Ques' Kia?* gives a rough outline of his recent European folk-dance junket during which he visited Holland, France, Czechoslovakia, Russia, Ukraine, Rumania, Bulgaria, Greece, Yugoslavia, Switzerland, Austria, and Bavaria. It is good to see a few of our folk dance leaders going in person to see the dances performed in the countries of their origin, rather than de-

pending upon some teacher who learned the dances from some other leader who found them in a book . . . and the book often written by some other teacher who had never seen the dances in their native habitat. We do think however that Mr. Cartier divided up his travels between too many countries. On my last trip to Rumania I bitterly regretted that I had only a few weeks there; the next chance I have for folk dance study in Europe I hope to spend at least two or three months in one country.

**Too Late for Classification:** This ad should be in the classified column, but since Joe's dates are pretty close, we are inserting it here, rather than waiting for next issue. If you write in time to reach him before April 6, the address is Route 7, Box 475, Tucson, Ariz. Later correspondence should be c/o American Squares.

**COAST TO COAST CALLING TOUR.** Joe Haase of Tucson, Ariz. leaving on tour April 6) in N. J. and E. Penn. April 30 to May 3). Special "Get-Acquainted" rates. References on request, Satisfaction guaranteed. Well-known in West and Midwest. Write Rt. 7 Box 475, Tucson, Ariz. Tour ends May 30.

**Ohio.** The SD Clubs of Cleveland have formed the Greater Cleveland Fed. of SD Clubs. In Akron the callers are now organizing a Callers' Assn. . . . they had a get-together on Feb. 2.

**Orlando, Fla.** Elizabeth and Jimmy Clossin opened a sponsored square dance TV show on Feb. 8; a whole half-hour deal that may run for 26 weeks if the folks like it . . . and write in to tell the station. They forgot to tell us the time and station, but it's a new channel, so perhaps some of our Florida friends know which this is. Look . . . write . . . boost square dancing.

Next page please



One of the results of the Double the Dancers program in Greater Milwaukee: the Catholic Knights Promenaders Square Dance Class, the second of two beginners classes taught by Howie Bernard. 15 sets registered for this class, paying in advance, and in spite of storms, sickness, etc., they have kept up a weekly average of 12 sets since September.

**Michigan.** While we're always sad to publish the obituary of a regional square dance magazine, it seems that we are soon cheered by new ones coming into the field. The latest birth is *Star All Eight*, "Michigan's Square and Round Dance News," edited by Deuce Williams and published by L. M. Ferguson, 13212 Livernois, Detroit 38, Mich. \$1.50 per year.

**Ottawa, Canada.** Square dancing received a nice publicity boost recently when the Ottawa Journal gave a half page spread over to that activity, with several photos. The article estimated nearly 3,000 members in organized SD clubs in that area.

**Bismark, N. D.** The Homesteaders SD Club held a combination moose dinner and square dance last month . . . our news source didn't say how many "horned in" on the affair, but I gather they all enjoyed the moosic. (Yes, I'm getting worse!)

**New England.** The 14th Annual N.E. Folk Festival will be held April 11-12-14 at Tufts College in Medford, Mass. this year. As usual, they will feature both ethnic group exhibitions and dancing for all, plus nationality

foods. Housing and other info may be obtained from the New England Folk Festival Assn., 30 Pemberton Square, Boston 8, Mass.

## Hollywood Records

12" UNBREAKABLE LP'S 33 rpm

LPH-21—Jerry Helt Calling 10 square dances.

LPH-109—Bill Wiley calling 11 square dances.

Both of these square dance albums contain excellent beginner material and an occasional challenge for upper-level square dancers.

LPH-23 — Cha-Cha-Chas and Merengues by Pupi Campo

LPH-24—18 Mambos by Migueltolo.

LPH-121 — A complete dance program, Fox-trot, Polka, Waltz, etc., etc., featuring Vic Damone and Lanny Ross.

These five 12" LP's were originally published at \$3.98 each. All five, in a special combination deal, \$7.50 plus 24c postage anywhere in the U. S. Canadian shipments—\$1.00 for postage.

## American Squares

BOOK AND RECORD SHOP

1159 BROAD ST., NEWARK 2, N. J.

# Social Dancing in America

A history by Rod La Farge

(Continued from last month)

Aside from the New England area, few formation dances were danced in the cities in this period other than quadrilles or square dances. The only other formation dances consistently mentioned in most of the dance manuals are La Tempete, Rustic Reel, Virginia Reel, Spanish Dance, and, (but less often) the Sicilian Circle.

In the round (couple) dance division the dancing masters fought a desperate, but losing battle for nearly a half-century before giving up. Patrons of today's "assembly line" social dance schools have but little conception of just what the old-time dancing master considered necessary to his pupils. Today such schools teach "steps" or "routines"; the old time academies devoted much of the time to form, body posture and ballroom etiquette and deportment in general. I trust that none of our readers have any illusions as to how the ballrooms of today compare with the "assemblies" of yesterday.

A comparison of two dance manuals published twenty-five years apart (Ferrero, 1859 and Dodsworth, 1885) shows many of the same round dances in the official repertoire: waltz, schottische, polka, Esmeralda, Five Step Waltz, Varsoviene, Redowa, two-step, Galop, Polka-Mazourka, etc.

It was not until after the turn of the century that dancing masters would recognize in print such things as the Chicago Glide, The Grizzly Bear or even the Cake-Walk . . . although one may note from newspaper advertisements that some were teaching these things.

But if the dances themselves showed but little change (at least in title), the manner of performing them was undergoing a revolution; high society under the influence of the better danc-

ing masters still maintained most of the conventions of the ballroom. But the middle classes, especially the lower middle classes, were rapidly adopting the dance manners and techniques. Mr. Dodsworth ("Dancing", 1885) bewails "deterioration in the general tone of motion and manner" and illustrates "The proper way" to hold a lady while dancing; as a contrast we show this and an illustration from Leslie's "Summer Evening Sidewalk Scene on the Eastside."



The proper way.

Every generation has its "prophets of doom" of course; every dance that we have mentioned thus far was decried as the evidence of decadence when first the younger members of

(Continued on Page 20)



1865

NEW YORK CITY - A SUMMER EVENING SIDEWALK SCENE ON THE EAST SIDE



# RECORD REVIEWS

## **Bel-Mar Records, 78 rpm**

**Price \$1.45**

#5006 Eight More Miles to Louisville (132)//Instrumental

### **Square Dance with Calls by Bob Graham**

A well-recorded piece of good music to which has been written an atrocious call. Just a collection of glossary terms strung end to end. The tune deserves a better call.

#5007 Ragtime Annie (134)//Leather Britches (134)

### **Instrumental played by Johnny Balmer and his Grand Canyon Boys**

Both sides of this record are absolutely the finest you can ask for in hoedown music. We highly recommend it.

## **Windsor Records, 78 rpm**

**Price \$1.45**

#7463 Puttin' On The Style (128)//Blue Eyes (128)

### **Square Dance with Calls by Al Brundage**

See Feature Box

#7163 Instrumental of above.

## **Folkraft Records, 78 rpm**

**Price \$1.25**

#1285 Northern Lights (128)//Instrumental

### **Square Dance with Calls by Floyd Parker**

See Feature Box

## **Sunny Hills Records, 78 rpm**

**Price \$1.25**

#133 Fantasy//Gypsy Waltz

### **Round Dance played by Jack Barbour's Rhythm Rustlers**

Real schmaltzie waltzes which are just as good for listening as they are for dancing.

## **Western Jubilee Records, 78 rpm**

**Price \$1.25**

#729 Satellite Waltz//Moonlight Two-Step

### **Round Dance played by The Nightcappers**

A rather pedestrian performance of two standard tunes. One waltz and one fox-trot.

#118 Right Up Town (128)//Instrumental

**Square Dance with Calls by Red Warrick**

Red Warrick sings a new one. This type of square dance song seems to be getting quite popular with the club dancers. It is hardly a distinguished melody and, while it may enjoy a short popular run, we doubt whether the musical idiom is good enough to make a lasting impression. Recording quality is excellent. Tone is superb.

#119 Figure Eight (124)Instrumental

**Square Dance with Calls by Red Warrick**

Here is an authentic piece of Texas folk lore. Red Warrick very capably delivers a traditional Texas figure. This is Texas calling in its classic style.

#120 I Can't Go On This Way (128)//Instrumental

**Square Dance with Calls by Red Warrick**

A modern California club dance sung admirably by Red Warrick. This has something to it and could very well become quite popular.

#121 Frauline (126)//Instrumental

**Square Dance with Calls by Red Warrick**

A square dance song that is particularly irritating. This is commercial hill-billy singing in its most objectionable form. On the other hand, your reviewer is prejudiced. We just don't like juke-box hill-billy music applied to square dancing.

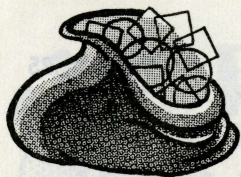
#122 Honeycomb (126)//Instrumental

**Square Dance with Calls by Red Warrick**

A rather anemic presentation of "Honeycomb" when compared to the magnificent job that Windsor did with the tune. There are areas, however, in Oklahoma and north Texas where this version is preferred. It is a much simpler pattern than the Windsor equivalent.

**RECORD OF THE MONTH**

As promised last month, Windsor and Folkraft both came through! Windsor's "Puttin' On The Style" will just thrill you with its wonderful rhythm and excellent recording quality. The figure is good and Al Brundage finally made a record that is good enough to show off his talents. This record is as good as a personal appearance. The other top flight record of the month is Folkraft's sensational "Northern Lights," a very simple dance which will be equally acceptable by club dancers for its novelty and one-night-stand callers for its simplicity. "Northern Lights" is called by Floyd Parker and we predict that he will be acclaimed as one of the great finds of the year. This is his first record and he sure started with a rip-snorter!



# GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

## NORTHERN LIGHTS

Original Call by Floyd Parker,  
New Paltz, New York  
Folkraft Record #1285

### Pattern

Now the first old couple you swing and whirl

Swing and swing a boy and a girl

Now lead right out to the right of the world,

Let's look at those Northern Lights  
... Hey!

First couple: Bow and swing, then lead to the right and face the right-hand couple, girl on partner's right; all look up at the "Northern Lights" and shout, "Hey!".

### Go into the igloo by the door

Couple 2 face and join both hands to form an arch, the "igloo". First couple pass under the arch finishing on the other side of Couple 2 and face own partner.

You clap your hands, you clap all four,

Clap all four. Clap: Own hands (counts 1 and), both hands with partner (2 and), own hands (1 and), both hands with opposite (Girl 1 with Man 2; Man 1 with Girl 2 (2 and), own hands (1 and), both hands with partner (2 and), own hands three times Clap (1), Clap (and), Clap (2), Pause (and).

### Go out of the igloo, into the ring

You give that Eskimo gal a swing  
Now lead right out with the same old thing

Let's look at those Northern Lights  
... Hey!

Couple 2 re-form the arch. First couple pass under the arch, swing partner in center then lead on to the next, etc.

Repeat the entire "Pattern" with

third and fourth couple.

### Go into the igloo by the door

You clap your hands, you clap all four,

### Go out of the igloo, stomp your feet

Now swing your honey to generate heat

And then mush your huskies through the sleet

Then look at those Northern Lights.

### Go into the igloo by the door

You clap your hands, you clap all four,

### Chorus

### Go out of the igloo, don't you fall

But allemande left your corners all

Grand right and left go round the hall  
Under those Northern Lights.

Allemande left your corner all grand right and left, half-way around.

### When you get about half-way round

That first old couple goes underground

### And everybody is homeward bound

Under those Northern Lights.

First couple goes underground and everybody is homeward bound. When first couple meets half-way around, they immediately face clockwise and join inside hands; couples 4, 3 and 2 promenade home with inside hands joined and raised to form a moving tunnel as first couple goes through to home position.

Repeat the entire dance with second, third, and fourth couple leading in turn.

### Ending Call

Now fix your goggles and buckle your suit

You circle left go lickety scoot

Now into the middle you holler and hoot

(Next page, please)



# NEW RELEASE

by

**Mike Michele**

Caller

**SQUARE THRU POLKA**

(Flip record)

**#549**

Music by

**THE NIGHTCAPERS**

**Western Jubilee Record  
Company**

3703 North 7th St.

Phoenix, Arizona

**\$7 THIS AD IS WORTH \$7  
ONE DOLLAR**

Discount on Any Order of \$5 or More.  
**SQUARE - FOLK - ROUND DANCE RECORDS**

**WE STOCK ALL LABELS**

**FAST SERVICE — FREE CATALOGS**

**OLSON'S**

**square YOUR SETS**

**P.O. Box 302**

**Moline, Ill.**

## CANADIANS

Order by MAIL from Canada's  
leading folk dance supplier

All makes of records and  
books for square, round,  
folk and contra dances

Subscriptions taken for  
**AMERICAN SQUARES**

*P.A. Kennedy Co. Ltd.*

Box 400

Brandon, Manitoba

Let's look at those Northern Lights  
... Hey!

Circle left, all forward into the  
middle and shout at the "Northern  
Lights."

Now promenade 'em go two by two

You move that tunnel that's what  
you do

Now couple one you tunnel back  
through

Don't look back they're following  
you.

Four and three you follow the lead

You tunnel on through now, yes,  
indeed!

And when you get through, come up  
for air

You join the tunnel, go round the  
square.

Home you go, home you prance,

Home you go, it's the end of the  
dance

Now into the middle, the last chance

To look at those Northern Lights  
... Hey!

All promenade and join the tunnel.  
All promenade counterclockwise with  
inside hands joined then Couple 1 turn  
about and lead the "tunneling"  
through the arches formed by the  
other couples; couple 4 then couple 3,  
in turn, face about and join the tun-  
neling, going through the moving  
arches. The dance ends with a shout  
in the center at the "Northern Lights."

Dance Descriptions by Olga Kulbitsky

## DIXIE JACK

Jack Mann, Berkeley, Calif.  
Honor your partners, corners all  
Heads right and left thru across  
the hall

Turn that girl to a Dixie Chain  
You both turn left go round just two  
Side two couples cross trail thru,  
Allemande left.

(Continued on Page 19)

# LETTERS from our READERS

Dear Frank,

Enjoyed Dee Harris' recent article, but couldn't help but feel that he used poetic license in omitting the "jug" from the circle dancing he described. (He indicated they left it in the pick-up.) So far as I can determine, Savannah's form of "Running Set" has degenerated entirely to the Honky Tonk Night Club—a horrible death for any form of square dancing!

Savannah square dancing Southwestern style continues to grow. Our first Savannah Square-Up is an attempt to show some of the uninitiated that "Square & Round" dancing is something beside a brawl. Ann Robinson of Aiken and Lib Williams of Atlanta are scheduled on the morning workshop. Ann will present several mixer-type European dances, while

Lib will present some of the simpler round dances. The local square dancers are now showing an interest in couple dancing.

Paul Hellstrom  
Savannah, Georgia

. . . P.S. Enjoyed the story about "American Squares" and the editorial "Homo Vulgarus." Ain't it the truth! These callers knock you out mentally and physically with all this teaching process, when you would be just as satisfied and happy to spend an evening with the dances you know . . . like we do up in Maine.

Bill Wigginton,  
Bridgton, Maine.

## KENTUCKY DANCE INSTITUTE AUGUST 17-24

Will be held this year at

**Moorehead, Ky.**

For information write to

**The Registrar**

**Shirley Durham, 523 W. Hill St.  
Louisville 8, Kentucky**

## FACULTY

'Fingers' Anderson  
Vyts Beliajus  
Shirley Durham  
Arden Johnson  
Bob Johnson  
Prof. M.G. Karsner

Square Dance Figures

Contras

Calling

Fundamental Dance  
Techniques

Folk Dancing

Folk Singing

Children's Dancing

# MAC GREGOR RECORDS NEW ROUND DANCES

#807

Katy's Two-Step  
Little Brown Gal

#808

The Breeze  
Rock-A-Bye My Baby

Supervised by  
Roberta and Bob  
Van Antwerp

Music by  
Frankie Messina  
and  
The Mavericks

**MacGregor Records**

729 S. Western Avenue  
Also available on 45 RPM  
Los Angeles, California

## YORK TURN ELLIOTT

By Ken Oburn and Johnny White

Heads go forward, come on back  
Cross trail thru and "U" turn back  
Right and left thru across the floor  
The sides divide and line up four  
Go forward eight and back right out  
Arch in the middle, the ends duck out  
Around just one, that's what you do  
Go down the middle, cross trail thru  
And "U" turn back, you're still not thru  
Right and left back across the floor  
The heads divide and line up four  
Go forward eight and back with you  
Forward again and pass on thru  
Arch in the middle, the ends turn in  
Right and left thru in the middle again  
A full turn around to the outside two  
Circle up half, that's what you do  
Inside arch, the outside under  
Right and left thru, go like thunder  
A full turn around to the outside land  
There's your corner, left allemande  
Partner right, right and left grand . . .

## SIDES ROLL BACK

By Jack Livingston, Indianapolis, Ind.

The heads go forward and back with  
you  
Split your corners, cross trail thru  
Go around one and don't you fail  
To box the gnat and then cross trail  
Just cross trail and go around one  
And box the gnat outside the land  
Right in behind the sides you stand  
Go forward fours and back on the run  
Forward again and double pass thru  
Lead couple left, the next couple, too  
Promenade around, we're still not thru  
The head two couples wheel around  
And pass thru the couple you've found  
Meet the next and pass on thru  
Go on to the next and right and left  
thru  
Do a right and left back, you're doing  
grand  
Same ladies chain to a left allemande  
Partner right, go right and left grand.

## Social Dance

(Continued from Page 12)

society neglected the "Good old dances" for the fresher steps and rhythms. However, for once, the old line dancing masters were justified in their denouncements; the dance, from a strictly terpsichorean viewpoint was on the downgrade. It is this side of the picture that primarily concerns us; moral deterioration is not the province of a dance history unless it is the cause of, or is caused by, a parallel deterioration of dance technique. In some cases there is a strong mutual influence, as we have seen in the instances of dances from the lowest moral strata gradually becoming acceptable to a large portion of the public. This, in itself, would not necessarily mean a let-down in the standards of dance technique. Some of the least moral periods of history have produced the most interesting dances. Nor is an immoral person usually a poor dancer; more often the reverse is true, unless the immoral person is an actual physical or mental degenerate.

There are two well defined reasons for the growing lack of technical proficiency among the dancers from the end of the Civil War up to the present day, aside from the introduction of new dance steps. The first in the growing urbanization of the country which meant larger crowds in available ballrooms, and a consequent desire of hall owners to accommodate this profitable trend. Formation dances required more room than couple dances, therefore the tendency was to eliminate these profit-cutting items. "Close" dances required less space than the older style, these were the delight of dance promoters seeking to pack a hall.

(Continued next month)

# SUNNY HILLS

PRESENTS A  
**LP PARTY ALBUM**

**AC 1001**

called by

**JIM YORK**

Side I

Patter Call

Don't Blame It All on Me

No Heart at All

Patter Call

Dog Face Soldier Boy

Side II

Patter Call

If You've Got The Money

Little Red Wagon

Looking Back to See

Patter Call

Dixie Land Square

# SUNNY HILLS RECORDS

Sunny Hills Barn  
Fullerton California

# KICK UP YOUR HEELS

to these new **OLD TIMER** records

**#8127 SUGARTIME SQUARE**

Bill Castner, Caller (Flip record)

**#8128 NEW LADY OF SPAIN**

Johnny Schultz, Caller (Flip record)

**#8129 TULSA SQUARE**

Max Engle, Caller (Flip record)

**OLD TIMER + RECORD  
COMPANY**



3703 North 7th Street

Phoenix, Arizona

## THE CONTRAS ARE COMING!

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

## THE CONTRA BOOK

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

**7th National Convention  
Louisville, Ky. June 19-20-21**

# P-A-T-T-E-R

From the favorable comment received we conclude that our readers like the 'Patter Page', so we are making it a regular feature. Why not send in some of your own originals? Of course you'll get a by-line . . . . immortality yet!

Now I'll swing yours  
Say, she's sorta cute  
And my old owl  
Just don't give a hoot.

Swing with the girl  
With the dimple in her cheek  
Keep on a'swingin'  
If you ain't too weak.

Head gents swing  
In the middle of the trail  
Now not too rough  
Cause pappy's sorta frail.

Swing with your honey  
In the pale moonshine  
It's you swing yours  
And I'll swing mine.

Swing your sweetheart  
Angel-face  
Swing some more  
And hold your place.

Swing with the gal  
That lives down the gully  
If you stop short  
She'll quiver like a jelly.

You swing the lamb  
And I'll swing the sheep  
If we dance all night  
We sure won't sleep.

Swing her when you meet her  
Ain't you glad she's back?  
All promenade now  
Everybody track.

Swing with your girl  
And hold on tight  
You're ridin' in an orbit  
Like an old satellite

Everybody swing  
And everybody shout

We'll still be a-dancin'  
When the sun comes out.

Everybody swing  
And everybody rock  
Dance all night  
With a hole in your sock.

Everybody squeeze  
And everybody cuddle  
Swingin' like a frog  
In the middle of the puddle.

Some like corn  
And some like snuff  
Swing old Nell  
She'll never get enough.

Now swing with your own  
Say, ain't she a sight?  
You can't look pretty  
And dance all night.

All swing with your own  
With the sunny side up  
Cause she learned how  
When Rover was a pup.

You'd better swing your own  
I know it's a strain  
But she'll tell pappy  
And he'll raise Cain.

Now swing with the girl  
On the corner of the square  
She know's it's all wrong  
But she don't care.

Now swing with the girl  
On the opposite side  
She's the one you kissed  
On the last hayride.

Swing the girl on the right  
With the big red bow  
Your own taw's busy  
And she won't know.

# THE ROUND RECORD REVIEW

## MIXERS For Callers and Teachers —

All very simple —

- #3007 — Dottie Mixer—stresses heel & toe, do-sa-do, basic 2-step.
- #3016 — Meet the People—perfect for star figure and gavotte rhythm.
- #3025 — G K W Mixer—march rhythm—probably the simplest mixer in our catalog.
- #3102 — Double Alamo Mixer—a little more difficult, it features the grapevine and Alamo style, also star figure.



## ALWAYS FAVORITES

- #3004 — Coconut Grove — one of the earliest dances to use the grapevine in several variations.
- #3018 — Peggy O'Neal—a simple, fast waltz with a Viennese feeling and an old familiar tune.
- #3019 — Montana Waltz—one of the smoothest flowing waltzes ever recorded—features solo turn and grapevine.

## BE SURE YOU HAVE THESE MORE RECENT RELEASES

- #3100 — Three O'Clock—emphasizes right face turning waltzes with right foot lead.
- #3103 — Ain't She Sweet—peppy two-step round dancers and square dancers will enjoy.
- #3102 — Sleepy Lagoon—excellent practice for canter rhythm.

*Sets in Order*  
RECORDS

\$1.25 each  
AT YOUR DEALER'S

All around the mountain  
Run, boys, run  
Back to your honey-chile  
Now ain't that fun?  
  
Head couple swing  
In the middle of the rug  
They get all the pep  
From the little brown jug.  
  
Swing with the girl  
On the opposite side  
Always a bridesmaid  
Never a bride.

Swing ol' Nell and swing lil' Daisy  
Mountain dew sure makes you crazy  
Swing big Ann and swing Miss Kitty  
One more drink and they'll all look  
pretty.

“People are not sociable, they think too much of their own individual amusement, and for that reason there is a lack of spirit or ‘go’ at many modern dances.”

The Countess of Ancaster, 1895

## Competition

(Continued from Page 5)

at the Kentucky State Fair and at the Toronto National Exposition bring square dancing to the attention of hundreds of thousands every year.

Competition is FUN. You don't have to be the winner to enjoy it, although this is the ultimate thrill. You're not disgraced if you lose . . . unless you're the type that threatens to punch the judges' noses and sulks for weeks afterwards. We hope we have no such readers; besides such people are hardly the one who would be promoting that "friendly social spirit" in the first place . . . are they?

So for the good of square dancing and for just plain fun, let's all go to the North Bay Championship event. Send for your entry blanks and details. Even if you don't want to compete, it's going to be a big affair and North Bay is a wonderful place for a week's vacation.

## Mixers

(Continued from page 7)

that we requested the authors to write both sides of the argument, using the assigned title. The truth is so weird and implausible that we hesitate to strain our reader's credulity: the Doumergue article was set up in type complete with title when the Olson write-up arrived with the identical heading! No, we did not suggest the title to anyone. No, the authors do not know each other, nor have they any mutual contacts. I think this should be reported to the Rhine Institute as an example of telepathy or something!—Rod.

## Book Reviews

(Continued from page 8)

benefits of folk dancing, then four pages of quotations relating to the dance . . . but only five pages to his

"National Directory of Instruction Groups" which lists only 67 of all the groups in the U.S.A. and the Hawaiian Islands! The "Calendar of Annual Events" has only seven listings: the Arizona SD Festival, the Florida F&SD Convention and five summer camps! Neither the National SD Festival nor the National FD Festival are mentioned! We can forgive him the skimpy 51 entry bibliography, since he marked this "selected", but he lists only 30 current periodicals . . . and lists AMERICAN SQUARES at the old Delaware address. However the list of special articles on dancing from various sources and a list of masters theses and doctoral dissertations on dancing may be of interest to some students.

## CLASSIFIED ADS

**RATES:** \$1.00 per line. First line may be in bold face or bold face caps. Deadline: 10th of month preceeding issue.

### Books and Magazines

**SETS IN ORDER**, the national square dance magazine. \$2.50 a year, or \$3.70 for the special Caller's Edition. Sets in Order: 462 North Robertson Blvd., Los Angeles 48, California.

**BOW AND SWING**. The magazine of Square Dancing in Florida. Published six times a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$1.00 per year. BOW AND SWING, Box 891, Kissimmee, Florida.

**THE FOLKLORIST** incorporating THE FOLK DANCER and THE FOLK MUSICIAN & SINGER. Published in Manchester, England. \$1.50 per year (six issues). American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

### Equipment for Sale

**NEWCOMB TR 25A** and other Newcomb equipment now available at caller's discount. Write for prices to Box 33, 1159 Broad St., Newark 2, N. J.

**SELL YOUR OLD P.A.** or record player with an ad in this column. You'll put enough in the piggy bank to start thinking about a new **BOGEN**.

### WANTED

**DANCERS AND DANCE LEADERS** for vacation fun and workshops this Summer in cool, scenic Colorado mountains. Write the 11th Annual Rocky Mountain Square Dance Camp, Rt. 3, Golden, Colo. for details.



# DECCA

Presents the two standard

## ***POLKAS***

that should be in every caller's record case

### ***BEER BARREL POLKA***

and

### ***PENNSYLVANIA POLKA***

played by

### ***LAWRENCE WELK***

and his orchestra

Ask for DECCA #23855

**AMERICAN SQUARES BOOK AND RECORD SHOP  
CAN SHIP YOUR ORDER TODAY**

No mailing or packing charge - 3 records minimum shipment



# Squaw Dresses

*beautifully designed in Cotton Georgette and in Zuni*

Also Available

- Nylon Marquissette Petticoats  
40 yards around bottom
- By the Yard  
*finest quality Cotton Georgette  
no-iron, semi-sheer Zuni Cloth  
imported, ornamental Braids*

Regular and  
Junior Sizes

Send 25¢ for COMPLETE  
folder with illustrations,  
dress and yardage samples.

FREE on request: Yardage  
samples only of Georgette,  
Zuni and Braids.

*Fern & Fay Fashions*

Dept. A  
1405 Jewell Ave. Topeka, Kan.

## COMING EVENTS

- March 8 **Wyckoff, N. J.** Grange Hall. German Folk Night.
- March 15 **Sacramento, Calif.** Governor's Hall. FD Festival.
- March 15 **Syracuse, N. Y.** Syracuse University. 10th Annual FD Festival.
- March 15 **New York, N. Y.** Joan of Arc H.S. SD Jamboree.
- March 16 **Fullerton, Calif.** Sunny Hills Barn. SD Jamboree.
- March 16 **Breckenridge, N. D.** Amer. Leg. Pavilion SD Festival.
- March 16 **Grand Forks, N. D.** Annual SD Festival.
- March 16 **Sacramento, Calif.** FD Federation Pageant.
- March 22 **Arden, Del.** Guild Hall. SD Party.
- March 22 **Tulsa, Okla.** Fair Grounds Arena. NE District SD Festival.
- March 22-23 **Ojai, Calif.** FD Festival.
- March 23 **Hollywood, Calif.** The Palladium. SD Jamboree.
- March 28-29 **Fort Collins, Colo.** Colo. State Univ. Aggie Haylofter 11th Annual SD Festival.
- March 29 **Ann Arbor, Mich.** SD Jamboree.
- March 29 **Riverside, Calif.** Munic. Audit. SD Jamboree.
- March 29 **Summit, N. J.** Edison Rec. Hall. March of Dimes SD.
- March 29 **Wyckoff, N. J.** Grange Hall. Farmer's SD Fest.
- March 29 **Ponca City, Okla.** NC District SD Festival. Cocono Gym.
- April 1 **New York, N. Y.** FD Festival. Children's exhibition; no audience participation.
- April 5 **Ardmore, Okla.** So. District SD Festival. City Audit.
- April 11-12-13 **Echo Lake Park, Pa.** SD Holiday.
- April 11-12-13 **Anaheim, Calif.** Disneyland. State SD Convention.
- April 12 **Wyckoff, N. J.** Grange Hall. Spring FD Festival.
- April 12 **Winnipeg, Canada.** Weston School. 7th Spring SD Jamboree.
- April 13 **Riverdale, Calif.** FD Festival.
- April 18 **Enid, Okla.** Convention Hall. NE Dist. SD Fest.
- April 19 **Charlottesville, Va.** Virginia Folk Festival.
- April 25-26 **Las Vegas, Nev.** 3rd Annual SD Festival.
- April 26-27 **Fresno, Calif.** FD Festival.
- April 27 **Arden, Del.** Guild Hall. SD Party.
- May 3 **Oklahoma City, Okla.** Mun. Audit. 12th Ann. Cent. SD Jamboree.
- May 5 to 10 **North Bay, Ontario, Canada.** North American Square Dance Championships.
- May 7-8 **Birmingham, England.** Central Hall. FD Festival.
- May 17 **Wyckoff, N. J.** Grange Hall. Italian Festa.
- May 29-30-31-June 1 **San Francisco, Calif.** Statewide FD Festival.
- May 30-31 **Clearwater, Fla.** Florida State SD Convention.
- June 19-20-21 **Louisville, Ky.** 7th National SD Convention.
- July 28-Aug. 2 **Liege, Belgium.** International Folk Music Convention.
- Aug. 2-9 **Sidmouth, England** SD Festival.
- Aug. 16-23 **Southampton, England.** Southampton University English FD course.

## Poem:

*Is there a man with soul so dead  
Who, to his sweetheart, hath never said,  
"Life would be gay, skies so blue -*

## WITH PLENTY OF MONEY AND YOU"



Well, maybe it is a lousy poem, but this new singing square dance is really great! The tune is an oldie with a jubilant rock to it that the SUNDOWNERS BAND get right in the groove with.

BRUCE JOHNSON, that genial fellow with the mellow bellow, belts out the ballads (calls) that RUTH STILLION put together during one of her more lucid moments.

Gee - with a team like Bruce, Ruth and the Sundowners on your side, you're just sure to win.



## Remember this one ?

*"There's a little white house  
On a little green hill -*

## WHERE THE RED, RED ROSES GROW"

Well, whether you remember it or not, the tune is sweet and gay, in a bouncy way, and you'll cherish the way Bruce handles the easy little dance that he and Doc Alumbaugh worked up to fit this peachy-dandy music by the Sundowners.

Boy - oh boy - oh boy . . . what a scrumptious pair of squares on this release! DANCERS (who'll want #7465 - with calls) will have a ball with these, and CALLERS (who call for #7165 - instrumental) will enjoy the real easy way both dances can be learned and delivered.

**Windsor Records**  
"JUST FOR DANCING"

5530 N. Rosemead Blvd.

Temple City, Calif.

## AMERICAN SQUARES

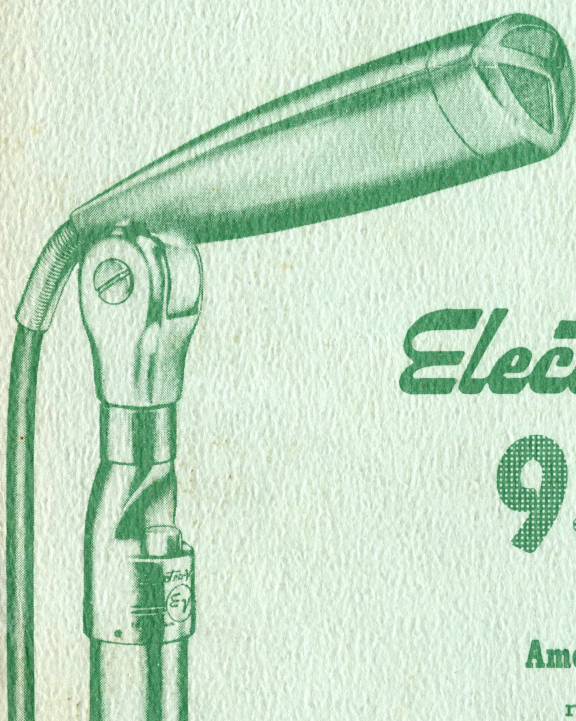
1159 Broad Street,  
Newark 2, New Jersey

### POSTMASTER

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

# THIS IS THE BEST

If you need a low-priced crystal mike



List \$29.50

AMERICAN SQUARES

Special price \$17.70

*Electro-Voice*  
**926**

**American Squares subscribers**

may have 10-day free trial

# AMERICAN SQUARES BOOK AND RECORD SHOP

1159 BROAD ST., NEWARK 5, NEW JERSEY