

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

DECEMBER 1968

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We are enclosing our check to renew Sets in Order for another year and receive your "1969" LP Album as a gift. We would hate to miss just one issue of Sets in Order. The day it arrives I read it from cover to cover while eating lunch; my husband can hardly put it down long enough to eat dinner as it is the first thing he reads when he comes home from work. We feel it is the most complete square dancing publication, have all of the copies we have received and find ourselves referring to them on many occasions.

Would like to thank you, too, for the directories you publish each year. They are really used. I had many letters and 'phone calls when my name was listed as a contact.

Thank you for a truly great magazine and, to use a 4-H motto, "Striving to make the best better."

Alice Kniss
Kalamazoo, Mich.

Dear Editor:

I would like to know if there is any way to get the patterns for the dresses that are in the Feature Fashion selection each month in your magazine.

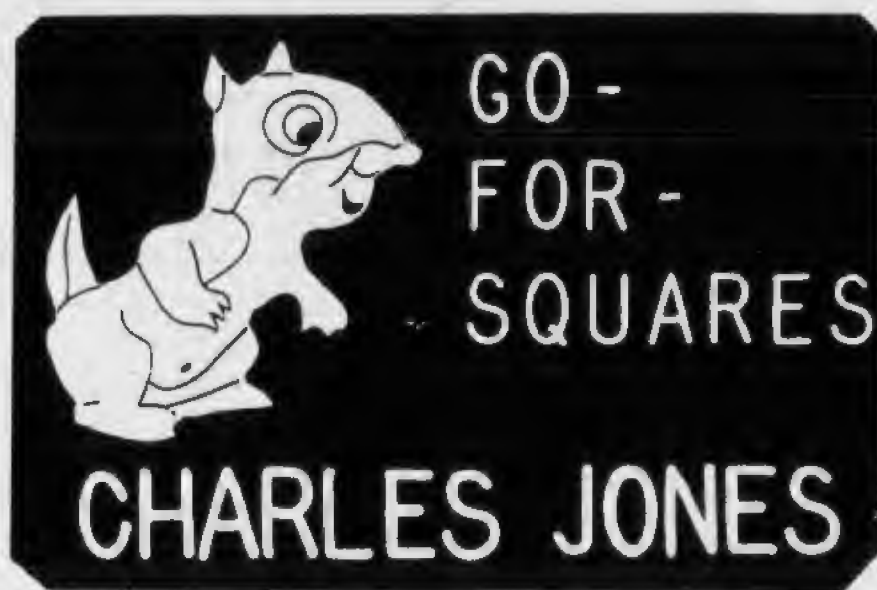
Mrs. Margie Snider
Alamosa, Colo.

So sorry, but almost 90% of the dresses worn by our square dancer models have been outfits created by or particularly for these models and are not of any special available pattern. Perhaps some time in the future we will be featuring some patterns that can be purchased; we'll be on the lookout for this sort of thing. — Editor

Dear Editor:

After a marvelous three years in Europe I'm going home to Florida. Altho' I have been a professional caller for eight years, I have learned more about calling, dancers and just people from the European Callers Association
(Please turn to page 54)

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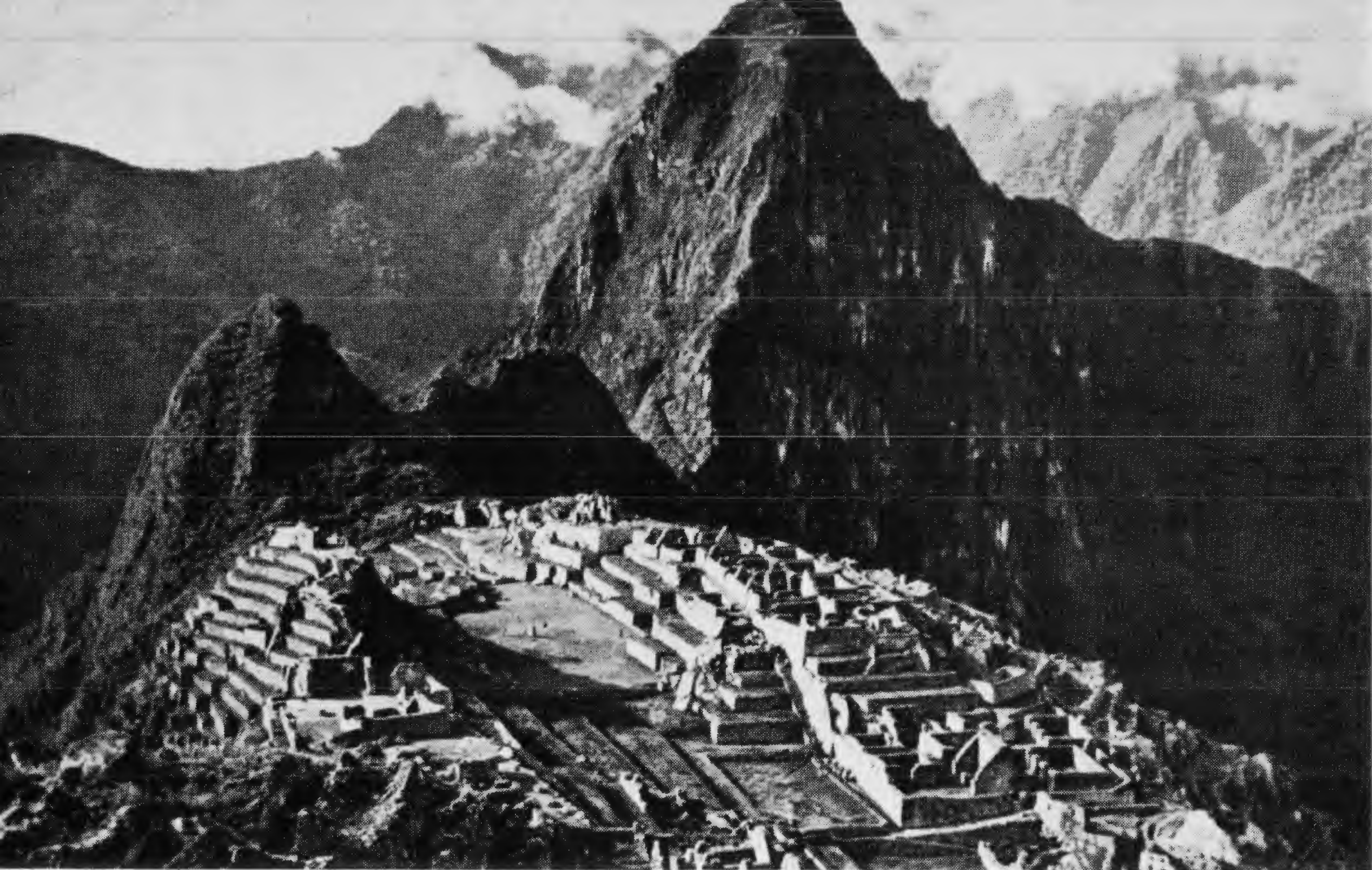
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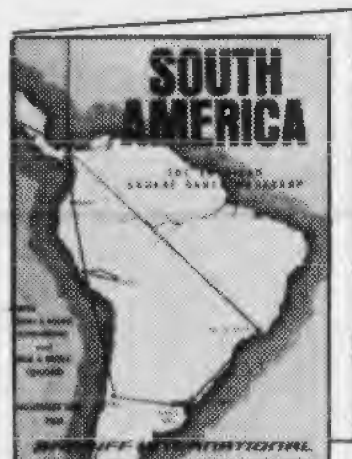
Don and Marie Armstrong

and

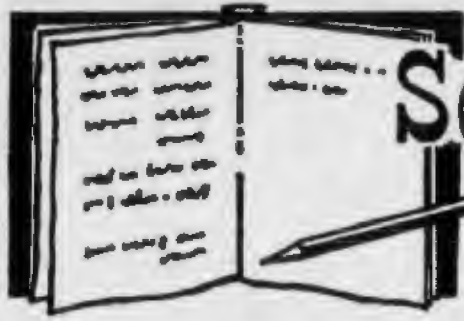
Bob and Becky Osgood

SQUARE DANCERS HOLIDAY IN SOUTH AMERICA November 8-29, 1969

If you'd like an extra copy of the itinerary which appeared last month bound into the center of your November issue of *Sets in Order*, please write Square Dancers Holiday in South America, 462 N. Robertson Blvd., Los Angeles, California 90048. We'll be glad to send copies to your friends.



BRANIFF INTERNATIONAL



Square Dance Date Book

- Dec. 1-4th Annual Winter Festival
American Legion Hall, Olney, Ill.
- Dec. 7-Happy Twirlers Christmas Dinner
Dance; La Crosse, Wisc.
- Dec. 7-Globe Spinners "Chili Feast-ival"
World of Dance Studio, Omaha, Nebr.
- Dec. 7-Hoedown Club Christmas Party
Munic. Bldg., St. Johns, Mich.
- Dec. 8-8th Ann. Toys for Tots Dance
Munic. Audit., Long Beach, Calif.
- Dec. 10-Happy Twirlers Class Christmas
Party; Lincoln Junior H.S., La Crosse, Wisc.
- Dec. 12-3rd Ann. Merry Mixer Pre-Christmas
Yule Fest.; I.O.O.F. Recr. Hall, Salina, Kans.
- Dec. 21-Hoedown Club Sing-A-Long
Munic. Audit., St. Johns, Mich.
- Dec. 21-Ann. Toys for Tots Dance
Gardiner Ave. School, Levittown, L.I., N.Y.
- Dec. 26-2nd Annual Snowflake Ball
Toledo, Ohio
- Dec. 28-8th Annyule Snowball R/D Party
Toledo, Ohio
- Dec. 31-Blue Ridge Twirlers New Years
Party; Kline Elem. School, W. of Winchester,
Va.
- Dec. 31-Red River Valley S/ & R/D Assn.
Fest.; Labor Temple, Wichita, Kansas
- Dec. 31-New Year's Eve Special
Ranchland, Mechanicsburg, Pa.
- Dec. 31-Springfield All-City Assn. New Year's
Dance; Springfield, Missouri
- Jan. 17-19-21st Ann. Southern Ariz. S/ &
R/D Fest.; Ramada Inn, Tucson, Ariz.
- Jan. 25-Swing & Whirl January Jamboree
H.S., Thorold, Ont., Canada
- Jan. 30-Feb. 2-Winter Holiday Weekend
Zion, Illinois

DATE BOOK POLICY

Due to the increasing number of Date Book listings, we are going to request that all events scheduled in this column, be in the nature of "Festivals," rather than area "Name Caller Dances." If your Festival, Round-up or Convention has its future plans set, you may send your listing to us, to arrive no later than the first of the month, two months prior to the date of publication. — Editor.

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	Helen Orem
Management Consultant	Jay Orem
Advertising Manager	Marvin Fronzen
Dancer's Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grundeen
Photographer	Joe Fadler
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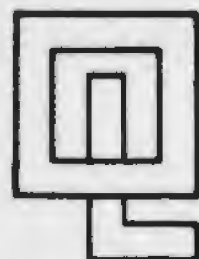


On Christmas Eve we'll be wishing you
A great star blazing overhead —
A stocking hung — a song or two —
A wide-eyed child dragged off to bed;

A fragrant tree on Christmas Day,
Flowering red and blue with light —
And guests who come to eat — and stay
To dance all night!

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SINGING CALLS

DEEP WATER — Top 25176

Key: F Tempo: 126 Range: High HC
Caller: Jim Bauer Low LC
Music: Western 2/4 — Guitar, Piano, Drums,
Bass, Trumpet.

Synopsis: (Break) Do-sa-do corner — see saw partner — all eight Suzy Q — partner allemande thar — slip the clutch — allemande — promenade (Figure) Heads (sides) square thru — do-sa-do — swing thru — spin the top — right and left thru — star thru — dive thru — square thru three quarters — corner left — roll promenade.

Comment: Good music and a well timed and quite danceable routine. The "all four couples Suzy Q" might limit its use. Rating: ☆☆

GONNA HAVE A HAPPY TIME — MacGregor 2038*

Key: G Tempo: 128 Range: High HC
Caller: Bruce Johnson Low LC
Music: Western 2/4 — Accordion, Guitars, Bass,
Drums

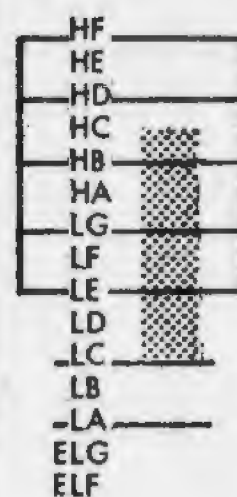
Synopsis: Complete call printed in Workshop.

Comment: The dance moves right along, but does so smoothly. Rating: ☆☆☆+

ONLY A FOOL KEEPS HANGING ON — Swinging Squares 2344

Key: C Tempo: 130 Range: High HA
Caller: Ken Finnerty Low LC
Music: Western 2/4 — Guitar, Piano, Vibes, Clarinet, Drums, Bass

Synopsis: (Break) Do-sa-do corner — seesaw part-
(Please turn to page 66)



HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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Sets in Order

MAGAZINE

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AT THESE STORES

STORES handling square dance clothing are invited to write Sets in Order for information regarding a listing on this page.

FEATURE FASHION



Looking delectably like an ornament straight from the Christmas tree, Claudia Holloway models a "peasant" type dress in black and white "whipped cream." 6 large gores make the circle-plus skirt, sleeves are puffed and braid in red, black and white trims the skirt and front bodice inset.

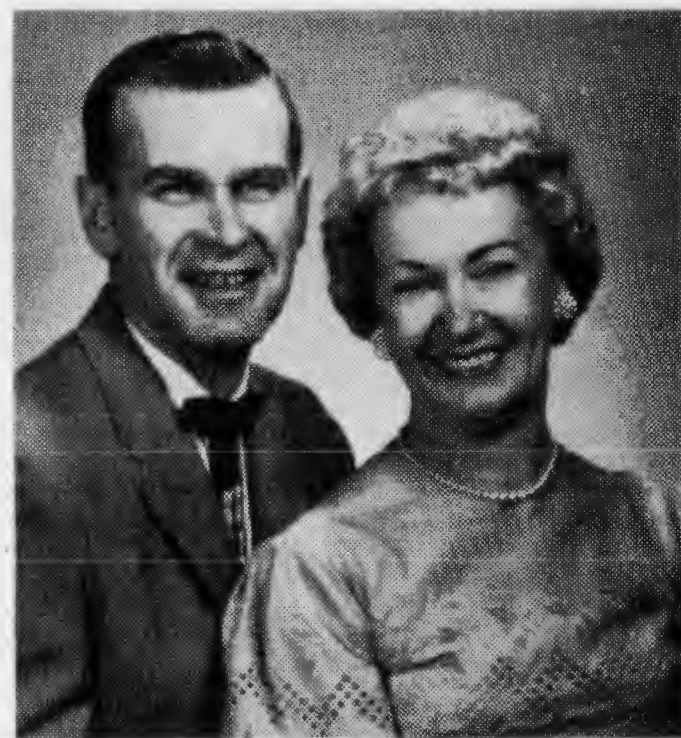
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ROME, ITALY
PARIS, FRANCE
LONDON, ENGLAND
AND
BERGEN, NORWAY

AUGUST 25
THRU
SEPTEMBER 15
1969

SQUARE DANCERS HOLIDAY IN EUROPE
August 25 - September 15, 1969

If you'd like an extra copy of the itinerary or additional ones for friends, write Square Dancer Holiday in Europe, 462 N. Robertson Blvd., Los Angeles, California 90048.

SAS





AS I SEE IT

bob osgood

December, 1968

THE CHRISTMAS SEASON is always the high point in the year, but to those in square dancing it seems to have additional significance. The Christmas season is always the time for families and special gatherings, of gifts and singing. A time when many of the deep concerns of the world appear to be held in abeyance for a short while, and where pleasures pure and simple are enjoyed by friends.

In the square dance circle, are many who find that this activity has brought them more closely in touch with true friendship, and with a joyous sense of belonging, and sharing happiness with others. Although this feeling of Christmas spirit seems to envelope the square dance activity throughout the year, it reaches its height during this month. With Christmas parties, exchange of gifts, the singing of carols, all seems right with the world, and with the world of square dancing in particular.

All of us out here wish each one of you, wherever you may be, *the happiest Christmas and holiday season ever!*

Phase One

JUST ABOUT ALL we can think of these days is the Gold Ribbon Report and the culmination of a research job that has been going on for several years.

Thanks to the help and encouragement received from so many of you, not just the Gold Ribbon Committee members, but others who feel there is tremendous inspiration in the thought of a "New Plateau" for square dancing, we have been able to fit together, piece by piece, a program which is time-tested, and which we hand you now to think about carefully before you possibly put it into use in your community.

Just refresh your minds. This is the first phase of a many faceted program, all a part of

the Gold Ribbon Report. Step one is the addition of a *new* program, something especially designed for those people who have neither the time nor the inclination to spend thirty weeks or more in a learners class and then limitless time in workshops and attending clubs in order to keep up with new material. This is the program built around a limited number of basics.

Thinking back, you'll remember that there are some where in the neighborhood of 70 terms in the standard Sets in Order Basic List. (We checked another list of terms the other day that included virtually every "Experimental Movement" introduced during the past dozen years or more, and were astounded by the total of more than 800.)

This new program employs fifty of the most-used, basic, bedrock terms. During our research period we have been referring to this particular portion of the program as the "Limited Basics Program". However the word "limited" has a rather distasteful sound to it, so we sent out an S.O.S. for a better title. We received quite a selection. They ranged from the familiar, "High Level, Intermediate Level, Low Level," to color keys of red, green and yellow, etc. None seemed just right.

The best descriptive name, as far as we were concerned, was "Smooth Dancing." However, no matter what name we bounced around, we always had the feeling that it was somehow derogatory, that someone dancing within a group bearing that name would some day say to himself, "Does this mean that I'm in the 'dumb' group?" Almost every term seemed to be comparative, and yet the program of limited basics is not designed to compete in any way with programs now in existence. It is simply another plateau, a different concept to fill the needs of those people attracted to square dancing, who would like to spend less time in being involved.

Even the words "fun level" seemed to solve nothing. Fun for whom? Square dancing always is supposed to be fun whether it's a one night

stand or an advanced workshop. What might be fun for one might not necessarily be fun for another.

The name that seemed to be most satisfactory finally came from Arnie Kronenberger. He suggested (1) that we find suitable names for the plateau that involves full use of the basics, and for the one that involves exploratory dancing, and (2) that we reserve for this first plateau, the distinctly obvious title, "Square Dancing."

So that's the way it is and we hope that you enjoy presentation number one, basic "Square Dancing", on the following pages.

Then and Now

THERE HAS BEEN considerable talk recently about losing dancers because the type of dancing available is too cerebral, too dependent upon memorized terms, too apt to require more time than many people today have to devote to recreation.

Perhaps the best way to explain how we arrived at this point is to show a few steps in the evolution of square dancing. In the "horse and buggy" days and before the public address system, the calls and dances themselves were quite simple. The number of basic terms was few; the variety came in how these terms were used.

The very simplest form of square dancing was the "visiting" dance. One couple would be directed by the caller to leave his home position, move out to the right and with the couple there, do a specific figure. When it was completed, the active couple would move on to the next couple, repeating the figure, and on to the next until they had been all around the square.

After square dances of this type had been called virtually unchanged for many decades, the "new look" of the late 1940's brought figures that kept everybody busy. Line dances like The Route and circle patterns like Rip 'n Snort began to set the pace.

Along came choreographers such as Jim York, Ed Gilmore, the Allens and others who, without changing the known language of square dancing, added new and challenging "traffic patterns" that tested the ability and imagination of the dancers. *All patterns were constructed from the basic movements, the basic language, of the day.*

Presently new terms began to show up in the

same dances with the Allemande Left and Do Si Do. All Around Your Left Hand Lady—Allemande Thar—Do Paso, were some of them. At first, callers' groups moved in to place controls on the amount of new language being presented but, as time went on, everybody seemed to get into the act—from experienced callers, to new callers, to dancers who had never called, all tossing new terms into the square dance hopper.

In the guise of "challenge," movements bearing non-descriptive titles came forth by the dozens. Occasionally a term would tell the dancers what to do; more often the terms were non-descriptive and completely unrelated to the character of the square dance activity.

At first the effect on the dancers didn't appear too damaging but when it became necessary for the average dancer to attend two workshops and three dancing evenings a week to "keep up with the new language," the fun ended for many of them. The hardiest lasted, enjoying the friendship, the fun *and* the challenge. Undoubtedly some stayed on *because* of the new terms.

However, where once it was possible for a new dancer to learn all the basic terminology in just a few weeks and then continue on into a club, now the number of weeks required in a learners' class stretched and stretched. When it reached 32 weeks, it proved to be the "breaking point" for a lot of people who simply did not have time to spend bridging the gap from beginner to club.

Now we have come to a point when many serious-minded square dancers, callers and teachers are considering a return to the type of program that would put the emphasis on a *variety of patterns*, using just a certain amount of square dance language. And so we arrive at our current project.

The idea of an in-depth program of Square Dancing built around a limited number of proven, basic terms is not new. It is simply the updating of the highly popular and effective program which existed during square dancing's greatest "boom" of several years ago.

Sets in Order, thru the Gold Ribbon Committee, has, for the past several months, been investigating a program that will inaugurate a "New Plateau." It will offer pattern changes for plenty of variety and challenge, rather than more new terms, new "basics." It will encour-

age a deeper concern with the type of material used; in the quality of teaching, calling, selection of calls, etc.

It is felt that now, today, December, 1968, is the time to consider this program, for we can look at all of the basic language developed since the beginning of square dance time and select those movements most versatile and adaptable. The results of this study by Sets in Order and the Gold Ribbon Committee is presented on the following pages as a basic Square Dance program.

The addition of this program to the present activity *will in no way detract from things as they are*. It is not intended to change things for those who like today's square dancing just

as it is. It is intended to be the perfect complement and offer a *place for everyone who wants to square dance*.

It will seek to provide a place for a husband-wife activity where the time requirements for learning are not too great; where a dancer can return easily if he must leave the activity briefly; where dancers who have only so much time may dance consistently without being faced with continual "new language." This latter point should appeal to those already in square dancing who may be lost to the activity unless such a place is found for them.

Variety—without the artificial stimulus of a changing vocabulary for square dancing, is the key to the whole program.

THE BASIC PROGRAM

of

AMERICAN SQUARE DANCING



"Too great a step, for some"



"Easy steps - for everyone"

HERE IS THE New Plateau for American Square Dancing. It is designed for the person who may be attracted by the prospects of Square dancing as an enjoyable, desirable couple hobby, but who does not wish to put in as much time and thinking energy as is required to participate in the full-basics program as it is today. There must be many in this category.

This *is* a complete, self-contained program. It is *not* a replacement program for the extended or full-basics program that is participated in by so many today. On the contrary, by helping to provide a place for everyone who

may express a desire to join in this great hobby, it will serve to complement the existing activity.

This program is *not* going back to an oversimplified type of dancing. It is a distinctly different type of program that draws from all the experiences and all the material developed during square dancing's growth. This is *not* a low-level program. It *is* an in-depth program. It does *not* depend on limitless basics with new names that must be committed to memory.

The program will use to the fullest extent, each of the 50 basics shown on the accompanying list. By using just these terms, and combining them with clear English language direc-

tions, it will seek variety through the use of limitless patterns, and related square dance forms. It will stress the importance of dancing *well*; not just skimming the surface of many movements. It underscores the value of doing each movement correctly. It places the emphasis on smoothness in dancing. It will offer dancing for sheer enjoyment — which should appeal to thousands. Its key is *comfortable dancing in the proper spirit*.

Let's Get Away From "Level"

This is *not* a low-level program, any more than the full-basics program (which we'll be discussing next month) is a high-level program. *This is a program of choice*. Unless we offer a choice to those who wish to dance less frequently, and spend less time in learning to square dance, we are turning our backs on our greatest potential. We are depriving many of a place in this activity and will lose many of those dancers we already have.

There will be degrees of ability shown by dancers in this concept of Square Dancing, just as there are in others. Until a new dancer has danced awhile, his reaction time will be slow and uneven, and for that reason the dances he does will need to be simple. When, through practice, he has learned to react automatically to the commands, he will be able to dance more complicated patterns and move at a more normal pace.

After he has danced for some time, he can become a *smooth* dancer. He will be able to follow the difficult traffic patterns effortlessly and without the necessity of a walk-through. This he will be accomplishing as a genuine challenge, using in-depth, the movements carefully tested and selected for this program.

Here's The "Plan"

We propose a program that utilizes 50 basics. These can be taught, under normal conditions, in approximately twenty-five hours, allowing for sufficient drill, review and enjoyment. An ideal course is one featuring ten learning meetings—one each week. During the testing period, we found the following to be a good formula: the first three meetings lasted two hours each; the next three sessions ran a tip longer, or two hours and fifteen minutes; the final four meetings eventually stretched to two hours and 45 minutes. On our basics chart we suggest a logical and proven order of teaching these basics. We have divided the material

into nine meeting periods, with a tenth session provided for extra drill and "stretch," to be used by the instructor as needed.

These are *not* "cram" lessons. We find that, on the first night, it is quite normal to introduce quite a few of the foundation terms. From the second lesson on, each evening is divided into (1) warmup and review; (2) introduction of the new material; (3) the blending of the just learned material with movements presented earlier.

Each new basic is presented in a manner that will allow it to be quickly and permanently understood and retained. The movement is introduced, then it is drilled, using a variety of figures. Then it is reviewed. Finally, it is smoothed out, with tips on styling being added.

There are many important facets to cover when introducing a slightly different concept. For one thing, to be a success, this program depends upon the most capable, well-trained, experienced caller-teachers available within each area. In addition, it depends upon the support of a square dance community whose club and association members, callers and teachers, understand and sustain this concept without falling victim to the temptation of changing ("improving") it before seeing its many advantages and giving the plan a fair trial.

In our testing of a program that progresses steadily from the beginning, we found it highly advisable to allow new enrollment only on the first and second nights. By the end of the second night, the class is closed. But, and here is the beauty of it, a new class recruited by members of the present class, will start in two and a half months, just as soon as the present one finishes its tenth meeting.

Teaching Helps Needed

We offer the program in its present form as a place to start. By mid-January, we will have a "first-step" textbook ready for distribution. In it will be presented each movement on the basic list with teaching helps, suggestions for presentation, methods of avoiding "danger spots" and dance material and calls that can be used with the program.

There are other groups doing research on this and similar programs. These will be brought to your attention. The Edwards Record Service of Parkridge, Illinois; Bob Dawson's, "Fun For Everyone" and other plans,

The BASIC PROGRAM of AMERICAN SQUARE DANCING

This graduated list of basics is suggested for the foundation program of Square Dancing. The divisions into nightly learning sessions are intended to be flexible, depending upon the learning characteristics of the individual group.

FIRST NIGHT

1. Circle Left and Right (prelim.)
2. Walk (Shuffle) (prelim.)
3. Forward and Back (17a)
4. Honors (prelim.)
5. Do Sa Do (1)
6. Waist Swing (2a)
7. Couple Promenade (3a)
8. Single File Promenade (3d)
Movements to this point taught in a big circle.
9. Square Identification (prelim.)
10. Split the Ring—One Couple (5a)
11. Grand Right and Left (8)
12. Arm Turns (2b)
13. Couple Separate (5)
14. Allemande Left (2c)

SECOND NIGHT**

15. Bend the Line (18)*
16. Two Ladies Chain (10)
17. Courtesy Turn (2e)
18. Do Paso (2d)
19. Right and Left Thru (9)
20. Ladies Grand Chain (10a)

THIRD NIGHT

21. Right Hand Star (6a)
22. Back by the Left (6b)
23. Star Promenade (6c)
24. Hub backs out—Rim In (Glossary)
25. Circle to a Line (Glossary)

FOURTH NIGHT

26. All Around Left Hand Lady (1b)
27. See Saw Pretty Little Taw (1c)
28. Promenade Flourishes—Twirls (13a)*
29. Pass Thru (4)
30. Separate—Go Around One—Two (5b)
31. Grand Square (20)

FIFTH NIGHT

32. Dive Thru (15a)
33. Frontier Whirl (Calif. Twirl) (13b)
34. Around One to a Line (5c)
35. Ends Turn In (15c)
36. Weave the Ring (8a)*

SIXTH NIGHT

37. Cross Trail (14)
38. Wheel Around (3g)
39. Box the Gnat (13d)
40. Single File Turn Back (3e)*

SEVENTH NIGHT

41. (Allemande) Thar Star (7)
42. Shoot the Star (7a)
43. (Rollaway) Half Sashay (12a)
44. Balance (17)*

EIGHTH NIGHT

45. Square Thru (16)
46. Half Promenade (3b)

NINTH NIGHT

47. Star Thru (13c)
48. Couple Back Track (3f)*
49. $\frac{3}{4}$ Chain (10b)
50. Turn Back from Right and Left Grand (8c)

TENTH NIGHT

Additional work on the 50 movements making sure that all have been presented. Review of all.

*Placement of these movements is suggested to be optional.

**Much depends upon the class closing after this second night. If the class is to remain "open" to newcomers past this night, then this much must be repeated and an extra night added.

Note: The numbers and letters in parenthesis following each movement refer to its location in the 1969-70 Basic Movements Handbook.

are making extremely noteworthy contributions in the same direction.

A Time For Thinking

We recommend that the next nine months be used as a time for study and good, clear thinking. We advocate strongly that groups hold off on activating this plan *until the fall season of 1969*. In the meantime, let's look upon this as an opportunity for strengthening square dancing, and let's call this our "Period of the Big Yes." We offer this in the form of a "new concept," and as such, it needs study to determine its place in your community.

This is *not* a case of simply going out and starting a "new class program," recruiting prospective dancers for a ten-weeks' class, etc. It is planning in detail a complete program, which will take form in the following four steps:

(1) *Education and Understanding* — the present square dance public must become aware of what this is *before* the program starts. It is a different program. We need to ask present dancers, dancer-leaders and caller-teachers three questions: "Do you feel that the present program of square dancing that we have today, is filling the needs of *all* the people who might want to enjoy square dancing?" "Are the existing clubs and classes in this area as healthy in size and purpose as they could be?" "Would you support a program such as this and allow it equal emphasis in your community, encouraging it to grow and prosper even if it meant these dancers might never join with you on your particular plateau of dancing?"

One point we all need to understand is that a healthy, prosperous activity is attractive to others. When you have full-to-capacity groups with waiting lists, you will have even more people waiting to come in. When you have small classes, and poorly attended clubs, the non-dancing public will not tend to be attracted. Apathy breeds disinterest.

(2) *Recruiting for New Members* — There is no true precedence for such a program, so we must start from the beginning. This may not be as difficult as it sounds, for new dancers coming in to any existing square dance learning program, often are surprised, (and sometimes discouraged) to learn that class days are to last for nine months or more. Telling them that ten lessons is the extent of the learning period, will, in all probability be quite acceptable to the newcomer.

This could be a great selling point to use in enticing prospective members. Selling the idea of a recreation that requires only a lim-

STUDY CENTERS

This program is being carefully studied in several parts of the country at the present time, by members of the Gold Ribbon Committee. In coming issues, we will continue to return to this program, with suggestions.

We invite you to share your thoughts with members of the committee. We welcome your constructive suggestions and ideas of adding to or implementing the program. If you disagree with a portion of the program, and would like to comment, you are invited to do so. However, instead of writing "I don't like it—it will never work," we would like to know why you feel it won't work, and receive, as a replacement from you, a positive suggestion that you feel might do the trick.

We also anticipate getting at least one letter from someone who will write "We like square dancing just as it is—there is no need for change." We already have the answer. We know there are hundreds of thousands of people today who enjoy square dancing in its present form. If this were not the case, those of us working on the report, would, in all probability not be active in square dancing. However, when you read this presentation again, you will discover that we are NOT suggesting a change, we are simply adding something extra. We are looking toward the additional hundreds of thousands of people who also might like to enjoy square dancing. We feel that this phase of the program can be very good!

ited amount of time to comprehend, while promising maximum enjoyment, with places to dance after the learning period, are all plus factors.

In addition, it would seem that those who have had to drop out of the activity, would be excellent prospects for this new plateau. Perhaps this program will appeal to many who, although already square dancers, have felt that they couldn't keep up with the time requirements. Letters, 'phone calls and personal visits would sell them on the fact that this new concept is for them. The ten-week program could easily be announced well in advance, so that those with an interrupted past square dance experience could pick up the instructions and join the group as it reaches a pre-determined point along the way.

The people we have been missing in the square dance picture in recent years, the professional people such as doctors, lawyers, architects, and young parents whose families demand a fair share of their time — are all great prospects for this program. Publicity notices aimed at them should bring results. It will take time and educating to convince the public that we mean what we say, and that this is actually a different and separate square dance program, requiring relatively little involvement.

In our testing periods, we discovered that one-night stands (Exciter Dances), were a natural for recruiting. In the March, 1969 issue of *Sets in Order*, the Gold Ribbon Report will be offering a complete "One-night Stand" program.

(3) *The Learning Club* — This will undoubtedly prove to be a key point in the success of this program. The advantages of considering the class group as a "Club" are many. For one thing, it indoctrinates the new dancer in the spirit of the activity. It instills a feeling of "belonging." It helps to develop, to a degree, the small responsibilities that build a correct square dance attitude. Any group, large or small, will have those who learn quickly and those who don't learn quickly at all. Within the club structure, the group will seek its own level and face many of its own problems as opportunities for progress. By the end of ten weeks the club should have assimilated the natural ingredients necessary for continuing on as a square dance entity.

(4) *What Comes Next?* — As we have said, the natural evolution, particularly in the beginning, will be the learners' club that continues on as a club entity in this fundamental square dance program. As the program continues, it may be that, within an area, there will be several of these Basic Square Dance Clubs, each one meeting on a different night. After the tenth night, those completing a Learners' Club, may select the night and location most convenient for them and continue on as a part of that club or group. The beauty of this will be

the fact that these clubs will be featuring basic language, initially introduced in the learning period. The only "new" elements, may be some of the traffic patterns which can be picked up quite rapidly with walkthroughs and other methods devised by the callers as the program develops.

It will be interesting to note that those presently enjoying a full-basics program, today or in the future, may find it enjoyable to dance regularly or on occasion, with one of these basic Square Dance groups. However, the reverse will not hold true. Those trained in this new program will not have additional basics added. This point is of paramount importance to the success of the program, and it needs to be understood and appreciated by others. *It is a complete program for those who select it.*

The value that this program lends to the full, overall square dance picture, should be obvious. It affords a person a place to dance, and allows him to remain active in square dancing if (1) he doesn't desire the full program for one reason or another, (2) if he has dropped out, or is about to drop out of square dancing, and (3) if he wants to try the activity on a little less time consuming and thought demanding plateau.

Not to be overlooked is the very great possibility that, at the completion of the initial ten weeks, or after a person has taken part in one of the basic square dance club programs, he may decide that he wants more. In that case, a program will have to be worked out to make available for those desiring it, another course of lessons covering the additional basics necessary to dance at the different plateau. We will be talking more about this next month, when we cover the extended, full-basics program.

This then, is the fundamental, or basic program we shall refer to as SQUARE DANCING. While it is not difficult to understand, and while its needs are obvious, we will continue to discuss it in coming issues, so great is its importance to the whole of the ever-developing square dance activity.

NEXT MONTH—AN EXTENDED PROGRAM FEATURING THE FULL LIST OF BASICS

The Gold Ribbon Report continues in the January issue, with a good look at the square dance program in use today. What of the future for this plateau? How can it be developed? Many people feel that something needs to be done concerning the constant flow of new round dances. What about a workable system of screening and pre-testing and naming the new experimental "basics"? All of this will be covered, along with the suggested thirty-week teaching program, as a part of the "Report." Look for all of this (and much more), in the January issue of *Sets in Order*.

A GUIDE for the SQUARE DANCE CALLER PART III

By Ken and Carol Guyre

TEACHING ROUND DANCE ROUTINES



IN THIS SECTION we will cover the method for teaching square dance level rounds. However, the method can be applied as well to advanced rounds or easy mixers with few changes. It is assumed that your dancers have some knowledge of the round dance basics. If this is not the case, you can still use this method but it will be more work for you and your dancers.

The first thing to do in teaching a routine is to show it to your dancers by dancing it to the music. This means that you must know the routine before you teach it. While this may appear to be an elementary statement, there have been occasions when instructors have tried to teach a dance without being sure of it themselves. This doesn't mean that you can't make mistakes because we are all human; however, if you are unsure of any part of a routine, for your dancers' sakes, resolve the problem before you try to teach the dance.

SHOW, Then Teach

After you have shown the dancers the routine, you start teaching it to them. While other methods have been tried, the best way is to start at the beginning and work your way thru (however, the introduction generally needs to be taught only when it isn't a standard acknowledgement). Start by walking thru the first four or eight measures twice, once on each side of the hall (you should do this every time you show a new figure)—telling your dancers what you are doing while you are doing it. Next, break that section down into as many blocks as necessary. A block is a series of steps which you, as a teacher, have separated from the rest of the routine in order to clarify the particular action of that portion of the routine. It may be four, two, or even just one measure of the routine, depending on the difficulty of the action and the agility of the dancers.

Show the dancers the first block and then have them practice it. Show them the next block, have them practice it and then add it to the first block. Continue in this way until they have finished the section. Then show them the whole section again; have them walk it again; and then, finally, put the music on and have them dance the section a few times. If you spot any problems at this time, go back and work them out before you continue with the next part.

After the dancers are fairly sure of the first section, go on and teach them the second section in the same way. When they have walked thru the whole section, add it to the first section and have them dance this much with the music. Continue on in the same way until they have learned the whole routine. At this point you may want to show the whole routine to your dancers again. This helps to clear up any confusion they might have in their minds. It will also help them to pick up styling points they might have missed while concentrating on the footwork.

Finally, explain the sequence to the dancers and then have them go thru the whole dance. If the ending is such that the dancers can't be simply cued thru it, stop when you reach it and teach it then. After that, put the dance on a few more times. Remember, the more the dancers do a routine, the easier they will remember it. Also, remember to repeat the dance late in the evening so that the dancers will have the routine fresh in their minds when they go home.

All this may appear to be a long and involved method, but I think you will be surprised how quickly you can teach a dance and how thoroughly your dancers will learn it when you do this. A few words of caution must be injected here. First of all, remember that your dancers are not familiar with the dance.

What seems clear to you may be quite confusing to them. Second, keep the sections short enough so that you can use the music quite often. The dancers need to relate the action to the music and they also need the music to help them to develop the rhythm patterns. Third, if the dancers are having trouble with a particular figure or combination of figures, work it in slow motion and then gradually bring it up to speed. Fourth, expect to do a quick walk-thru in review the following session. It takes the majority of dancers at least two sessions to learn a routine; and even then they will be relying heavily on your cueing for awhile.

In teaching a routine like this you will want to use what we call step cueing. In this method, besides telling the dancers what the next figure is going to be, you tell them what each step of the figure is while they are doing it. This can be set up the same way on a phrase sheet as prompting. Using the example we had in Part I (See SIO—October, 1968) it would look like this:

INTRO	_____	_____	;	_____	<u>Acknowledge</u>	;	_____	<u>Apart</u>	_____	<u>Point</u>	;	_____	<u>Together</u>	2	_____	<u>Two Steps</u>	;								
1-4	_____	<u>Step</u>	_____	<u>Close</u>	_____	<u>Step</u>	_____	<u>Close</u>	_____	<u>Step</u>	_____	<u>Vine</u>	;	_____	<u>Side</u>	_____	<u>Behind</u>	;	_____	<u>Side</u>	_____	<u>Thru</u>	Turning	;	
5-8	_____	<u>Turn</u>	_____	<u>Close</u>	_____	<u>Turn</u>	_____	<u>Close</u>	_____	<u>Turn</u>	_____	<u>Twirl</u>	;	_____	1	_____	2	Walk	;	_____	1	_____	/2	<u>Two-Steps</u>	;

NEXT MONTH, PART IV

ON SERVING SQUARE DANCING

By Madeline Allen

WOULD YOU LIKE TO KNOW how to tell whether or not you have "come of age" as a square dancer? Just ask yourself this question—"Am I still looking for what square dancing can do for me or am I trying to find out what I can do for square dancing?"

Of course, if you are a caller or an officer or board member of a club or association, you already know what you can do and are busy doing it. If you are serving on committees or helping to organize beginners' classes or sweeping up after dances, you have discovered some of the things that are being cheerfully done by anonymous heroes all the time to keep our favorite activity going. And if you have had the experience of being involved in a huge, once-a-year event like a State Festival, you can appreciate the "all together now,

boys" type of effort that goes on at times like that.

Naturally, we can't all be callers or club presidents and special events don't come along every day, but there are a lot of smaller things we can do all the time, to help square dancing along, if we really want to. Here are a few of them.

For one thing, we can take a positive attitude towards it—look at the doughnut, not the hole. Have you ever missed a dance and asked later how it went, only to hear something like this, "Oh, it was all right. The sound was so lousy I couldn't understand a word he said and I don't think he's such a terrific caller anyhow?" If you pursue the subject you probably will find that everyone had a swell time all the same and would go again, so why the wet-

blanket approach? Put it the other way, "Oh, we had a ball! The joint was really jumping. The sound was pretty lousy but that's a tough hall to crack. The crowd didn't seem to mind too much."

Another thing—forget how tired you are. The rest of us were up last night, too, and we did a few things today and we are not as young as we were, either—but we came, didn't we? And we all intend to dance or we wouldn't have come, so stop complaining and get out there on the floor. Don't wait outside until the last square has been filled and then stroll in looking for three more couples; this could go on all night.

Another contribution to square dancing that anyone can make is to dress colorfully—and I mean that literally. Bright, strong colors on both men and women do wonders for raising the spirits of a dance. Square dance clothing has come a long way in the last 25 years, all the way from "covered wagon" prints and embroidered wool shirts to the present full petticoats and drip-dry fabrics. It is certainly a lot easier to dress well now than it used to be but there are two trends at present that I don't like and I hope they die away. One is the white shirt for men—why? Do men think that bright shirts make them look like eager-beaver beginners? Or do their wives make them wear white because it is easier for *them*? If so, men, don't let them get away with it. Assert yourselves and be glorious.

The other trend I don't like is the very short skirts on women, just because regular skirts are short. A square dance dress is a *costume*, ladies; it has nothing to do with current fashion. The very long dresses were a nuisance and they also hid the feet of the round dance teachers but the very short skirts go too far the other way—and often hide nothing at all. There is a length somewhere in between, depending upon your height, that is graceful in repose and lovely when you whirl and right now it has the advantage, as well, of being *different* from your regular clothes, so it's fun to wear. Don't be a slave to fashion—dress in good square dance style.

Another important thing—wear your name. If you think everybody already knows you, you are flattering yourself. And if you think no one cares who you are, you are just as wrong. Square dancing is in a special class socially in that no one is introduced to anyone else but everyone is presumed to know everybody else, and you can dance with people for years without ever knowing their names or

even their clubs unless you come right out and ask them. As a gesture of friendliness to everyone who would really like to know you better, let the world know who you are and what club you represent.

When you come right down to it, the very best thing you, as an individual, can do for our favorite activity is to *keep on dancing*. Don't let some small dissatisfaction turn you off, either temporarily or permanently, until you become a square dance "drop-out." Is the dancing in your club getting pretty fast for you? (Or slow, maybe?) Don't quit dancing. Visit around and you may find another club you like better. Or do you love your club too much to drop it but it is down to two squares and you can't pay your caller? Maybe you should look around for another small club and get together. Maybe there is one too many small clubs in the area. But don't just give up and quit.

Or does your caller bore you? Ask around—maybe the rest of the members feel the same way. Have a talk with him and maybe he can change. Or if he won't listen, consider changing callers. But don't quit dancing.

Even if you break a leg and have to miss several months, don't be discouraged. See if you can join the last few weeks of a beginners' class and you'll be able to catch up on all the new basics you may have missed. If you have been doing more than your share for years and are beginning to feel that square dancing has become, for you, just one long round of board and association meetings, instead of fun, then take a stand. The next time the board confidently nominates you for office, don't weasel out by taking a leave of absence and then never coming back. Instead, explain how you feel and offer to stay around and help if only they will find someone else to take the job. There is no nicer backing for a club to have than a long string of ex-officers, still dancing, still enthusiastic, but ready to let someone else do the leading for awhile. In a few years they might even be willing to take another turn; in the meantime they will not be lost to square dancing.

Above all, don't feel that you have to take square dancing as it is, or get out. The picture is changing all the time and we can all help by giving it a little push from time to time in the direction we would like it to go. We can all have the kind of square dance activity we want if we are willing to analyze what we do want and then work to bring it about. Someone has to do it—why not you?

THE DANCER'S WALK THRU

Sets in Order

YULETIDE IDEAS FOR A CHRISTMAS DANCE

THE HOLIDAY SEASON is bright with ideas which can be incorporated into square dancing. Here are just a few which you might enjoy trying.

An Invitation

Gather a group of friends or the children around you and spend an afternoon or evening making the following covers for your party invitations. With several persons working together, the end results will be individually different and fun.

Supplies needed are waxed paper, Wilhold glue (or similar product), Kleenex tissue, glitter and sparkles and some pieces of fern or a similar flat, leafy plant from your garden.

Decide what size the invitation is to be and draw this size on the waxed paper. Cover this outline continuing about two inches larger than the finished size with a mixture made of equal parts of glue and water. Make an arrangement of your foliage on one-half of the waxed paper and sprinkle with the colored glitter. Spread one sheet of Kleenex tissue over the top and then cover with more glue.

This must dry overnight. The next day iron it between sheets of waxed brown paper bags. These sheets are made by ironing five or six sheets of waxed paper onto the brown paper.

Let the ironed paper cool completely and then tear the edges with a straight-edge ruler to obtain a deckle edge effect.

Fold the sheet in half and insert a folded second sheet with the "facts" about the dance typed, mimeo'd or printed on the inside.

Our thanks to Bylle Folk of Burbank, California, for this idea.

Table Decorations

A simple but very effective Christmas candle can be made quite quickly with a few supplies you probably already have on hand.

Depending on the height you desire for your finished candle, collect empty tin cans, choos-



Buffet-size cans make tiny, colorful bases for Christmas candlelight.

ing ones which have a symmetrical shape and at least one end intact. Spray paint these the color of your choice. Silver or gold is always attractive.

Using bits of odds and ends you find in your sewing basket, ribbon box and Christmas decorations, glue braid, ric-rac, cord, etc. around the center of the can. Glue a row of Christmas tinsel at the top edge. With a touch of glue add a few sequins, glitter and sparkle here and there.

Top with a fairly stout candle, making certain it is affixed firmly.

A row of these candles down a refreshment table or one or two at individual tables give a room a very festive air.

Hall Decorations

An idea submitted by The Wheel and Deal Square Dance Club of Springfield, Missouri, would not only make a most attractive Christmas decoration but could be adapted to other holidays or special parties as well.

Collect a quantity of 7" sleeves which protect records—preferably those of a solid color. Your caller may let you borrow some of his as they will not be damaged and could be returned intact.

Cut out squares of white or colored paper to slip inside the sleeves. Mark where the center hole of the sleeve will coincide with each sheet of paper.

(Please turn to page 86)

TURN ON WITH BRAINSTORMING



by Ray Worrell, Saratoga, California

RECENTLY, SETS IN ORDER published an article on "Brainstorming" (see March 1968). Those of you who found the subject of interest might like more precise information on how to go about holding such a session. I have used the following procedures in brainstorming sessions with square dance clubs, in instruction panels for square dancers at our Santa Clara Valley Annual Jubilees and at the 1962 California State Square Dance Convention, and know that they will work well for any square dance group.

A word of caution. If you are a timid thinker or are unhappy with change, stop here, because once you accept the principles of brainstorming you will never "think" the same way again! If you would like to try brainstorming, here are some suggestions.

Brainstorming was defined originally as "organized ideation by groups" by Alex F. Osborn L.H.D. in his book, *Applied Imagination*, but the term has evolved to mean "suspended judgment."

This, then, is the first and basic rule: **No Criticism!** It sounds simple enough but you will really work at it in the beginning because, ever since childhood, we have been trained to

"be practical" and to use "good judgment." Unfortunately it seems as though the more we use our judgment, the less we use our imagination.

The second rule is to encourage **Free Wheeling**. This means simply that you let your imagination go to work, with no brakes, no gears, no feet dragging. The wilder the ideas, the better!

Rule number three is **Quantity**. The greater the number of ideas, the better the odds of getting a good one.

The fourth rule is **Add, Combine, Change**. Ask yourself, "What could I add to this?" or "How could I combine it with one or more of the other ideas?" or "How could I change it?", for example, make it bigger, or smaller, or change its color, etc.

These are the primary rules for brainstorming. Now, how do you get started?

The easiest way to try brainstorming is by yourself. Sit down in a quiet place with a pencil and a pad of paper and select a topic, for example a theme for your next hoedown. Notice that I did not say, a *good* theme or a *practical* theme or a *new* theme, but just a theme. Allow your imagination to run wild.

It is easier to tone down than to build up.

The most important thing to remember is, if you think of it, write it down! No matter how silly or "way out" it might seem.

Set yourself a time limit of say ten minutes, and then if you can stop writing things down for awhile, go back over your list, with rule number four in mind. As you apply these questions to each idea on your list, again allow your imagination to run wild. Write down all these new ideas.

What about that third item on your list? You wouldn't dare! But you could clean it up some and it might be great! There I go, criticizing again. Well, anyway, you get the idea. After you have done this a few times and find that you can *suspend judgment* for as long as five or ten minutes, you are ready to try group brainstorming.

Rewarding Experience

Group brainstorming is really a lot of fun and can be a thrilling experience when the group is really "sparking." It also has a few additional rules, the first of which is that you must have a **Leader**. Ideally the leader should have some experience with brainstorming, but a congenial group could accomplish some results simply by observing the four primary rules and experience could be gained together. The first concern of the leader is to see that *all* observe the *no criticism* rule. Other functions are to "sparkplug" the thinking, and to keep the group on the track.

The next rule is to have an Assistant Leader whose job is to list the ideas as they are suggested. These should be listed by number, but not by the name of the person who suggested them, as this is a team effort. The reason for numbering is that this helps to encourage and stimulate the group by showing them how well brainstorming works.

The last rule is, set a time limit for each subject. For a new group five minutes is long enough, but could be extended to ten minutes if the group is working well. In any case if the ideas seem to be coming slowly and the efforts of the leader to sparkplug or "prime the pump" for the group seem to fail, change quickly to another subject so the group will not cool off.

Although there is no ideal size for a group brainstorming session, experience has shown that from five to ten people work best. It is something like building an atom bomb: If you don't get it big enough, it won't go off; and if

you get it too big, it is hard to control.

Here are some suggestions that will help your first attempt at brainstorming to be more successful. Choose your first group (four couples would be a good number) from people of the "live wire" type. Arrange your meeting place so that the group can sit around a large table in comfortable chairs. It is important that a relaxed, friendly atmosphere be provided, with some emphasis on the fact that brainstorming is fun! Have the coffee pot handy and perhaps some cookies for munching, as "thinking" is sometimes hard work.

The leader should have several pre-selected topics and should have written down some "pump priming" ideas to feed to the group at the proper time. These could be the results of a private brainstorming session. The assistant leader should be prepared to record the ideas, making sure to number them.

The first step is for the leader to introduce himself and his assistant, and then each person in turn. If your group is already well-acquainted the leader can have fun with his introductions and help set the wild idea mood for the group. If he wishes, the leader may validate the idea of brainstorming by explaining that many large U.S. business firms use this system to generate ideas in engineering, manufacturing and sales and that many government agencies also use group brainstorming for new ideas. (I suspect that the I.R.S. must have a session going continuously.)

The leader should then explain, as briefly but as completely as possible, the principles of brainstorming and the primary rules, stressing the "no criticism" rule. Then start on the "warm up" even though there might still be some questions, using the "warm up" to demonstrate and explain the rules.

Bell Ringer

In order to enforce the no criticism rule, the leader has some noise-making device, such as a cow bell, and explains to the group that any time a criticism is made, he will ring the bell, thus shutting off the criticizer.

A warm-up period of about five minutes serves several purposes. It helps to demonstrate and explain the principles of brainstorming and gives the group some practice, helping them to relax and enjoy the fun while working

The WALKTHRU

on some very simple topic. For example the leader might pass out a paper clip to each one of the group and tell them that the manufacturer wants to increase his market by finding uses for paper clips other than just holding papers together. He then states a starter idea such as "String them together and use them as decorations on the Christmas tree." Then starting at his left and proceeding around the table, he asks each person in turn for an idea, explaining that if no idea is available the person should say, "Pass."

The group will soon get the idea and your "passes" will come all too quickly, so in order to make them think, the leader "primes the pump" again with another idea: "Color the clips before stringing them to make them more attractive." He then continues around the table, "priming the pump" as necessary with some pre-selected ideas.

By this time the ideas should be coming fairly rapidly and a new procedure is introduced. The leader tells the group that anyone with an idea should raise his hand and he will be recognized immediately, or in order if hands are raised simultaneously. This will increase the pace and act as a stimulant to the "passers."

Lighting the Spark

It should also be explained now that the real value of group brainstorming is that the idea of one person, many times, will "spark" a related idea for someone else. This is known as "hitch hiking" and has its own procedure. Because many times ideas are like soap bubbles that "pop" just as you are about to grasp them, a pre-arranged signal, such as snapping the fingers, is used to indicate to the leader that one of the group has a "hitch hike" idea. The leader will immediately recognize the finger snapper, then continue in order.

Remember to observe your time limits. Never allow the topic to drag out as it is better to lose a few ideas than to lose your group.

Naturally the procedures used in group brainstorming vary according to the kind of group, although the basic rules are the same. You will find that the procedures outlined above will work and have worked with square dance groups.

By this time you may be thinking, "What's

all this wild business? Is this just a bunch of screwballs having daydreams?" The answer is no, but because no matter how hard you try, you will mentally and almost unconsciously evaluate your ideas as they occur; any idea a little out of the ordinary will seem "wild" to you. You will have to force yourself to express these ideas because you may be afraid to be criticized or laughed at.

A Step in the Right Direction

It should be pointed out that although brainstorming is used primarily for problem solving, it will not of itself solve your problems. Problems are solved by action. But it does give new ideas and new approaches which help to determine what action to take.

This brings us to the post-brainstorming session. Its purpose is to evaluate the ideas. This could be the same group, or all the recorded ideas could be submitted to an evaluation committee.

The evaluation committee should observe these rules: First, **Consider** the ideas. By this we mean with an open mind really look at the ideas, one at a time. **Evaluate** the ideas. This is where you can be "practical." You could ask such questions as: "How much would this cost? How long will it take to accomplish this? Who can do this job and how many people will it involve?" The answers to these questions may require a lot of research and some time, but stick to it until you get the answers. Now **Decide** which of the ideas you can use and use "good judgment." Remember that your judgment is only as good as your information. Then **Act**. This is sometimes the hardest part of the whole procedure, but without doing the things necessary to set your plan into action, all of the previous effort will be wasted.

Now that you have considered brainstorming and you think it might be valuable, and you have decided to try it sometime, go get a pencil and paper and sit down and "turn yourself on." I am sure you will have a pleasurable experience.

More Ammunition

If you are interested in learning more about brainstorming, you may write to the Creative Education Foundation, 1614 Rand Bldg., Buffalo, New York, and ask for a copy of the *Group Brainstorming Manual* by the Industrial Relations Center, University of Chicago. A single copy is free.

How involved should the caller-teacher become with the round dances? Does it help the square dance program to include rounds along with the squares? Compare your answers with those from our panel of experts.

DIALOG TEACHING ROUNDS TO SQUARE DANCERS

LEE HELSEL • BRUCE JOHNSON • MANNING SMITH

To round dance or not to round dance, that seems to be the question facing many leaders in the field. The fact that couple dancing has long been a part of the total square dance picture and should continue to be included, is an accepted fact with our slate of leaders this month. Both Bruce and Lee include the teaching of round dances in their new dancer classes and both teach and present rounds in their clubs. Manning, an accomplished caller as well as being a prominent round dance leader has long voiced his feelings that the two go hand-in-hand. To begin our dialog we started out by asking each one his own personal feelings regarding the use of round dancing as a part of the total square dance picture.

Bruce Johnson: I think that round dancing is a vital part of the square dance picture and a part that will always find a place in a successful square dance program. By successful I mean a program that retains a number of dancers over a considerable length of time. We have found that the dancers who stay longest with dancing are those who do include round dancing in their repertoire. By the same token, when you go to round dance groups you find that the ones who have been there the longest are people who have come from square dancing into round dancing and may still do both.

Lee Helsel: Oh yes, I feel very strongly that round dancing is an integral part of the square dance picture and should in no way be divorced from it. We use round dances on the very first night of new dancers' classes; we use them in all our clubs and our feeling about rounds is that a square dancer who does round dances, even in their simpler forms, literally

adds years to his life in the square dance activity, as Bruce has said.

Manning Smith: I'm very much in favor of round dancing in the square dance picture. In fact, when we started dancing it was all one—the caller taught and called the squares; the caller taught and did the rounds in his group. From the standpoint of handling a square dance as a recreational group, the leader has to take the responsibility of learning as much as he can about the entire recreational program. Then what he uses to call to his dancers and what he uses to teach his people in a round dance situation are simply the tools that he uses in his occupation of being a caller, leader, teacher, what have you.

This thing is mostly fun in the beginning—it's "play party." It's the fun that attracts but we also know that eventually round dancing and round dance basic techniques will make the square dancer a better over-all dancer and this is one of the great things about having the two programs together. Round dancing certainly does assist in making a better *dancer* out of any square dancer:

When should round dances be introduced to square dancers?

Helsel: I'd like to make a differentiation between what I call round dances and the *concept* of round dancing. I believe that the concept of round dancing should be started the very first night, as I mentioned before. The very first thing we do in our new square dance groups is to start in a large circle and this large circle around the hall is part of the concept of round dancing. Essentially, round dancing as a complete pattern comes towards the

end of a first evening in the form of a mixer where they do the round dance and end up with another partner.

Johnson: I'm with Lee in that. As a matter of fact, the very first dance on the first night of a beginner class might well be a little circle mixer, the first introduction to the round dance concept. There is another benefit in this, too, that I might mention. Usually people don't arrive all at the same time on that first night; they're still filtering in a half hour after the announced time to start. So what you have to do in effect is stall a little, entertain the people who are there while you are waiting for the people who are coming. A simple mixer is a good way to do it. Then from there, in perhaps the first five weeks or so, we do nothing but simple mixers and then beyond that we start working on things that will build dance-wise in small units.

Smith: Mixer type dances are certainly very valuable. Depending upon how you teach square dance basics, they are a simple thing to introduce. I've frequently found myself using the big circles as Lee does to teach certain things by having two couples work together and this does enter into the round dance concept. For instance, we teach Ladies Chain, Right and Left Thru, all sorts of things, and actually it's really doing circle mixers when you have one couple face another around the circle and do certain square basics. It's simple then to transfer this same thinking into simple round dance mixer type things that you borrow from the square dance. I like to inject this thought pretty early in the square dance class. It may not be the first night but certainly after they have begun to dance and enjoy things—maybe after about two or three weeks.

What dances do you suggest using — mixers or routines — at the very beginning?

Smith: I personally use things like Manning's Mixer, which was born on the dance floor when we were looking for a bridge between squares and rounds. It's really square dancing in a circle, with the exception of one grapevine step. We, along with Frank Lane, developed this on the floor one day and it is a type of thing that is mostly just walking and turning, with no team-play dancing such as would occur in a two-step turn, for instance. I feel you need to stay with a short routine, one that has a repetition of steps to be done over and over again. Sometimes even the simple routines could be cut in half with beginner

dancers, so that there would be no memory work. Later on you could teach the second half of a dance and go from there. Then, too, I make mixers out of almost anything if it's a simple enough dance. There's a great aid in teaching dancing in being able to change partners and keep them moving up.

Helsel: The very first dance we use is Patty Cake Polka and the basic reason for this is that you're calling upon something that the people know out of their past—the Patty Cake Polka they did as kids. The second reason is that it is a dance that typifies, I think, the whole basic attitude that you want to get in round dancing. That is, you can have a good time, even including "belly laughs," without making it so serious. The success of round dancing in a square dance program is making the round dance as enjoyable as the squares. The second dance we use is the Do Sa Do Mixer and here also it is tying in with something they have already done in their first square dancing—a Do Sa Do.

Johnson: Sometimes we kind of make up our own dances as we go along. GKW Mixer on Sets is a good one, tho'—very simple in nature and fun. We do Oklahoma Mixer to very jazzy music still available on a Windsor record, Creole Capers. It's Dixieland and that old Oklahoma Mixer fits right in.

What about the simplest of the regular rounds, Bruce?

Johnson: For I don't know how many years now we've used Left Footer's One Step but I don't teach all of that dance at once. Sometimes I take three nights to do it. As simple as it is, it's a pretty big bite to beginning square dancers all at once. Along the same line is Steppin' Easy on the Belco label. On MacGregor there's a little dance called Swingin' Hand in Hand.

How do round dances fit in with square dance material in your learners classes in teaching square dance basics?

Helsel: We probably do it the other way around. That is, we use the square dance basic that we have taught in a round dance mixer. Do Sa Do Mixer, which I mentioned, is one of these. So we have built from the squares to the rounds, not necessarily from the rounds to the squares. I try to get as many square dance movements into the rounds as possible. I use Manning's Mixer just like its originator and

for the same reason—there are in it an Allemande Left, a Grand Right and Left. Only the grapevine is strictly from round dancing.

Johnson: I don't use round dancing in that context, but I know what you mean. A good example is GKW Mixer which uses a Back Track. If you used GKW first it would be a good follow-up to teach Back Track as a movement in your square dance program quite early, developing it from the round.

Another example would be the Whirlaway with a Half Sashay which is used in All American Promenade, another simple round dance. Mainly we use the rounds just because they're different and offer variety.

What other advantage are you gaining if you do use rounds, aside from variety?

Johnson: People will be learning to dance to music, for one thing. Also, they will be getting confidence in their ability as a dancer. They have to measure their steps, be on a certain foot at a certain time, in a certain rhythm. In square dancing we use basically two rhythms, one-step or two-step. In round dancing we change rhythm with our feet and it's harder. When the dancer gets a round dance he gains a considerable amount of confidence from that fact.

Thinking now in terms of the square dance club, how much time do you feel is wise or permissible to present a new round to the dancers?

Smith: Dancers are what you have trained them to be and if they have been introduced to rounds at an early time, there is usually a general acceptance. With this background and in a club that is, for example, two years old, let's say they program two squares and one round. This gives you one third of your program for round dancing and I would certainly hold teaching of a round dance, if you're going to do it in the club itself, to a time limit. I'd present a round dance they could learn within a ten or fifteen minute break in the middle of the dance. If they're to be given round dances that take more learning time, then it's better to set up a time, perhaps before the club starts the evening square dancing, for those who want to come early and learn the harder rounds.

Helsel: We think that a teaching session during a two and a half hour club dance should last no more than 20 minutes at the maximum. It could be broken up into 10-minute se-

quences but I would rather keep it all together.

Johnson: I would hesitate to answer this; a lot depends on the individual group. I have one group that does no rounds at all; in some groups they like them simpler than the selected Round of the Month and in others they like a little more difficult round.

After you have taught a round dance to a square dance club, how frequently do you cue it and how much cueing do you do each time you run that round?

Helsel: If I have just taught the dance and it is two sequences thru, I will cue the entire dance that same night. I make it a practice to cue the first sequence of each round dance no matter where I am calling. You will get another 30% of your crowd up on the floor if you do this. With an experienced group of square dancers, I do not cue the second or third sequence.

Smith: That word—cue—has a lot of different meanings and, being a caller, I feel I am there to tell people what to do. As long as there is anybody on the floor who needs my help, I give it to them. However, if I have to continue to tell people what to do in a simple round dance week after week, then the chances are that I'm not doing a very good job. Also, if you cue every step of the way for every round dance the dancers will reach a point where they will let you do their thinking for them—they won't bother to learn.

Johnson: In practice I cue rounds all the time. We have people who dance rounds like squares; they do wait for somebody to tell them what to do. At least, I will cue everything one time thru, at my home dances or when I am guest calling elsewhere.

What type of rounds would you incorporate with an enthusiastic square dance club?

Smith: I would pick something with good, lively music. Then, it's got to be a dance within the ability range of the dancer at this time in his dancing life. The teacher's judgment will tell him how far he can go with them at any given time. You can take a beginner and teach him a simple dance in 15 minutes; a year later you can teach him an intermediate dance in the same length of time. That's about it. As a dancer gets to be more experienced, you give him a little more advanced round dance routine.

Johnson: If it were my choice, I'd choose dances they were capable of doing at that given moment, that add variety to their dancing experience. In a two-year-old square dance club that had done rounds all along I would use simple tangos, a simple two step, simple waltzes, anything of variety as long as it's simple. Keeping within their accomplishment span, I would use everything I could.

Helsel: The key factor is the ability range, the accomplishment span. In other words I would use the type of dances the most dancers could do, to achieve the greatest participation. Secondly, I like the rounds where a dancer can "let himself go" and if he feels like "hollering," he can. A good example of this is Miss Frenchy Brown, where the individual dancer can "style" the dance himself. The third point is that the round must be one where the dancer has complete satisfaction in having done the dance, for instance in that he did not need to be cued thru the second and third sequences.

In a square dance club you call for regularly, how much participation do you feel is important to indicate that the round dance part of it

is a success?

Helsel: I think about 80%. In the square dance clubs I call for we not only teach rounds during the square dance part of the evening but we do make ourselves available by coming to the hall a half hour ahead of time. In this way we do manage to get good participation.

Johnson: I can't answer this one by percentages. If I have ten squares of dancers out there and only 12 couples round dancing, I'm in trouble with my round dancing, I know. What I would like to see is that 80% round dancing. It's a good indication of the completeness of the evening's success.

Smith: The question of percentage of participation in rounds at a square dance group is dependent entirely upon the way the dancers have been trained and how well they have been taught to round dance. If you have dancers with about the same ability, at about the same age level, and if you're careful, I would think you would get 50% to 80% participation most of the time. If you don't, you do need to make some changes, either in types of rounds or numbers of them taught.

A BIT of AMERICA to SQUARE DANCERS OVERSEAS

By Joy Blair, San Angelo, Texas

PICTURE THIS: Your square dance club is the only one for miles around. The community from which you can draw members is relatively small, constantly fluctuating, with a steady stream of arrivals and departures. In order to survive, your club must offer regular, low-cost lessons, graduating new dancers to replace those moving away.

Just as a new class gets under way, your club caller and class instructor must suddenly say goodbye and relocate in a far city. Almost all of your present members have just come out of classes and have had no calling experience at all. What will happen to your club?

If you can imagine your club in this predicament, you have your first glimpse of what it means to be a square dancer stationed overseas. The overseas club, drawing from the local American military community, does not

have an easy row to hoe. It cannot afford to be complacent, apathetic or lazy. Not only must it have a sustained teaching program but it must train new caller/teachers from the latest crop of beginners. It must preach evangelically and practice the good word of square dancing in an untiring, enthusiastic way or it will, quite simply, die.

Now call upon your imagination again to summon up these images: you are an American stationed at a small Air Force base on the northwestern coast of Turkey. You may live on base or in one of the fishing villages nearby. The area surrounding you is rural, picturesque, with wild, forested mountains rising abruptly from the glimmering, gentle blue waters of the Sea of Marmara. Peasants work in the fields, the women sitting in semicircles pounding sunflowers, the men turning up the

fertile soil with wooden plow and water buffalo.

You have become accustomed to strange, enchanting sights and sounds: the gypsy camp on the beach, with its ragged tents and rickety wagons; the black-coated farm woman shuffling down dusty roads and pausing to pull her shawl across her mouth in time-honored modesty as you pass; the wailing chant from the minaret of the village mosque; the shepherd, cloaked with sheepskin against the wind, watching his herd and calling to his dogs from the vantage point of an ancient stone foot-bridge.

How can you be bored in this country, where each day brings new discoveries and incomparable Istanbul is only a few hours away? Well, you aren't *bored*, exactly. It's just that there is something you miss — hearing American music, maybe, listening to American voices. Or popcorn or a Western movie. Or you check the mailbox for the fifth time in a day in hope of finding a letter post-marked, "U.S.A." Let's face it — it's a long way home.

Then you are invited to a free square dance lesson and you say, "Why not?" Things begin to happen — fun — an "after party" — practicing Wheel and Deal — meeting some *other* folks from Memphis—volunteering as chairman of something — wondering if the AFEX carries string ties and when there will be another class for some interested friends.

Suddenly the days aren't long enough. You have discovered the most absorbing, laughter-filled activity on either side of the Atlantic and you wonder why you had to travel across the world before you discovered it.

I know what it's like to be a square dancer stationed overseas. My husband and I recently returned to the United States after two years at Karamursel Air Station, Turkey. At the beginning of our tour there, we knew we were in for a lot of new experiences; we never dreamed that square dancing would be one!

This is what happened. When we were offered a house on the base we were fortunate to move smack dab into the middle of a nest of square dancers. We hadn't been there a week before the neighbors on both sides had come over, told us about a square dance class starting and urged us to try it. We went and were instantly "hooked." The atmosphere was friendly and casual; the lesson pace was fast

enough to be interesting, slow enough to prevent discouragement. The teachers and club callers were Missy and Cleve Cooper, whose love of square dancing was contagious, their teaching techniques so professional it was amazing to learn they had never called or taught before they came to Turkey.

We graduated into the Turkey Trotters Square Dance Club three months later. The ink on my diploma was barely dry when I accepted the job of club Publicity Chairman. A few months later my husband Jack, after a lively election, became club President and asked the base commander to proclaim a "Square Dance Week at Karamursel Air Station."

When the Coopers were curtailed a short time later, volunteers took over the current class and we used records for calling and teaching. When we left, the club was still going strong, introducing other Americans abroad to the wonderful world of square dancing.

Of all of the benefits that square dancers everywhere reap from their dancing, perhaps the most important to the overseas dancer is friendship. Relatives aren't around for baby-sitting or advice or to help in emergencies. As a result, friends become an extension of your family. Close ties are quickly formed and deeply cherished. We were not the first Americans to go on to that next assignment with the reassuring knowledge that as square dancers we held a precious key which would open doors to new friendships wherever we traveled.

These, then, are the emotions of the overseas square dancer: determination to keep the club going, against no matter what odds; elation at finding yourself so much a part of a "swinging" group that you haven't time to be homesick; gratitude to those who made you a dancer; delight in your new friendships.

And perhaps most important of all is that heart-swelling feeling you often get as you square up with folks from New Jersey, Louisiana, North Dakota and California, sharing with them the music and costumes of a common heritage and realizing more strongly than ever before that no matter how remote your particular corner of the globe, you can never lose your proud identity.

You are an American!



STYLE SERIES:

(TROUBLE SPOT)

WHEEL AROUND

Vs. BACK TRACK

IN THE EARLY STAGES of learning there are many confusing movements. An Allemande Left and a Do Paso, both starting with left arm holds, are perhaps as confusing to the new dancer as any pair of movements. As one progresses through the language of square dancing he finds that he comes across these tricky spots less frequently. There are, however, a few that continue to give trouble.

One such pair of "confusers" is the Wheel Around and the Back Track. Taking the Back Track first, we have a couple in standard Promenade position (1). To execute a Back Track properly the man pulls with his right, pushes with the left, as the dancers momentarily face each other (2) and continue on until they have changed their facing directions (3). The man and the lady have now changed relative positions to each other.

Perhaps the confusion in the two movements comes from the fact that both basics are done from Promenade position. Here we start with the same couple (4) and, to do a Wheel Around, the man simply backs up and the lady moves forward (5) until they have changed





4



5



6

their facing direction (6). However, the dancers are still in the same relative position to each other.

The confusion comes when these two movements are intermixed. Let's start with our Promenading couple once again (7), and as before, they start a Back Track (8) and end on the wrong side of each other (9). Now, with the man in the lady's position and vice versa, let's continue on and do a Wheel Around. The lady this time backs up and the man moves forward (10) until they have reached their regular facing position (11) but are still on the wrong side of each other. A second Back Track (12) and the couples are once again on the correct side of each other

(13), but facing in reverse position. Another Wheel Around (14), this time the man backing up and the lady going forward until the couple once again ends in their original starting position (15).

The Back Track contains more versatility than we are apt to give it. As an example, from completed Double Pass Thru position (16) the lead couples Back Track. Although they are not in Promenade position, the lead couples turn to face their partner (17) and then continue on to complete a 180° turn and face the couple behind (18).

The real test of a "seasoned" dancer is a workshop built around such movements as these.



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11



12



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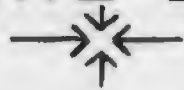


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ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Alabama

That redoubtable "annual" of the South, the Alabama Jubilee, will have its 16th showing on March 28-29, 1969. The Municipal Auditorium in Birmingham will be the scene and callers will be Earl Johnston and Max Forsyth, with Manning and Nita Smith cueing the rounds. Write Alma Ruth Peters, P.O. Box 6161, Birmingham, Ala. 35209.

Georgia

The Kat Kickers Club had a Sing-O-Rama in Valdosta on September 28 at the Garden Center.

Plans are under way for the 5th Annual South East Square Dance Jamboree at Stucky's Carriage Inn, Jekyll Island on August 14-16, 1969. More details as the time draws nearer.

—Bob Bennett

Florida

Pompano Beach Pompanaders have a large beginner class of 25 couples going and hope to add to their club membership upon graduation of the class. The club is very active in planning special events thruout the year.

—Harry Castner

Tennessee

Current president of the Greater Memphis Square Dance Assn. is H. T. Keith. The latest event for this organization was the Mid-South Square and Round Dance Festival on November 8-9.

—Bill Crawford

Coming-up guest callers for the T.E.R.C. Square Dance Club in Kingsport are these: Marshall Flippo on Dec. 14; Ralph Fulkerson on Jan. 11; Allen Tipton on Jan. 25; Dan

O'Leary on Feb. 8 and Bob Augustin on Feb. 22. Mark your square dance calendars.

Virginia

Blue Ridge Twirlers of Winchester and Front Royal plan a New Year's Eve dance and interested people are asked to reserve soon as space is limited. On April 25 this group will bring Bob Fisk in to call a dance for them. The club dances regularly on 1st and 3rd Fridays at the Parish Hall in Boyce, Va. with Curley Custer calling.

—Joe Hulver

Vaughn Parrish held a callers workshop with the Wrecktangles of Norfolk on Nov. 1-3.

The Portsmouth Partners hosted a dance at Scott Center, Portsmouth, on Sept. 7 for the Dolphin Scholarship Fund, established for the education of the children of the men killed on the submarine, U.S.S. Scorpion.

Merri Macs Club dances the 2nd and 4th Saturdays at the Ocean View Recreation Center, Norfolk.

—Barbara Otto

Maryland

A sheaf of vari-colored flyers announces the wealth of square dance activities which kicked off the fall season in the D.C. area. The Saturday Night Series for Experienced Dancers is presented on 2nd and 4th Saturday nights; Jim Schnabel started an Adult Beginner Class in Springfield, Va. on Sept. 23; Ken McNaughton offered Square Dance Lessons at the Mt. Vernon Woods Elementary School starting Sept. 12; Jim Copeland was operating on the Main Concourse of the Pentagon with an Oct. 22 start; the Left-Footers Workshop with Chuck Stinchcomb and Ed Sparrough got going on Oct. 10 at Hyattsville; "Sparkey" Carleton began Beginners Lessons on Oct. 4 in Wheaton; and Eb Jenkins was M.C. at a FUNstival on Oct. 26.

It is always heartening to see articles on square dancing in the public press like the one in the Baltimore Evening Sun on August 19. This, by writer Jo Novak, gave a capsule but varied look at modern square dancing in the area and was set off by the Star Spangled Banner Festival in Baltimore.

—Nadine Fortune

Pennsylvania

Ranchland at Mechanicsburg is planning the following special events for the coming months: New Year's Eve Special on Dec. 31; March of Dimes Benefit Callers Roundup on Feb. 23; President's Ball on June 27. Guest callers will perform like this: Al Brundage on Jan. 26; Earl Johnston on Apr. 13; Bruce John-

son on Apr. 20; Johnny LeClair on May 13; Frank Lane on May 18 and Marshall Flippo on Nov. 25.

—Tom Hoffman

Last June 27 Mark McDermott of Flirts & Skirts Ranchland invited presidents of surrounding area square dance clubs to his club's Presidents' Square-Up. Purpose of the meeting and dance was to form an association of the Central Pennsylvania clubs. This was done and the new association is called the Susquehanna Valley Square Dancers Assn. At present there are eight clubs represented, with a membership totaling 663 members, an imposing number. Member clubs are Gettysburg Cannonaders, White Rose Squares, Perryaders, Penn Wheelers, Little Rock Squares, Flirts & Skirts, Hanover Pacers and Cross Trailers. Other interested area clubs may contact the association at Box 38, Shiremanstown, Pa. 17091.

—J. Lee Brenneman

New Jersey

Park Promenaders, who dance at the Community Hall in Audubon Park, have lined up guest callers for their Special Sunday Afternoon Dances for the next several months. On Dec. 1 it will be Max Forsyth; on Jan. 5, Al Brundage; Feb. 2, Curley Custer; Feb. 23, Earl Johnston; Mar. 9, Dick Jones and Apr. 20, Dave Taylor.

—Tom Adams

Program notes for the Kick Off Dance of M T Squares of Menlo Park on Sept. 21, took the form of a small folder giving dance dates, old and new club officers, editorial notes and even recipes.

—Ted Lang

Six squares of Cali Hoes, who dance at the Hayloft in Asbury Park, traveled by bus to the 7th Annual Delaware Valley Square Dance Convention. Glenn Cooke will be the guest caller at the Hayloft on January 4.

—Bernice Bonsall

New York

From a one-day affair five years ago, the Syracuse Fall Festival has expanded to two full days of dancing experience with a nationally known staff of callers. The Fifth Festival will be held on October 10-11, 1969. Some 840 dancers attended the 1965 event; in 1968 the enrollment was more than 1600.

Germany

New officers of the European Callers and Teachers Assn. (ECTA) are "Corky" Pell, Pres.; Chris Vear, Vice-Pres.; and Al Manning, Secy.-Treas.

Square dancing has been receiving excellent publicity in the Arrowhead Tribune, which

serves Canadian personnel on duty in Lahr, West Germany. In a column titled Schwarzwald Tanzer Square Dance Corner, Al Hill writes of the many square dance activities thruout Germany. Pictures are often used, as well.

Swinging Stars of Heidelberg had their first anniversary last June. This club of nearly 60 members, almost all of them German nationals, was organized by present club caller Rudi Pohl and his wife Uschi. In his classes, Rudi gives the instructions in German but calls the tips in English. While some of the members can speak excellent English, others cannot and yet Rudi has been able to produce a young and thriving club of first-rate square dancers. Among the charter members of the club was a young pre-med student, Rainer Jantzen, who has himself gone thru a callers class. This young man also designed the Swinging Stars club badge.

—Ronald Welchly

Italy

Piazza Promenaders of Naples joined with the Romanaders of Rome on a Camping Caravan and proceeded to Ramstein AFB, Germany, to join in the Annual European Roundup. They made quite a "splash" on the campground because of three days of continuous rain, which did not keep them from enjoying the Roundup.

—Jackie Holmberg

Illinois

The Metropolitan Chicago Association of Square Dancers will have their Annual Sweetheart Dance at the Melody Mill Ballroom in North Riverside on February 16, 3 to 6 p.m. Featured caller is Dave Taylor and alternating

Dancers from Nautical Wheelers, Key West Squares, Key Hoppers and Florida Crackers are shown square dancing with sailors on the deck of the USS Bushnell recently.



at the mike with him will be Jim Stewart. Ken and Dot Olson will lead the rounds.

—Russ Benson

Missouri

Frisco Squares will meet with Ted Joslin calling on Dec. 14 at the Westport Youth Center, Springfield; with Melton Luttrell on Jan. 25, 1969, at Doling Park Pavilion. The Springfield All-City New Years Dance with all area callers, will be held on Dec. 31. Jim Houston, president of the Springfield All-City Assn., 2656 E. Belmont, Springfield, may be contacted for more information.

—Aaron Clawson

Kansas

On December 12 the 3rd Annual Merry Mixer Pre-Christmas Yule Fest will be held at the I.O.O.F. Recreation Hall in Salina. Callers include Jack Bishop, Don Burkholder, Jim Hayes, Dale Oliver, Ken Oppenlander, Pat Patterson. The "Merry Christmas Gift" will be an all-expense-paid square dance weekend at Manor Vail Lodge in Vail, Colo. on May 23-25, 1969. Callers featured at this weekend will be Jerry Haag and Beryl Main. Donation towards a gift stub will be 50¢ a person and the winner need not be present to be selected. For information contact Quentin Hopkins, 952 Beatrice, Salina 67401. —"Liza" Grandstaff

Colorado

To qualify for a "4 Corners" badge, dancers must have danced at the Four Corners Monument at the joining of four states; Utah, Arizona, New Mexico and Colorado. There is no electricity here so callers use transistorized equipment to provide music. Dancers interested in dancing in four states at once—or nearly—may contact Dee Cox at Cortez, Colo.

—Jake Johnson

Oklahoma

The Oklahoma State Federation of Square Dance Clubs held its 22nd Annual Festival in Oklahoma City on October 26, with Van Greenwood and Richard Mann calling. Round dance instructors were the Dwayne Bonnells and Maurice Sieberts.

—John Kirkpatrick

Idaho

Twin City Twirlers of Lewiston and Clarkston, Wash. were hosts to Cal Brazier for a dance on September 10.

—Otto Grunthal

Montana

In October, 1967, Great Falls dancers were informed that the annual Christmas Tree for Ray's Barn in Billings, was not available because of forestry restrictions, so they decided to do something about it. Mel Hasbrouck and his wife Donna took their car with a boat trailer and delivered a 30-foot tree to the Billings group, whom he'd never met, 250 miles away. Not only did they deliver the tree in plenty of time but stayed overnight to help decorate it so the Barn would have its appropriately festive look.

—Steve Wigranowsky

California

The San Diego Square Dance Assn. held its 18th Annual Fiesta on Nov. 1-3 at Balboa Park, San Diego.

—Cecil Cravens

The 14th California State Convention, hosted by the Heartland Federation, is being planned for June 13-15, 1969 at the San Diego Concourse. Chairman of the affair is Wally Schmick, 1020 Lemon, El Cajon, Calif. 92020.

Ontario

The Swing and Whirl Square Dance Club of St. Catharines will hold their 2nd Annual January Jamboree on Jan. 25, with Orphie Easson, Bill Carey and Norm Wilcox calling. Write Marge Summers, 56 Trelawne Dr., St. Catharines, Ont., Can.

—Vic Garrington

Stardusters of Ottawa sponsor an annual dance for sufferers from cystic fibrosis and Stetson Strutters sponsor an annual Grey Cup dance for the mentally retarded. Many clubs in Ottawa assist in therapy by dancing with hospital patients and "golden age" clubs.

On January 23, Earle Park will call for Stetson Strutters at Highland Park High School in Ottawa.

—Norman G. Hogg

Radio Station CJBQ in Belleville features a daily "Hot Line" program. On Sept. 11 Phyllis Cherry and Jim Ketcheson represented the Quinte Twirlers on this program to answer questions about classes, dancing, etc. The program also carried modern square dance music. It was an hour-long program and elicited much interest from listeners.

British Columbia

The new Executive of the Lower Fraser Valley Caller-Teachers Assn. includes George Harper, Pres.; Laurie New, Vice-Pres.; and Ann Clark, Secy.-Treas. The association meets on 3rd Sundays at the Hitchin' Post in Valley, B.C., and has 59 members.

TROUBLE at the FRONT

By Gene Norris—Vietnam

ANYONE EVER TELL YOU, "War is hell?" It is when you want to have a No. 1 (meaning the best) square dance in South Vietnam. As I said to myself, "Self, you think you had problems with a First Nighter in the States? Now look—thousands of men, few women, no place to dance, no equipment and no transportation." Get the picture?

Well, don't give up and keep smiling. Start off running and have an alternate plan. When looking for a place to dance, why not start at the top? Since it is around 92° and very humid, we should have air conditioning. For some reason, tho', the General's aide didn't think I could use the General's office.

A few more calls and I was scheduled to use the stage of the amphitheater which has a canvas cover. Now for the ladies. Department of Army Civilians? WACs? Nurses? I put out a flyer addressed to *American* women; "Please call if you are interested." Then I found I'd

used the wrong word. "I can't come," sez she; "Why not?" sez I. "I'm Korean," sez she. So it goes and I feel I'm in luck if I can find 8 interested ladies. Right? Right.

I had about a month to get everything lined up for Sept. 6. And how many ladies would you think had agreed to come out? Would you believe 22? Now for the men—and don't spread the word too far or we'll have 200. But that wasn't so; I had only 20 men interested and some of these weren't sure.

Transportation? A cinch. The unit administration officer would let us use a bus. Now a turntable—but none with amplifier available in the U.S. Army. My alternate plan was to borrow a turntable, pipe it into a guitar amplifier.

So came the night and it started off by raining at 6 p.m. The jeep was late picking me up. No lights at the amphitheater and rain water all over the stage. Man the broom, sweep the water, man the bilge pumps. The stage man arrived and turned on the lights. But no bus bringing the people. Finally, at 8:50 p.m. a few people came and—well, the story has a happy ending. Three squares of beginning dancers—and worth every worry.

SQUARE DANCING AT BERLIN VOLKSFEST

The 1968 Berlin German-American Volksfest closed its biggest and best run with an outstanding finale on the main stage which included caller Chuck Bexley and German and American square dancers from the Berlin Square Dance Assn. The gaily dressed dancers were well accepted.

At the closing ceremonies it was announced that Los Angeles had been selected as the Theme City for the 1969 Volksfest scheduled

for late summer next year. A model of Los Angeles at some time in its history will be constructed on the site where this year a model of New Orleans, the 1968 Theme City, was built.

Information on next year's activities involving square dancing will be released later and hopes are high that square dancers from everywhere may plan to visit Berlin and share in the enjoyment with their German and American square dancing friends.

German and American square dancers, with Chuck Bexley calling, entertain at the 8th German-American Volksfest in Berlin, Germany.





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Dorothea House)
One Rose (By Jo & Ed Freemtn)
Round Dance
- 1836 — **Mental Journey**
Caller: Ken Bower, Flip Inst.
- 1835 — **Bundle of Love**
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- 1834 — **Water Hole, Key of G**
Uh-oh, Key of F (Hoedowns)
- 1833 — **Tell Maude I Slipped,**
Caller: Marshall Flippo
- 1832 — **Who's World**
Caller: Al Brownlee, Flip Instr.
- 1831 — **Rainbows Are Back in Style,**
Caller: Marshall Flippo,
Flip Instr.
- 1830 — **In Your Heart,** Caller: Marshall
Flippo, Flip Instr.

BOGAN

- 1215 — **Juanita Jones**
Caller: Billy Dittmore, Flip Inst.
- 1214 — **Good Girls Gonna Go Bad**
Caller: Billy Dittmore
Flip Instr.
- 1213 — **No Callers in Heaven,**
Caller: Pat Grymes, Flip Instr.
- ROCKIN' "A"**
- 1342 — **Milk Cow Blues**
Caller: DeWayne Bridges,
Flip. Instr.
- 1341 — **Folsom Prison**
Caller: Roger Hopper
- 1340 — **Ragtime Gal,**
Caller: Bill Wilson, Flip Instr.

MUSTANG

- 122 — **Rollin' On**
Caller: Harold Bausch, Flip Inst.
- 121 — **Just Pretend**
Caller: Henry Hayes

LORE

- 1102 — **Dallas Darling**
Caller: Emanuel Duming,
Flip Inst.
- 1101 — **New Way To Live**
Caller: Bob Augustin, Flip Inst.
- 1100 — **Heaven Says Hello**
Caller: Johnny Creel, Flip Inst.
- 1099 — **When The Moon Comes Over**
The Mountain
Caller: Bob Augustin, Flip Instr.
- 1098 — **Wonderful World of Women**
(Canceled)
Replaced by — **Alice Blue Gown**
Caller: Johnny Creel, Flip Inst.

SWINGING SQUARE

- 2345 — **Sadie The Cleaning Lady**
Caller: Ed Fraidenburg, Flip Inst.
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Hanging Around
Caller: Ken Finnerty, Flip Inst.
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Bill Saunders, Flip Instr.

We carry all square and round dance labels — Write us if your dealer cannot supply you.

MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex. 77008

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December, 1968

OUR FEATURE CALLER this month, Bill Johnston, selected his favorite 13 calls from ten different callers. You'll enjoy the variety.

One and three ladies chain to the right
 New side ladies chain
 Sides right and left thru
 Same ladies chain
 Heads half sashay lead right
 Circle four halfway and quarter more
 Back away two lines of four
 Half square thru
 Girls U turn
 Double pass thru
 Men U turn
 Square thru three hands
 Girls pass thru
 Men U turn
 Swing partner

Heads right and left thru
 Full turn and a quarter more
 Gents hook left
 Turn the line weathervane
 Once around and a quarter more
 Bend the line
 Right and left thru
 Dive thru
 In the middle circle four
 Once around and a quarter more
 Heads right and left thru
 Full turn and a quarter more
 Gents hook left
 Turn the line weathervane
 Once around and a quarter more
 Bend the line
 Right and left thru
 Dive thru
 Two ladies chain
 Square thru three hands
 And a quarter more
 Cross trail
 Allemande left

Heads do-sa-do
 Ocean wave
 Swing thru double
 Ends trade
 Centers U turn
 Wheel and deal
 Cross trail
 Left allemande

Two and four ladies chain
 One and three cross trail
 Around two line up four
 Two by two star right with opposite two
 Men star left in the middle
 Girls promenade the outside
 Second time you meet
 Girls step in behind
 Star all eight left hands
 First gent back track
 Others follow
 Circle eight
 Allemande left

Promenade
 One and three wheel around
 Star right once and a half
 Head gents with girl behind
 Star left in the middle
 Once around to same two
 Right and left thru
 Half square thru
 On to the next
 Star right once around
 Head gents with girl behind
 Star left in the middle
 Once around the same two
 Right and left thru
 Dive thru
 Pass thru
 Right and left thru
 Square thru three hands
 Allemande left

Sides half sashay
 Circle eight
 Four gents pass thru
 Separate around one
 Line up four pass thru
 Wheel and deal
 Double pass thru
 Cloverleaf
 Dixie daisy
 Cloverleaf
 Left allemande

Heads lead right
 Circle four to a line
 Pass thru
 Boys run
 Eight circulate
 Boys run
 Forward eight and back
 Pass thru
 Boys run
 Eight circulate
 Boys run
 Left allemande

Heads square thru four hands
 Do-sa-do
 Ocean wave
 Swing thru double
 Men trade
 Girls U turn
 Wheel and deal
 Dive thru
 Pass thru
 Do-sa-do
 Ocean wave
 Swing thru double
 Men trade
 Girls U turn
 Wheel and deal
 Dive thru
 Pass thru
 Left allemande



**BILL
 JOHNSTON**

Bill Johnston, of Skippack, Pennsylvania, says that he enjoys picking up "Gems" from some of the nation's outstanding callers. He gives credit for these to the late Jim York, Charley Kides, Bruce Johnson, Randy Stevens, Del Coolman, Al Brundage, Bill Castner, Curly Custer, Lee Helsel, and Earl Johnston. Bill's square dance interests go back to the early years of World War II, when a group of neighbors took to square dancing in one another's basements. With only two record albums available in those days, they soon had all the calls memorized, so the group selected Bill to be their caller, and from that time on, Bill and Janis have been completely involved in the activity. In 1953 they purchased a farm with a barn ideally suited for square dancing, and thus was born "Lochwood Barn" where square dancing has been held regularly ever since. Their oldest group, the Lochwood Lancers, formed in 1948, is one of the oldest square dance groups in the Delaware Valley Area and is still going strong.

Heads star thru
 Half sashay
 Sides face
 Grand right and left

Four ladies chain three quarters
 Heads square thru
 Right and left thru
 Dive thru
 Square thru
 Cloverleaf
 Others pass thru
 Right and left thru
 Dive thru
 Square thru
 Cloverleaf
 Everybody left allemande

Sides right and left thru
 Side ladies chain
 Heads square thru
 Right and left thru
 Dive thru
 Square thru
 Cloverleaf
 Others pass thru
 Swing thru
 Box the gnat
 Right and left thru
 Dive thru
 Square thru
 Cloverleaf
 Others pass thru
 Swing your partner

Four ladies chain
 Heads right and left thru
 Heads square thru
 Right and left thru
 Right and left back
 Heads (as a couple) veer left
 Run (around couple)
 Pass thru
 Wheel and deal
 Centers square thru three hands
 Left allemande

Heads right and left thru
 Head ladies chain
 Heads square thru
 Do-sa-do
 Ocean wave
 Heads (as individuals) run
 Pass thru
 Wheel and deal
 Centers pass thru
 U turn
 Pass thru
 Grand right and left

SPECIAL WORKSHOP EDITORS	
Joy Cramlei	Coordinator
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

SQUARE AND ZERO

By Art T-Bow, Ipswich, Massachusetts

Head couples star thru
Swing thru without a stop spin the top
When you're thru do a right and left thru
Turn the girl and slide thru
Pass thru swing thru
Without a stop men run
Then wheel and deal to face those two
Then star thru
Square thru three quarters round
To the corner
Left allemande

A LITTLE LEFT

By John Shallow, Diamond Bar, California

One and three right and left thru
Two and four cross trail separate
Around one make a line of four
Pass thru wheel and deal
Double pass thru
First two go left next go left
Promenade don't slow down
(In sequence with corner)
Two and four wheel around
Star thru dive thru star thru
Square thru four hands
Right and left thru with outside two
Dive thru pass thru
Star thru right and left thru
Square thru four hands
Center four square thru three quarters
Outside four California twirl
Allemande left

WHEEL AND SNORT

By Bob Kent, Warwick, Rhode Island

Head ladies chain across
Join hands circle left
First couple rip and snort
Down the center cut 'em off short
Break at the foot form two lines
Up to the middle and back in time
A right to the opposite box the gnat
Right and left thru the other way back
Pass thru wheel and deal
Center two right and left thru
Pass thru circle up four
One full turn then no more
Inside couples rip and snort
Make lines of four tie 'em up short
Forward eight you come on back
Right to the opposite box the gnat
Right and left thru the other way back
Pass thru wheel and deal
*Center two right and left thru
Pass thru right and left thru
Two ladies chain
Square thru three quarters man
There's old corner
Left allemande
(Alternate)
*Center two right and left thru
Put the lady in the lead dixie chain
Two ladies chain (turn 'em)
Square thru five hands
Left allemande

BUSY LADIES

By Dick Rask, Whittier, California

Head ladies chain right
One and three right and left thru
Square thru four hands
Square thru with outside two four hands
Step forward and California twirl
*Two ladies chain them back
With a dixie chain girls turn back
Left allemande etc.
(Alternate figures)
*Two ladies chain
Same two go right and left thru
Then star thru now cross trail
Make a U turn
Left allemande
*Forward and back you reel
Pass thru wheel and deal
Center two with a do-sa-do once around
Make your wave balance
Boys trade girls trade
Square thru three quarters 'round
Left allemande

SINGING CALL*

GONNA HAVE A HAPPY TIME

By Dave Friedlein, Orion, Illinois

Record: MacGregor 2038, Flip Instrumental with
Bruce Johnson

OPENER, MIDDLE BREAK, ENDING

Join up hands
Circle to the left around the square
Men only right hand star
Ladies wait right there
Allemande left the corner
And you do-sa-do your own
Men star left in the middle of the ring
Once around you roam star promenade
Slip that arm around your maid
Back out a full turn and then you promenade
We're going to the country fair
And everything is fine
With the happy clowns
And the merry go rounds we're gonna have
A happy time

FIGURE

Four little ladies chain
Three quarters 'round I say
Turn her nice 'n easy
And then you whirlaway allemande left
Forward two and make an allemande thar
Hang on tight men back up
You've got a right hand star
Shoot that star and box the gnat
Then pull her by you bet
Swing the lady waitin' there
And you allemande left
Come on back to promenade
And everything is fine

*With the candy canes pretty little Janes
Gonna have a happy time

*And gals that squeal on the ferris wheel
We're gonna have a happy time

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

YOU'RE THE REASON — Grenn 14114

Music: Al Russ — Saxophones, Trumpet, Piano, Drums, Bass, Guitar, Trombone

Choreographers: Ann and Pete Peterman

Comment: A two-step routine for experienced dancers. Excellent music with a big band sound.

INTRODUCTION

1-4 Three beats then
SEMI-CLOSED Wait; Wait; Fwd, —, 2 to CLOSED, —; Pivot, —, 2, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; L Turn, —, Side, Close; L Turn, —, Side, Close to SEMI-CLOSED;

5-8 (Hitch) Fwd, Close, Back, Flare to REV SEMI-CLOSED; Back, —, Back, Close; Fwd, Flare, Thru to SEMI-CLOSED, —; Pickup to CLOSED, —, 2, —;

9-12 1/4 R F Turn Two-Step; 1/4 R F Turn Two-Step; 1/4 R F Turn Two-Step; 1/4 R F Turn Two-Step;

13-16 (Hitch) Fwd, Close, Back, —; Back, Close, Fwd/Turn, —; Pivot, —, 2, —; Twirl, —, 2, —;

PART B

1-4 CLOSED (1/2 Box) Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED- —; (W Roll Across) Fwd, —, Back, Close to L HALF OPEN; Fwd, Close, Back, —;

5-8 Back, Close, Fwd, —; Side, Close, Thru (to face RLOD), —; (W Roll Across) Fwd, —, Back, Close to BUTTERFLY; Side, Close, Thru to OPEN, —;

BRIDGE

In six beats

Apart, Point, (W Roll L F) Rec, In Place, 2 to CLOSED, Touch;

SEQUENCE: Intro- A - B - Bridge - A - B - Bridge - A - Apart, Ack.

MAKE BELIEVE — Grenn 14114

Music: Al Russ—Saxophones, Trumpet, Piano, Drums, Bass.

Choreographers: Chet and Barbara Smith

Comment: A smooth two-step routine and good danceable music. Routine is not difficult but only has four measures repeated. Not for the novice dancer.

INTRODUCTION

1-4 DIAGONAL OPEN FACING Wait; Wait; Apart, —, Point, —; Together (Pickup) to CLOSED, —, Touch, —;

DANCE

1-4 (Hitch) Fwd, Close, Back, —; Back Two-Step; Rock Back, —, Recov, —; (L) Pivot, —, 2 to SEMI-CLOSED, —;

5-8 Fwd Two-Step; Walk (Pickup) to CLOSED, —, 2, —; Fwd Two-Step; Twirl, —, 2, —;

9-12 Side, Close, Cross, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;

13-16 Repeat action meas 9-12 except to end in SEMI-CLOSED;

17-20 Fwd Two-Step; Fwd Two-Step; Pivot, —, 2 to face RLOD, —; Rock Back, —, Recov, —;

21-24 Fwd Two-Step; Back/Turn, —, Fwd to

BANJO (M facing LOD), —; Fwd Two-Step; Twirl, —, 2 to CLOSED, —;

25-28 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov, —;

29-32 Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; Pivot, —, 2, —;

SEQUENCE: Dance goes thru 2 1/2 times step apart and Ack.

SIDE BY SIDE — Scope 13

Music: The Musicians — Saxophone, Drums, Piano, Banjo, Guitar, Clarinet.

Choreographers: Bert and Julie Passerello

Comment: A re-do of a long time old favorite.

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to ESCORT, —, Touch, —;

DANCE

1-4 Point Fwd, —, Point Back, —; Fwd Two-Step; Point Fwd, —, Point Back, —; Fwd Two-Step;

5-8 Roll, —, 2, —; 3, —, 4, —; Walk, —, 2, —; 3, —, 4, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

17-20 Side, Close, Side, —; Point Thru LOD, —, Point RLOD, —; Side, Close, Side, —; Point Thru RLOD, —, Point LOD, —;

21-24 Repeat action meas 17-20 except to end in CLOSED pos:

25-28 Side, Behind, Side, Front; Pivot, —, 2, —; Side, Behind, Side, Front; Pivot, —, 2, —;

29-32 Turn Two-Step; Turn Two-Step to ESCORT; Walk, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru three times. Third time thru join LEAD HANDS for Ending.

Ending:

1-4 (W does two slow twirls and three fast ones) as M walks fwd in seven steps: Step Apart and Ack.

CIRCLE WALTZ MIXER — Scope 13

Music: The Musicians — Bass, Organ, Clarinet, Accordion.

Choreographers: Jerry and Kathy Helt

Comment: A very easy mixer. Ideal for one night stands. The tune is the old favorite "Cruising Down The River."

INTRODUCTION

1-4 ALL HANDS JOINED (in Single Circle around the Hall) Wait; Wait; Step Fwd, Point, —; Step Back, Touch, —;

DANCE

1-4 Balance Fwd, —, —; Balance Back, —, —; (W Roll across) In Place, 2, 3; 4, 5, 6;

5-8 Repeat action meas 1-4 except to end facing LOD and ptr BOTH HANDS JOINED:

9-12 Balance In, —, —; Balance Out, —, —; Side, —, Close; Side, —, —;

13-16 Balance Out, —, —; Balance In, —, —; Side, —, Close; Side/Turn, —, — ALL HANDS JOINED;

SEQUENCE: Dance goes thru six times.

(More Rounds on page 49)

18th NATIONAL SQUARE DANCE CONVENTION



PREVIEW OF A CONVENTION

THE SQUARE DANCERS THROUGHOUT the Pacific Northwest and that includes the State of Washington, the surrounding states and the happy dancing areas of British Columbia, will play host next June 26-28 to the world of square dancing when they take on the task of presenting the 18th Annual National Square Dance Convention.

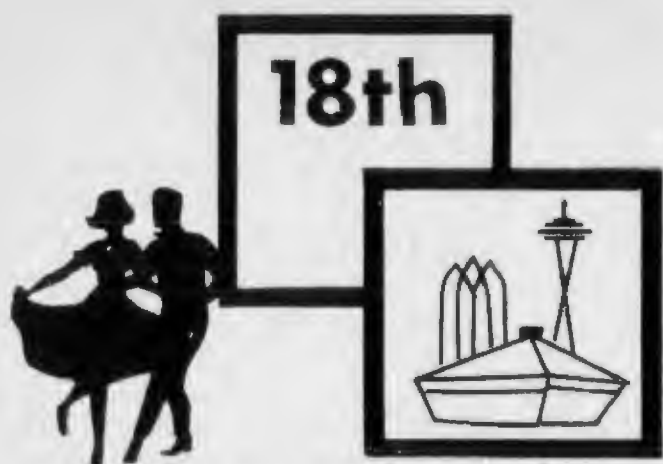
This is the first time the National has wandered this far North and it finds a natural home of friendship and hospitality.

Square dancing is no newcomer to the people of Washington, and Seattle has been a lively center of the activity since the early 1950's. Many outstanding callers and a large

collection of friendly clubs help to make up this bee hive of square dancing activity.

Plan now to join in the fun in '69. Planning your vacation is half the fun, and in the following pages you will have much to whet your appetite for the scenes and happenings that will take you into and away from the convention city. Give yourself plenty of time to get there. Treat yourself and the family to some of the most beautiful sights North America has to offer. Route your trip to take in the Trail Dances along the way. These will be announced in coming issues as their dates and places are established.

Once at the convention you can be assured



SEATTLE IS FINE FOR '69'

NATIONAL SQUARE DANCE CONVENTION[®]
INC.

SEATTLE CIVIC CENTER · JUNE 26, 27, 28, 1969

of a memorable experience. Not only will there be the features that have attracted dancers to conventions in the past, but many new aspects will be added. These, too, will be announced during the coming months in Sets in Order.

be very much in evidence. Callers organizations and clubs should consider sending their caller representatives, not only to give them an opportunity to appear on this great program, but to sit in on the all important panels and to bring back with them information taken from the whole world of square dancing which can prove helpful in each area's growth.



December may seem a long way from June, but time flies and it's important NOW, TODAY, to mail in your requests for housing. Why not take this opportunity to send in your registration, using the handy pre-registration forms you'll find on the following pages. The selection of hotel space is at its best right now, so don't wait.

In Seattle you will find a natural for a square dance event of this size. Plenty of hotels to fit every particular need, from sprawling comfortable motels, to high modern hotel buildings all just minutes away from the convention site. Add to this the natural attraction of the World's Fair site with its Monorail, its Space Needle, and the never-to-be-duplicated auditoriums that will house the dancing.

With all of this comes Washington State's know-how in putting big dance events into proper perspective. You'll find the entire State taking part in the planning. There'll be square dance events for everyone; exhibitions that will be strictly out of this world will help highlight the evening dances. In the daytime panels, workshops and business meetings will acquaint even the new dancer with the marvelous immensity of his chosen hobby.

Now is a good time for all square dance clubs and associations to plan to send representatives to the Northwest in June. The culmination of many years' planning special panels of interest to clubs and associations will



And, incidentally, what better Christmas gift to give your husband, your wife, your club president or your caller than a trip to the National next June?

BOARD MEMBERS FOR 1969 CONVENTION

Kenn & Ginny Trimble: General Chairman
 Gus & Millie Stricker: Assistant General
 Chairman
 Madeline & Mario Genzale: Secretary
 Marguerite (Isaac) & Jim Fellows: Treasurer
 Marge MacGregor: Honorary Trustee

Vice Chairman

Don & Shirley Blanchard: Services
 Burt & Marge Glazier: Social & Special Events
 Don & Helen Hulin: Publicity
 Gus & Millie Stricker: Business
 George & Myrt Sundahl: Education
 Bill & Lil Twilley: Program

18TH
NATIONAL SQUARE DANCE CONVENTION[®]



SEATTLE CIVIC CENTER
 JUNE 26-27-28, 1969

SEATTLE IS FINE FOR '69

FOR INFORMATION:
 DON (HELEN) HULIN
 VICE CHAIRMAN - PUBLICITY
 8504 - 59TH AVE S W
 TACOMA, WASH 98499

There are four separate parts to your pre-registration form. All will be found in this special section. Simply fill out those portions which apply to you, cut them out and send them, together with your check, to the Registration Director, 18th National Square Dance Convention, Inc., P.O. Box 7376, Bitterlake Station, Seattle, Wash. 98133.

.....**ADVANCE REGISTRATION APPLICATION**.....

RETURN ENTIRE FORM TO: 18th National Square Dance Convention, Registration Director, P.O. Box 7376, Bitterlake Station, Seattle, Wash. 98133

Please fill in the following information for registration, participation, & housing.

We are interested in: Square Dancing _____; Round Dancing _____; Panels _____; Contras _____; Clinics _____; Other _____
 Please type or print clearly. Use names you wish on your badges. — Check X for days attending —

Last Name _____								Fee
Address _____								\$
City _____ State _____ Zip _____								\$
Advance registration fees per delegate are:								\$
\$1.75 for 1 day; \$3.25 for 2 days; \$4.50 for 3 days								\$
(25¢ per day higher at Convention.)								\$
Make checks or money orders payable to:								\$
18th National Square Dance Convention Inc. May 1,								\$
1969 is the deadline for pre-registration and refunds.								\$

Souvenir Programs at \$1.00 each.
 (will be with badges at convention)

Total Fees enclosed \$

TRAILER CAMPS

Please indicate if you wish trailer camp. Thu ___ Fri ___ Sat ___

Name _____

Address _____

City _____ State _____ Zip _____

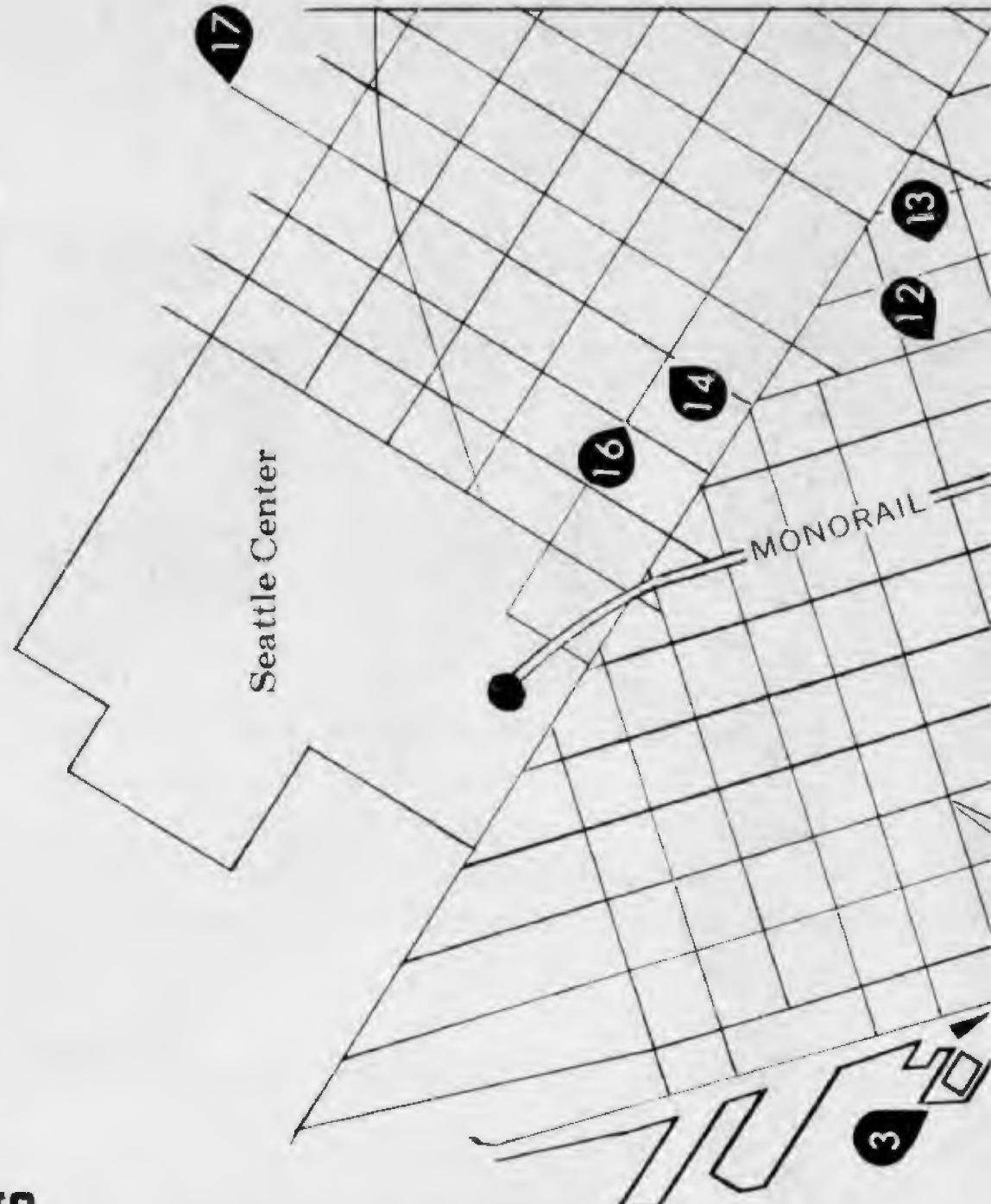
For further information write to:

GENE AND ELLA SIMMONS
18749 - 23rd N. E.
SEATTLE, WASH. 98155



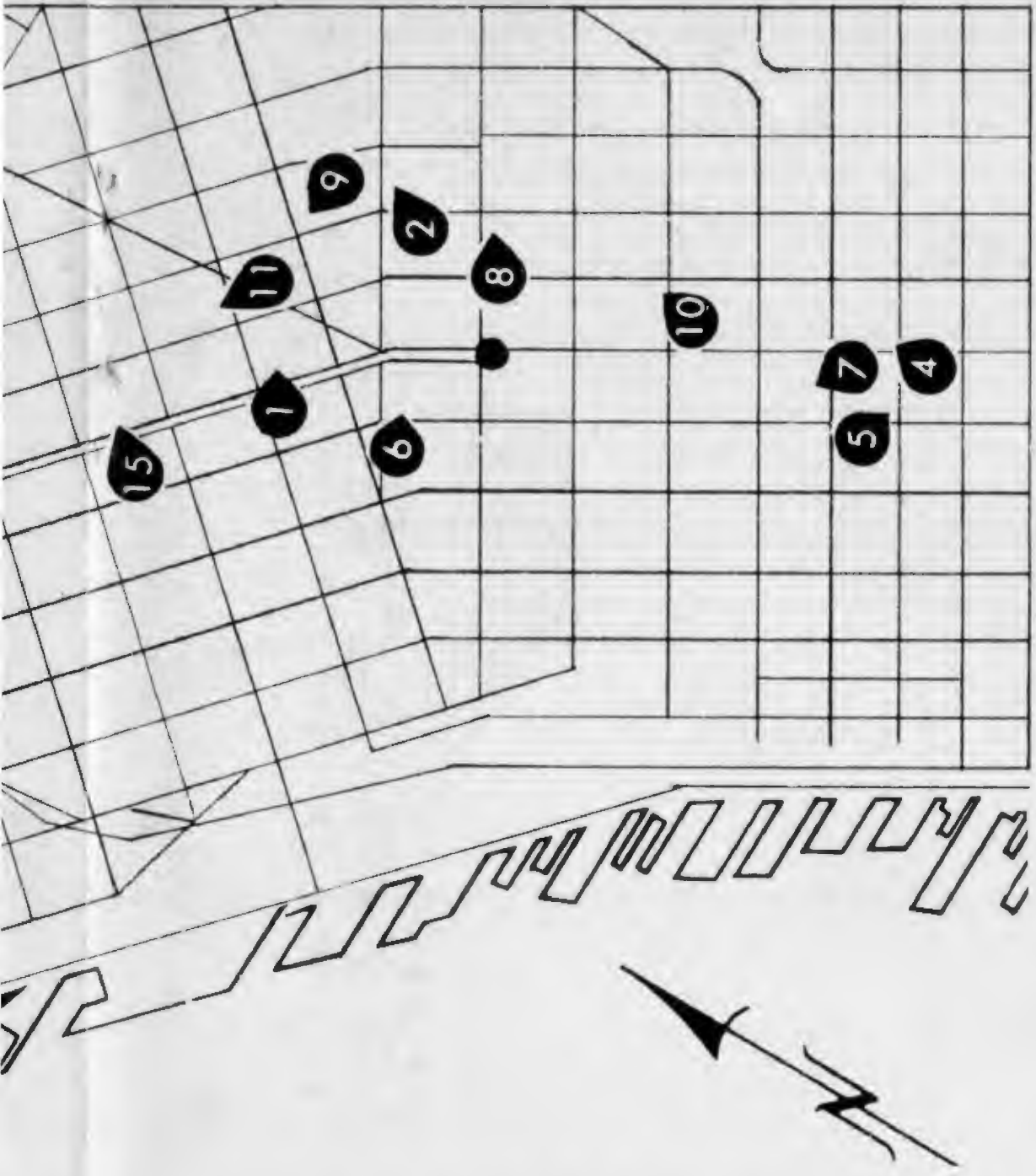
R A T E S

	Downtown Hotels & Motels	Singles	Doubles
1 *	Benjamin Franklin	\$14.00 & up	\$18.00 & up
2	Camlin	\$11.50 & up	\$15.50 & up
3	Edgewater Inn	\$10.50 & up	\$13.50 & up
4	Emel	\$10.50 & up	\$14.00 & up
5	Hungerford	\$ 8.00 & up	\$10.00 & up
6	Mayflower	\$ 7.50 & up	\$10.50 & up
7 *	Olympic	\$14.00 & up	\$19.00 & up
8 *	Roosevelt	\$ 9.00 & up	\$12.00 & up
9	Vance	\$ 8.50 & up	\$10.50 & up
10	Windsor	\$ 8.00 & up	\$10.00 & up
11	America West 6th Ave.	\$12.00 & up	\$14.00 & up
12	America West Towne	\$11.50 & up	\$14.00 & up
13	Century House	\$10.00 & up	\$13.00 & up
14	City Center	\$ 7.00 & up	\$ 9.00 & up
15	Cosmopolitan	\$ 8.50 & up	\$ 9.50 & up



16	Seattle Center Travelodge	\$ 9.50 & up	& up
17	Continental Plaza	\$ 9.00 & up	\$11.00 & up
Nearby Hotels & Motels			
18	University Towers	\$11.50 & up	\$13.00 & up
19 *	Sheraton Motor Inn	\$12.50 & up	\$16.50 & up
20	Hyatt House	\$17.00 & up	\$22.00 & up
21	Swept Wing Inn	\$12.50 & up	\$15.00 & up
22	Cascade Motel		\$ 9.50 & up
23	Kane Motel		\$ 8.00 & up
24	Lew Al Motel	\$ 7.50 & up	\$10.00 & up
25	Thunderbird Motel		\$ 9.00 & up
26	Seattle North Travelodge	\$10.50 & up	\$12.50 & up
27	El Nido Motel		\$12.00 & up
28	Mar Si Motel	\$ 7.00 & up	\$ 9.00 & up
29	Bellevue Motor Court		\$14.00 & up
30	Thunderbird Motel	\$17.00 & up	

The rates listed are current and subject to change.
 * indicates hotels with after parties.



..... PARTICIPATION DATA

You are encouraged to list your activities for consideration in planning a complete program.

Name _____ and _____
 (Last) (His First) (Her First)

Address _____ City _____ State _____ Zip _____

CLUB & ASSN. OFFICER: _____ Gent _____ Lady _____
 SQUARE DANCE CALLER: _____ Gent _____ Lady _____
 SQUARE DANCE TEACHER: _____ Gent _____ Lady _____
 CONTRA DANCE TEACHER: _____ Gent _____ Lady _____
 ROUND DANCE TEACHER: _____ Gent _____ Lady _____

Available: Thu _____ Fri _____ Sat _____
 Youth — please check if under 21 years _____

Your topic interest _____
 — CLINIC — First _____ Second _____
 — PANEL — First _____ Second _____

I have _____ participated in: _____
 I would like to _____ participate in: _____

PANELS: _____ Gent _____ Lady _____
 WORKSHOPS: _____ Gent _____ Lady _____
 CLINICS: _____ Gent _____ Lady _____

PANELS: _____ Gent _____ Lady _____
 WORKSHOPS: _____ Gent _____ Lady _____
 CLINICS: _____ Gent _____ Lady _____

CONVENTION BRIEFS '69

ANTICIPATE THIS. It is June 26 or 27 or 28, 1969—and most of the nation is sweltering in the early heat of summer. But in Seattle, Washington, the norm for the month is in the 70s and square dancers who have come by plane, train, bus, automobile and oxcart from all points of the compass are reveling in the cool breezes blowing in from Puget Sound or off Lake Washington. They have come with eagerness, have moved into their hotels and motels for these dates and are now registering or dancing or listening attentively at a well-presented panel session. In short, they are enjoying what they came for—the 18th National Square Dance Convention, hosted by the Washington City.

Also anticipating this pleasurable invasion of thousands of square dancers are the hosting dancers. Committee after committee has been selected, briefed, exhorted and inspired, and is now working beaverishly to have things ready when the folks come around to the Convention. General Chairmen Kenn and Ginny Trimble and their committee chairmen have temporarily forsaken what might be called a normal schedule and are zeroing in on the 18th in order to make it a topnotch affair and underscore their slogan—"Seattle is Fine for '69."

As the site of a World's Fair, Seattle has retained some of the architectural marvels which delighted fair visitors and will delight in turn the square dance visitors. The Seattle Center, focal point of the 18th National, is where most of the convention activity will take place. Noted as one of the world's outstanding convention facilities, the Center is a 74-acre pleasure park. Covered walkways and the latest in electronic and accoustical developments contribute to its high level of functionalism within a beautiful setting. Dominating all is the 600 foot Space Needle topped by a unique restaurant which revolves 360 degrees each hour, to give a panoramic view of Seattle and her environs. If square dancers are not disposed to eat up there, they can still go out on the observation deck and enjoy the scenery.

The Opera House in the Seattle Center will be the location for the envisioned Pageant based on the life of Dr. Lloyd (Pappy) Shaw,

the gentleman eminently responsible for the re-birth of interest in American square dancing some 20 years ago. Square dance visitors will not want to miss this nostalgic presentation in the Opera House which has a seating capacity of over 3000 and is tastefully decorated.

All of the facilities to be used for the 18th National are air-conditioned. A 1500-stall multi-deck garage with a pedestrian overpass and many other conveniently located parking facilities surround the Seattle Center area for those who wish to bring their cars.

A facility unique to Seattle is the Monorail, also a legacy of the World's Fair, and linking the Center and the heart of the city itself. A futuristic commercial carrier, it whisks its passengers between the convention site and the downtown terminal in an unbelievable 90 seconds. The special fare, *with a convention badge*, will be just 10¢ and the Monorail will continue to operate as long as there are convention activities. There are 4000 parking stalls available within a 2-block area of the downtown terminal, which is within easy walking distance of all major hotel and motel accommodations in the downtown area.

For square dancers who wish to explore the beauties of the Northwest surrounding the Convention city, there are innumerable opportunities to do so, from ocean beaches to ski slopes; from the surprising desert to the timberland camping areas. Washington is served by seven major airlines and you can get to Seattle from New York in 6 hours. Washington's major cities are served by four transcontinental rail lines; two nationwide bus lines offer service and feature individual and group tour arrangements. The Interstate Highway system from South and East makes driving a breeze.

The Pacific Ocean beats a ceaseless rhythm against the western shores of the Olympic Peninsula south of Seattle. Visitors may view the largest living Douglas fir tree in the world, photograph a spectacular range of snow-capped mountains and watch the Indians in their villages, fishing and mending their fish nets. Salmon fishing is good in Puget Sound and the Pacific in the summer. Boats and gear are available.

Northwest Washington is a land of tall trees, thriving cities and powerful rivers. The Southwest area boasts the longest sand beach in the world—Long Beach, 300 feet wide and 28 miles long where square dancers may swim and otherwise disport themselves. You can see U.S. Grant's House, a Hudson's Bay Trading

Post, and the added geographical phenomena of lava caves, lava beds and hot springs. The South Central area contrasts dramatically the remote wilderness and the fertile valleys where peaches and apples flourish. The North Central section is close to primeval, showing signs of a mighty upheaval that took place thousands of years ago. Here is the Grand Coulee dam, 350 feet high and nearly a mile long, bringing power and irrigation to the Columbia River Basin. The Inland Empire is the wheatland and South East Washington, the cradle of the State's history, bears echoes of the famed Lewis and Clark explorations. Here is Mount Rainier with its eternal snows. And dancing visitors may take note that with all this, it is possible to go from the loftiest mountain in the State to the sea-level of the Sound in less than two hours.

For those who want to sample an authentic bit of England, Vancouver Island and its principal city, Victoria, beckon across the Sound. Board a big white ferry boat and in a short time the Empress Hotel, dowager of the area, will come into view as the boat docks at Victoria. Here is the place to go for wools and fine china and the other notable products of England. Exploring the back country of Vancouver Island will be tempting, too, and here, as in all of the Washington area, cameras will find much to click at.

Some square dancers may want to make their Seattle visit the take-off point for—Alaska—Hawaii—Mexico. Seattle, with its air at once subtly pioneer and modern, is the gateway to the Pacific as well.

The Housing Committee for the Convention, whose functions probably gather momentum first of all as a contact with square dancers, announces that there are about 3000 rooms available to book. Dancers *must* register for the Convention before they are housed—so obviously those registering earliest will have the best choice of accommodations. No deposits will be accepted by the Housing Committee. If a deposit is required the hotel or motel will write directly to the party and instruct them as to the amount. No housing confirmations will be made until after January 1, 1969, altho' registration information will be made within five to ten days by the Committee. For information on any and all areas pertaining to the 18th National Square Dance Convention in Seattle, write to Registration Chairman, 18th National Square Dance Convention, Inc., P.O. Box 7376, Bitterlake Station, Seattle, Washington 98133.

.....HOTEL, MOTEL AND PRIVATE HOUSING RESERVATIONS.....

PLEASE PRINT

1st Choice _____

3rd Choice _____

2nd Choice _____

4th Choice _____

Please indicate FOUR choices. Your choice will be followed if possible, otherwise, comparable assignments will be made elsewhere.

TYPE OF ACCOMMODATIONS DESIRED

_____ Room(s) with full size double beds for one person	RATES	_____ to _____
_____ Room(s) with twin beds for two persons		_____ to _____
_____ Room(s) with double bed for two persons		_____ to _____
_____ Suite(s) — Parlor and one bedroom		_____ to _____
_____ Suite(s) — Parlor and two bedrooms		_____ to _____
_____ Private Housing — Room for two adults		_____ to _____

\$8.00 per Day

WILL ARRIVE _____

_____ at _____

(Date)

(Date)

WILL DEPART _____

at _____

(Hour)

A.M.

P.M.

CONFIRM HOUSING RESERVATION TO:

Name _____

Names of Children _____

City _____

State _____

Ages _____

Zip _____

By Car _____ Bus _____ Train _____ Plane _____

Street Address _____

18th NATIONAL SQUARE DANCE CONVENTION[®] INC.



VANCOUVER B.C.

MT. BAKER

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ANGELES



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WESTPORT



OLYMPIA
STATE CAPITOL



NEAL

OCEAN
SALMON
FISHING



VACATIONLAND

SEATTLE CIVIC CENTER
JUNE 26-27-28, 1969

FOR INFORMATION:
WALLACE (BILLIE) BETZINA
DIRECTOR OF NATIONAL PUBLICITY
4905 80th N.E.
MARYSVILLE, WASH. 98270

DAYDREAM—Hi-Hat 855**Music:** Frank Sterling—Trombones, Trumpets, Saxophones, Clarinets, Piano, Bass, Drums**Choreographers:** Sonny and Cootsie Broome**Comment:** Excellent big band music featuring multiple trombones and a rhythm routine for experienced dancers.

INTRODUCTION

- 1-2 SEMI-CLOSED Wait; Wait;
PART A
- 1-4 Fwd Two-Step; Fwd Two-Step to LOOSE-CLOSED; Side, Behind, Side, Thru; Pivot, 2 to SIDECAR, Check, —;
- 5-8 Recov, Side, Turn to BANJO, —; (Twisty) Vine, 2, 3, 4; (Hitch) Fwd, Close, Back, —; (Rev) Twirl, 2, 3 to CLOSED, —;
- 9-12 (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Thru to CLOSED, —;
- 13-16 Turn Two-Step; Turn Two-Step to SEMI-CLOSED; Step, Flare, 2, 3; Step, Step, Step, —;
- PART B
- 1-4 OPEN Fwd, Brush, Fwd, Brush; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd to BUTTERFLY, —; Side, Draw, Close to OPEN, —;
- 5-8 Repeat action meas 1-4 Part B:
- 9-12 Step, —; Lunge (back to back), —; Rock, Rock, Recov (turn L $\frac{1}{4}$) to L OPEN, —; Step, —; Lunge (back to back), —; Rock, Rock, Recov (turn R $\frac{1}{4}$) to OPEN, —;
- 13-16 Side, Close, Cross to L OPEN, —; Side, Close, Cross to CLOSED, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED;

SEQUENCE: A - A - B - A - B - A - Ending.
Ending:

1 Apart, —, Point, Ack.

GREEN ALLIGATORS — Hi-Hat 855**Music:** Dick Cary — Trumpet, Clarinet, Piano, Guitar, Drums, Bass**Choreographers:** Pete and Don Hickman**Comment:** A very easy two-step in shuffle rhythm to the tune "The Unicorn." An 18 measure routine with four of them repeated. Three times thru.

INTRODUCTION

- 1-2 OPEN FACING Wait; Apart, Point, Together, Touch to SEMI-CLOSED;
- DANCE
- 1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, —; (Hitch) Back, Close, Fwd, —;
- 5-8 Fwd to HALF OPEN, Brush, Fwd, Brush; Fwd, Brush; Circle Away Two-Step; Together Two-Step to BUTTERFLY;
- 9-12 (Sand Step) Toe, Heel, Cross, —; Toe, Heel, Cross, —; Side, Behind, Side, Thru; Side, Draw, —, Close;
- 13-16 Repeat action meas 9-12:

INTERLUDE

- 1-2 Side, Touch, Side, Touch; Apart, Point, Together to SEMI-CLOSED, Touch;

SEQUENCE: Intro, Dance, Interlude, Dance, Interlude, Dance, Ending.

Ending:

- 1-4 Side, Touch, Side, Touch; Apart, Point, Together, Touch; Circle Away Two-Step; (Together) Step, Close, Point, Ack.

CLOVERLEAF ALLEMANDE

By Roy Haslund, Winnipeg, Manitoba, Canada

Head two go right and left thru
Turn the girl and pass thru
Both turn right
Lady around two gent around one
Make a line of four
Forward eight and back you reel
Pass thru wheel and deal
Double pass thru cloverleaf
Allemande left

ALL EIGHT SPIN CHAIN THRU

By Wesley Roe, Capetown, Ontario, Canada

Allemande left to an alamo style
Right to the partner balance awhile
All eight spin chain thru
By the right hand half left three quarters
Men in the middle
Star right straight across to opposite
Turn left three quarters to another alamo
Balance swing thru
Go right then left balance
All eight spin chain thru
Right hand half left three quarters
Men star right straight across
Turn opposite left three quarters to
Another alamo balance swing thru
Swing right then left do a
Right and left grand

JUST STUFF

By Ray Armstrong, La Mirada, California

One and three
Into the middle and back with you
Into the middle and double swing thru
When you're thru slide thru pass thru
Swing thru don't be late
All four ladies circulate don't stop
Spin the top when you do
Slide thru pass thru
Swing thru rock up and back in time
Swing thru one more time
Go right and left thru turn 'em around
Left allemande

DIXIE GIRL JANETTE

By "Boots" Jefford, Glendora, California

Head two couples lead right
Circle four you're doing fine
Head gents break make two lines
Up to the middle back you reel
Pass thru wheel and deal
Center four star thru do-sa-do
Ocean wave rock it up and back
Swing star thru go right and left thru
Dive thru pass thru
Split two separate go 'round one
Down the middle with a dixie chain
Lady go left gent go right well now
Allemande left with the ol' left hand

SIDES DIVIDE

By Fenton "Jonesy" Jones, Glendale, California
Heads promenade half way around
Face the middle half square thru
Turn thru the outside two
Centers left turn thru centers in
Cast off three quarters 'round star thru
Centers square thru nine hands
The others Frontier whirl
Then divide and star thru
Divide again and star thru
Stick out your old left hand
Left allemande

BILL DOUG—LES

By Bill Armstrong, Los Angeles, California
Any two couples across from you
Right and left thru
Other two pass thru separate
Behind these two stand
Substitute back over two star thru
(Above equals zero)
If you want to face your corner
If you want to box the gnat
Square your sets just like that
*Any one couple go in and back once more
Split that two make a line of four
Line of four move in and back in time
Into the middle bend the line
Square thru three quarters do
U turn back square thru
Three hands 'round in the middle
Of the land corners all
Left allemande
*Any two couples across from you
Left square thru
Allemande left

Ronnie Vizard of Nottingham, England gives us a couple of dances which he calls Trade The Wheel.

TRADE THE WHEEL

The sides go right and left thru
Heads lead right circle make a line
Pass thru wheel and deal
Then everybody does a partner trade
Centers in cast off three quarters
Lines of four pass thru wheel and deal
Partner trade
Centers in cast off three quarters
Lines of four pass thru wheel and deal
Center four U turn back pass thru
All corners allemande

TRADE THE WHEELS #2

Four ladies chain three quarters round
Heads go right and left thru
Sides lead right make a line
Pass thru wheel and deal partner trade
Centers in cast off three quarters
Pass thru wheel and deal partner trade
Centers in cast off three quarters
Pass thru wheel and deal
Centers U turn back
To your corner
Left allemande

If You Can are good names for the two dances below written by Jim Garlow, Baldwin Park, California

Number two couple California twirl
Number one man and opposite girl
Star thru centers in
Cast off three quarters line up three
When you come down star thru
If you can right and left thru dive thru
If you can right and left thru pass thru
If you can right and left thru
Dive thru pass thru
Left allemande

Number one lady chain to the right
Number one man and opposite lady
Box the gnat
Square your sets heads star thru
If you can right and left thru pass thru
If you can right and left thru pass thru
If you can do-sa-do to an ocean wave
Swing thru boys run bend the line
If you can centers in
Cast off three quarters round
If you can (everybody can) star thru
If you can right and left thru
Dive thru square thru three quarters
Allemande left

SINGING CALL*

YANKEE DOODLE BOY

By "Singin'" Sam Mitchell, Lansing, Michigan
Record: Grenn 12105, Flip Instrumental with
"Singin'" Sam Mitchell

OPENER, MIDDLE BREAK, ENDING
Well the four little ladies promenade
Go once around the ring
Come on back box the gnat and swing
Now join your hands circle left I sing
Allemande left your corner weave the ring
It's in and out around you go
And when you meet your maid
Do a do-sa-do and then you promenade
Promenade your lady fair
Right on home and sing
Because you're dancing with a
Yankee Doodle boy

FIGURE

One and three you promenade
Go halfway round the world
Down the middle star thru California twirl
Swing thru the outside two
And ladies trade you know
Boys trade boys run
Wheel and deal you go
Dive thru and pass thru
Your corner lady swing
Swing that girl and promenade
Promenade your lady fair
Right on home I sing
'Cause you're dancing with a
Yankee Doodle boy

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ELLIOTT'S CORNER

GEORGE SELECTS FROM his Little Black Note Book the subject of "Indian Style" one of the simplest of all commands, which, of course, directs a single file promenade. George comes up with a great variety of patterns that will stimulate any dance program. If there is some standard figure you'd like to have George work over for some future issue, drop us a line.

Join your hands and make a ring
Circle left with the dear little thing
Reverse back go single file
One by one that's Indian style
Girls step out turn back
Go round the ring pass your own
Walk all around your left hand lady
Seesaw your pretty little baby
All the way round to your corners all
Do a left allemande
Partners all a right and left grand

One and three go forward and back
Same four a right and left thru
Now turn the girl and pass thru
Separate go round one line up four
Forward eight and back once more
Now pass thru
Turn to the left go single file
One by one Indian style
Men turn back go dixie grand
A right left right
On to the next a left allemande
Partners all a right and left grand

One and three you bow and swing
Go round and round
With the pretty little thing
Take your girl to the right of the ring
And circle four
Leave the girls in line of three
And get on home where you should be
Forward six and back with you
Forward six and pass thru
Turn to the left go single file
Go round one and line up four
Forward eight and back once more
Now pass thru join hands
Circle four once around
Side gents get on home
Where you should be
Leave the girls in a line of three
Forward six and back with you
Forward six and pass thru
Turn to the left go single file
Round one and line up four
Forward eight and back once more
Pass thru turn to the left go single file
One by one Indian style
Gents back track and swing your own
Now a left allemande
Partners all a right and left grand

Join your hands and make a ring
Circle left with the dear little thing
Reverse back go single file
One by one Indian style
Gals back track
Go right and left grand

One and three go forward and back
Same ladies chain
Turn the girl and roll away
Go up to the center and back that way
Side ladies chain three quarters round
Turn the girl stand three in line
Forward six and back in time
Right hand high left hand low
Cross the girls to new lines of three
Forward six and back with you
Forward six pass thru
Turn to the left go single file
Lonesome men fall in behind the three
Go single file Indian style
Reverse back Indian style
Girls roll out around one man
Corners all a left allemande
Partners all right and left grand

Join your hands and make a little ring
Circle right with the dear little thing
Reverse back go single file
One by one Indian style
Gals back track to a
Left allemande
Partners all a right and left grand

First couple only split that couple
Right across the floor
Go round one and line up four
Forward four and back on the run
Go forward again across the floor
Break in the middle
And two by two go round one
Behind the sides you stand
Now forward eight and back with you
Forward eight and double pass thru
Outside four U turn back
Face that two and circle four
Head gents break and make that line
Forward eight and back in time
Now pass thru
Turn to the left go single file
One by one Indian style
Gals reach back
Go right and left grand

BREAK

By Stub Davis, Waurika, Oklahoma
Promenade don't slow down
Head two couples wheel around
Square thru four hands you do
Those in the middle
Square thru three quarters round
And then do a centers in cast off
Three quarters round star thru
Center four square thru
Three quarters then slide thru
Cross trail left allemande
Partners right a right and left grand

NOW THE

By Dean Hood, Wheat Ridge, Colorado
 Head ladies lead for a dixie spin
 Left turn thru
 Separate around one into the middle
 Crosstrail
 Left allemande

DOUBLE TWICE

By Ivan Hasbrouck, Carmichael, California
 Heads wheel around then star thru
 Do-sa-do
 Double swing thru balance
 All eight circulate
 Right and left thru star thru
 Pass thru bend the line
 Star thru do-sa-do
 Double spin the top balance
 All eight circulate
 Right and left thru
 Square thru three quarters
 Allemande left

Promenade
 Heads wheel around
 Spin the top
 All eight circulate
 Spin the top
 Cross trail thru
 Gents star right
 Girls around the outside
 Pass partner
 Left allemande

SINGING CALL*

HOW COME BLUES

By Bob Wickers, Manchester, Missouri
 Record: Hi-Hat 367, Flip Instrumental with Bob Wickers
 OPENER MIDDLE BREAK, ENDING
 All four ladies chain like you do do do
 Whirlaway a circle left will do
 Allemande your corner
 And you strut by one
 Swing the next one twice just for fun
 Now allemande your corner
 And you weave that ring
 Rock and roll around
 Then you promenade again
 How come you do me like you do do do
 How come you swing me like you do
 FIGURE
 One and three go up and back
 And then you swing thru
 You box the gnat and then square thru
 Now count four hands and do a do-sa-do
 Then balance in a wave there too
 You're gonna swing thru and then
 Turn thru my friend
 Swing the corner lady promenade again
 How come you do me like you do do do
 How come you do me like you do
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

LOTSAS'S

By Fred Christopher, St. Petersburg, Florida
 Head two couples a half sashay
 Swing thru while you're that way
 Slide thru spin the top
 Without a stop step thru
 Separate around one line up four
 Go up and back then
 Swing thru step thru wheel and deal
 Centers pass thru box the gnat
 Don't just stand change hands
 Left allemande

CAST AND TRADE

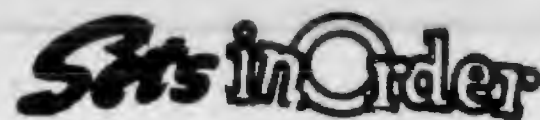
By Ed Fraidenburg, Flint, Michigan
 Sides right and left thru
 Same ladies chain
 Heads square thru four hands and
 Do-sa-do the outside two
 Swing thru and
 Cast off three quarters round
 The centers trade and swing thru
 Now cast off three quarters round
 Right and left thru dive thru pass thru
 And star thru the outside two
 Pass thru and move on to the next two
 Now cross trail thru to a
 Left allemande

SINGING CALL*

SMALL WORLD

By Frank Lane, Estes Park, Colorado
 Record: Scope 515, Flip Instrumental with Frank Lane
 OPENER, MIDDLE BREAK, ENDING
 Four ladies chain chain across the ring
 Then chain them back
 And turn the girls again
 Walk around the corner lady
 Seesaw your own little pet
 Four men star by the right
 Go once around the set
 Find the corner here she comes
 Left allemande
 Weave around the ring
 Until you meet again
 When you meet just promenade
 Go walkin' with your girl
 It's a small small world
 FIGURE
 Now allemande the corner
 Then promenade a while
 Let's have the heads
 Go walkin' single file
 Sides wheel in and do-sa-do
 Heads keep walking right
 Sides slide thru square thru three hands
 Here's the corner girl left allemande
 Skip one girl swing the next
 Promenade the land
 Promenade that lady
 You've got a brand new girl
 It's a small small world
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

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(LETTERS, continued from page 3)

than I did in the previous five years of travel, trials and tribulations.

J. P. Jett
Doom, Netherlands

Dear Editor:

This letter is for a number of reasons, the main one being to thank you for publishing the wonderful square dance magazine, *Sets in Order*. Square dancing is very popular here in the Pennsylvania Dutch Country of Lancaster County. There are seven clubs here in Lancaster City alone. They range from a large club with over 100 members to a very small club with 12 members. We all do modern western square dancing. Perhaps some time you would like to do an article on square dancing here in the Dutch country; I know your magazine has many fans here.

Mr. and Mrs. Jack Herr
Mountville, Penna.

Dear Editor:

I thought you might like to know that square dancing is on the upswing in Vietnam. The Viet-My-Mixers, started many years ago by Rut Rutledge, has just begun to dance again every Sunday at the Vietnamese-Ameri-

can Association in Saigon. They have a new caller, Sgt. Bill Kirkland, and he has two squares of seasoned dancers plus two squares of beginners. Square dancing also started on September 3 at Long Binh, Vietnam, with five squares signed up.

Anyone coming this way can reach me on Long Binh 5096 or 4174. My square dancers will be the first all-American club and we will plan on dancing with the Viet-My-Mixers later on. For your information, Long Binh is located 22 miles northeast of Saigon and is the largest military installation in the area. We are quite lucky that we have a large number of civilians as well as military to draw from.

Major Gene Norris
USA ICCV
APO San Francisco 96384

Dear Editor:

Thanks to the entire staff for a grand medium serving so well the square dance world.

Bill Crawford
Editor, *The Caller*
Memphis, Tenn.

Dear Editor:

We just had to say *Thank You* for the article about us in the *Paging the Roundancers*

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section in August. What a wonderful feeling to open the mail and find a note from dancing friends you haven't seen for ever so long and find that they have been reading about you in Sets in Order.

Bob and Velma Burtner
Ashville, Ohio

Dear Editor:

We have been subscribers to Sets in Order for many years and thoroughly enjoy all of our L.P. records which we have received with each new subscription sent in. Best of luck

to you and all who work so hard at the Sets in Order offices.

Fred and Millie Christie
London, Ontario, Canada

Dear Editor:

We Island square dance groups cordially invite all touring square and round dance parties to contact us, especially the Maui Island dancers, on arrival, if they have the time and inclination to do some twirling and whirling. Levels don't matter; we guarantee genuine Hawaiian *aloha*, deep appreciation and hours of

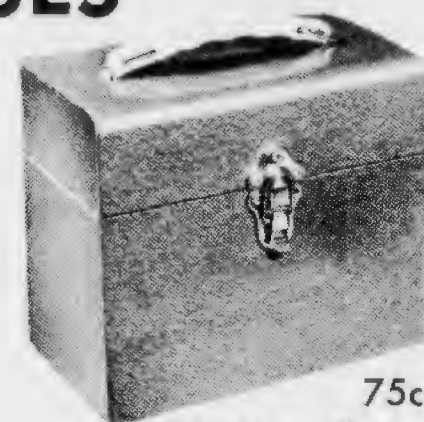
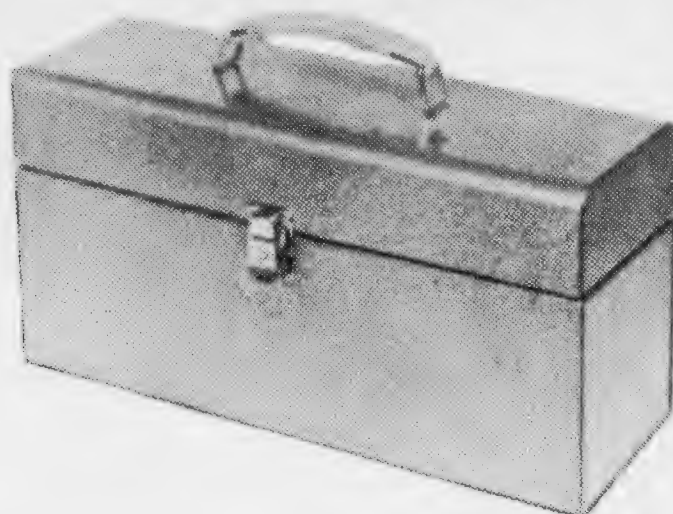
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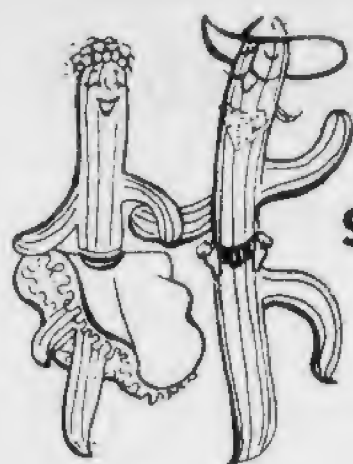
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Dr. Carl S. Correale
Wailuku, Hawaii

Dear Editor:

I have to ask you a question about your suggested order of basics appearing in the September Sets in Order. My husband tries *not* to use a R & L Thru until quite a few lessons following a Square Thru. The reason; how many times have you watched beginners at club dances (after graduation, of course!) and when the callers says Square Thru 4 Hands—

R-L—R-L—Pull by—what do the newcomers do? The gentleman does a R Pull by and then a L and Courtesy Turn. Mass confusion, especially if only one experienced couple is in the set.

Anyway, Jim teaches the Square Thru and uses it, maybe “over-uses” it, for the lessons up to about 15 or 18, depending upon the class. Then when R & L Thru is introduced, there does not seem to be so much confusion. We have followed this plan for about two years now and it seems to work.

Meg Simkins

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Our Sets in Order for September is really a great issue. First thing, we opened to the expanded Caller of the Month section. May I say—a job well done! And we are happy that New England—our own State—and our own club caller—were represented. Many thanks for incorporating our idea in this wonderful 2-page array of Callers of the Month; we are so proud!

Jim and Mary Harris
Norwich, Conn.

Probably 100 callers would have come out with 100 different orders of presenting the basics of

square dancing. We have a strong preference for teaching the R&L Thru early in the game. Perhaps our way of teaching is a bit different than yours; the dialog goes something like, "Give a right hand to the one you face . . . Now pull by, let go of that hand and your back is to the person you were facing a moment ago . . . Men, put your right hand in the small of your partner's back. Hold her left hand in your left . . . Now the men back up and the ladies move forward in four steps, turning until you face the other couple once again." Few of the basics teach body mechanics like the R & L Thru and few have as much opportunity for use. These are only two reasons why we like to

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WAYNE
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present it early. It's great to compare notes on teaching and we were much interested in yours.
— Editor

Dear Editor:

Just a brief note to say how much my husband and I enjoy your magazine. It keeps us up to date with square dance news, record reviews and of course this link with the many friends we have made square dancing.

Jean Sykes
Brampton,
Huntington, England

SPOKANE SILVER SPURS

Spokane's Silver Spurs 1968 summer tour took them over 8,000 miles in the Western States. Thirteen boys, thirteen girls, two chaperons and director "Red" Henderson made the trip, with time out from dance presentations to see some of the West's scenery.

Two appearances were made at the National Square Dance Convention in Omaha and the schedule further included stops in Alberta where 73 shows were given in 15 days. The shows comprise folk dances from nearly every



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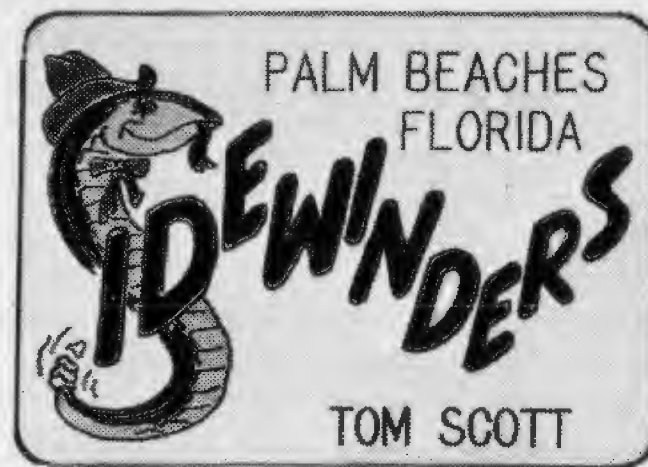
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LESSONS NOT LEARNED IN CLASS

Sue Maddox of the Starshooters Club in Atlanta, Georgia, is convinced there are some things pertaining to square dancing which are

not learned in class. She has written a poem for the Greater Atlanta Federation paper, Footnotes, which airs her views:

*There were ten little square dancers,
all in a line,
One felt he was left out, then there
were nine.*

*Nine square dancers thought their club
was great,
Till a few got new dresses, then there
were eight.*

*Eight little square dancers thought their
club was heaven,*

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*Till one got his toes "stepped on", then
there were seven.
Seven little square dancers and the
majority voted "Nix";
One stomped out and then there were six
Six square dancers began to disagree
And soon their number had dwindled
to three.
The three got busy,
Their very club to save,
For they soon realized
The matter was grave.
They danced and worked and began*

*to mix
And soon their number was back to six.
The visitors came, the dances were fine
And before they knew it, they
numbered nine.
The nine were active, they each took
a part;
They buried old differences; for once
acted smart.
For they had learned a lesson that
applies to us all,
Cooperation is the key word to
"having a ball."*

ASILOMAR WINTER 1969 BULLETIN

WEEKEND — Jan. 31-Feb. 2 — FILLED

Regular 5-DAY — ASILOMAR, Feb. 3-8

This winter it appears that both Asilomar sessions will be filled. The regular session has room for a few and promises you one of the outstanding square dance experiences of all times. Plenty to do or take it easy if you wish.

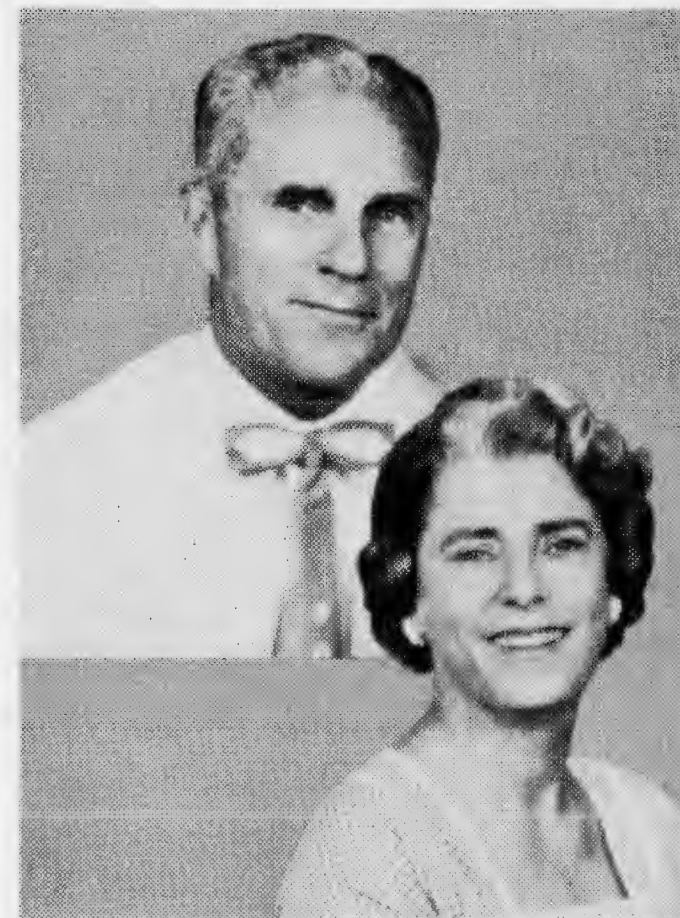
SUMMER 1969 ASILOMAR DATES SET. Start making your plans now for the great summer session July 27-August 1. In addition to the fine staff, Asilomar will sponsor a special callers leadership course to be conducted by Earl Johnston of Vernon, Conn. More on all of this later.

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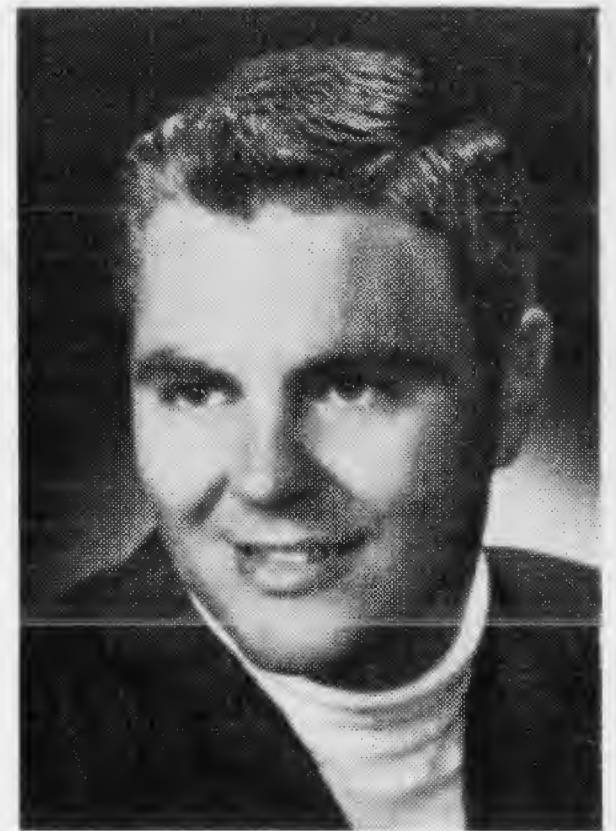
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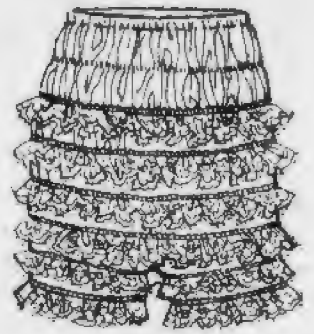


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The fate of my club is up to me!

ASILOMAR SESSION FILLED

The Week-end Sets in Order Vacation Institute at Asilomar the first of February, 1969 is now filled to capacity with a waiting list. At the time of publication, the week long session, February 3 to 8 had room for six couples.

BOB LUCAS

Square dancing has lost a fine caller and an equally fine gentleman with the sudden pass-

ing on September 12, 1968, of Bob Lucas — Waterloo, Iowa. Bob had been a square dancer since 1950, beginning his calling a few years later. He was known for his vitality, his enthusiasm and his pleasure in mingling with the dancers. He is survived by his wife Jan and two sons, Robert Jr. and William. shop foreman at a local tire retread plant. He and Amy have two sons, Norm and Ken, both of whom square dance.

Altho' Ev enjoys being at the mike, he feels his greatest reward in this hobby has been meeting so many wonderful people.

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The
**CALLER
OF THE
MONTH**



Everett Kuhn-Nelson, B.C., Canada

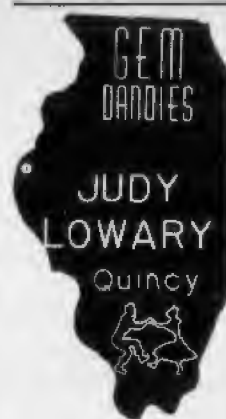
EVERETT (Ev) KUHN and his wife Amy started square dancing fifteen years ago and have not slackened their enthusiasm since. Ev has been calling in Nelson, British Columbia, for 10 years, having begun by calling for teen agers in 1958. His first adult group assembled in 1960 and he is still calling for this group every week, besides teaching a beginner class every year.

The Kuhns expand their horizons into the round dance field by teaching a round dance class which they have had for five years. They have created several round dances themselves: Goldies Waltz and Sterling Silver for Windsor; Centennial Waltz for Scope and Kentucky Waltz for Grenn.

Ev has numerous calling engagements in B.C. and the Northwestern U.S. and called at the Far Western Jamboree in Seattle. In 1965 he was the province M.C. for the Square Dance Jamboree which has been held in Pen-ticton for 15 years. He is a member of the West Kootenay Callers Assn.

The Banff Institute and also the Lighted Lantern in Colorado have been the scene of the Kuhns' square dancing vacations for several years.

When he isn't calling square dances, Ev is



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NEW ROUND DANCES

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Pete & Ann Peterman

"HERE COMES CHARLEY"
Alvin & Mildred Boutillier

HI-HAT 856

THIS WE LIKE

What with all the furore over elections and what-not this fall, it is comforting to view the cover of Square Notes, published by the Southwestern Ohio Square Dancers Federation. It depicts an "elephant" lady square dancer and a "donkey" gentleman square dancer approaching each other amicably. At the bottom of the page is written, "SQUARE DANCING IS ONE BIG PARTY!"

FROM NAT'L. CONVENTION COMMITTEE

A special news bulletin from the National Square Dance Convention Executive Commit-

tee reveals that New Orleans has been awarded the 1971 Convention, and that the official count of dancers at the 1968 Convention in Omaha was 10,284, with 22 states represented.

Future Convention dates and Chairmen are: Seattle—June 26-28, 1969 (Kenn and Ginny Trimble); Louisville—June 25-27, 1970 (Roy and Marita Davis); and the latest, New Orleans—June 24-26, 1971 (Jim and Mary Jane Joly).

Roy Long of Dallas was elected Chairman of the 1968-9 National Executive Committee, with Norm Holloway, California, as Vice-

ATTENTION SQUARE DANCERS



The trip we are planning now is to Australia, New Zealand, well now, let me put them in the proper order — Hawaii, New Zealand, Hong Kong and Tokyo, leaving around the middle of **February 1969**. For FULL details write:

SQUARE DANCERS TOURS

Earle and Jean Park

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Yorkton, Sask. — Phone 306-783-4649



Canadian Pacific AIRLINES

Chairman; Floyd Lively of Indiana as Secretary; Vic Wills, Pennsylvania, Treasurer. At Omaha an expanded program was outlined for the National Convention Organizations Committee with Chet Ferguson of Oklahoma, being reappointed Chairman. A special panel will be held in Seattle for organization leaders.

SMALL TOWN, BIG DOINGS

Many of the small town square dance clubs can open the eyes of the metropolitan area clubs when it comes to membership and enthusiasm. One of these is the very interesting "Timber Twirlers" of Crescent City, California.

Much of the drive of the "Timber Twirlers" is motivated by their man and wife team of president and secretary, Roy and Eunice Zeck.

COURSE FOR ROUNDDANCE TEACHERS

A new "first" at Asilomar during the regular Winter 1969 session (February 3-8) is a "short course" for leaders conducted by Frank and Carolyn Hamilton, of California. The size of the group will be limited and instruction will include individual help for those wishing to teach the rounds. Anyone interested should write to Asilomar Round Dance Course in care of Sets in Order.

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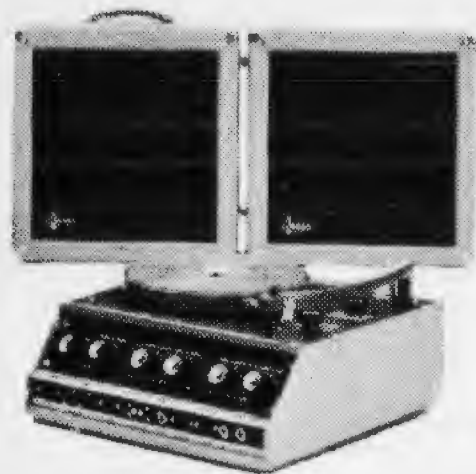
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(RECORDS, continued from page 6)

ner — circle — allemande — weave — do-sa-do — promenade (Figure) Heads (sides) promenade halfway — right and left thru — do-sa-do — ocean wave — slide thru — square thru three quarters — allemande — do-sa-do — swing corner — promenade.

Comment: Good danceable music, a country tune and a well timed contemporary dance.

Rating: ☆☆

MILK COW BLUES — Rockin A 1342

Key: A Tempo: 132 Range: High HA

Caller: DeWayne Bridges Low LA

Music: Western 4/4 — Guitars, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do-sa-do — men star right — allemande — weave — do-sa-do — promenade (Figure) Heads promenade half — side ladies chain — sides star thru — pass thru — circle four to a line — up and back — star thru — pass thru — corner swing — allemande — promenade.

Comment: A bouncy 4/4 tune with a "blues" flavor and good danceable figure.

Rating: ☆☆

SMALL WORLD — Scope 515*

Key: Several Tempo: 133 Range: High HC

Caller: Frank Lane Low LB

Music: Western 2/4 — Guitars, Vibes, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Lively music with several key changes. A smooth flowing dance.

Rating: ☆☆☆+

BUBBLES — Top 25175

Key: G Tempo: 123 Range: High HB

Caller: Ralph Kinnane Low LC

Music: Standard 2/4 — Banjo, Piano, Drums, Bass, Organ

Synopsis: (Break) Allemande — weave — do-sa-do — U turn — weave — box the gnat — do-sa-do — allemande — promenade (Figure) Heads (sides) promenade halfway — sides lead right circle to a line — cross trail — allemande — do-sa-do — swing corner — allemande — promenade.

Comment: Tune is "I'm Forever Blowing Bubbles"

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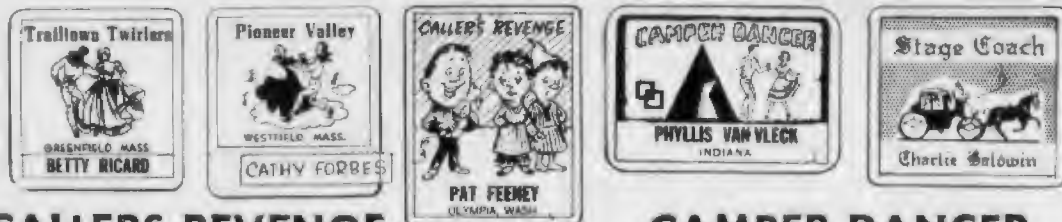
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and music is well played. Tempo is quite slow but dance is smooth and close timed.

Rating: ☆☆☆

YANKEE DOODLE BOY — Grenn 12105*

Key: F Tempo: 131 Range: High HB

Caller: Singing Sam Mitchell Low LC

Music: Western 2/4 — Banjo, Piano, Trumpet, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A standard tune, excellent music, and a fast moving close timed contemporary dance.

Rating: ☆☆☆

JUNITA JONES — Bogan 1215

Key: G Tempo: 127 Range: High HB

Caller: Billy Dittimore Low LD

Music: Western 2/4 — Guitar, Piano, Vibes, Clarinet, Drums, Bass

Synopsis: (Opener and Closer) Circle — allemande — do-sa-do — weave — do-sa-do — weave — do-sa-do — promenade (Figure) Heads promenade half-right and left thru — slide thru — square thru three quarters — do-sa-do — swing thru — girls turn back — boys trade — promenade (Middle Break) Circle — allemande — do-sa-do — men star left — turn thru — allemande — promenade.

Comment: A popular country tune, danceable music and a well timed dance.

Rating: ☆☆☆

HEAVEN SAYS HELLO — Lore 1100

Key: C Tempo: 125 Range: High HB

Caller: Johnny Creel Low LC

Music: Western 2/4 — Piano, Vibes, Guitar, Clarinet, Drums, Bass.

Synopsis: (Break) Ladies chain — circle — rollaway — circle — rollaway — weave — do-sa-do — promenade (Figure) Heads promenade three

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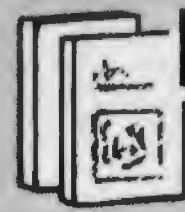
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First Thing Every Morning	Blue Star 1827
Unicorns	Hi-Hat 365
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quarters — sides right and left thru — pass thru — circle three quarters — right and left thru — cross trail — allemande — do-sa-do — corner swing — promenade.

Comment: Danceable music and smooth dance.
Rating: ☆+

HOW COME BLUES — Hi-Hat 367*

Key: Three Tempo: 132 Range: High HC
Caller: Bob Wickers Low LC

Music: Standard 4/4 — Clarinet, Trumpet, Piano, Guitar, Vibes, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Tune is "How Come You Do Me Like You Do" and is played in "blues style." Dance

is contemporary and close timed. Music has two key changes.
Rating: ☆☆+

HOEDOWNS

WHATCHA M'CALLIT — Hi-Hat 617

Key: G Tempo: 128
Music: Hi-Hatters — Guitars, Piano, Vibes, Drums, Tuba

YAKITY HOEDOWN — Flip side to above.

Keys: G and C Tempo: 125
Music: Hi-Hatters — Guitars, Piano, Accordion, Piano, Drums, Bass



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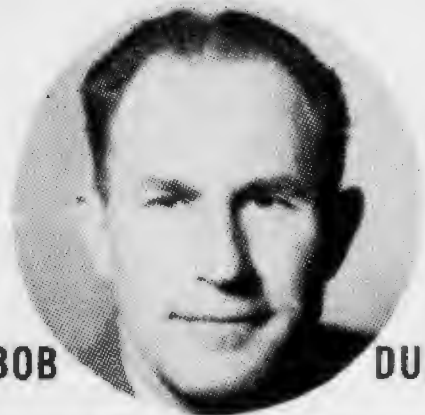
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Key: A

Tempo: 129

Music: Jack Carter — Banjo, Guitar, Piano, Bass

SALLY JOHNSON — Flip side to above.

Key: G

Tempo: 127

Music: Jack Carter — Violin, Guitar, Piano, Bass

Comment: Traditional hoedowns. One has "fiddle" lead and the other uses a five string banjo.

Rating: ☆☆☆

TOP TEN OHIO ROUNDS

Watching the trend and relative positioning of round dances as performed in one particular area, is interesting as well as revealing. Some dances climb steadily, others flare briefly and are blown out, other "standards" go on and on. In September the Buckeye Poll in Ohio chose the following as their Top Ten: Trumpet Talk, Just as Much as Ever, Last Waltz, Quintango, Hold Me, Engine 9; Dancing Country Style, I'll Take Care of Your Cares, Moonlight Tango and Doodlin' Round.

Faulkner's

SQUARE DANCE and WESTERN SHOP

#583
Colors — White, black, natural.
Sizes 4 to 10.
\$4.50

T-Strap style dance shoe.
Colors—Black and white.
Sizes: Med. 4 to 10. Narrow 5 to 10.
\$5.95

#922
Beaded moc with collar
Genuine cowhide and hand laced with foam rubber innersoles.
Colors—White, black, natural. Sizes 4 to 10.
\$5.95

#909
Squaw Boot. Smooth leather—Colors—White, black, natural. Available in suede—Colors—Sand and tawny (Olive), Sizes 4 to 10.
\$5.95

#812
Fringed Pow Wow Boot—Soft sole with a fringed collar. Foam rubber insole. Suede—Sand and tobacco Ladies Sizes 4 to 10
\$5.95
Children's Sizes 1 to 3
\$3.95
Men's Sizes 6 to 12
\$7.95

Festivals by Hi-Note: Made of fine kid leather. When ordering, draw your right foot on white paper. In Stock White and Black
\$5.95
Gold and Silver
\$9.95

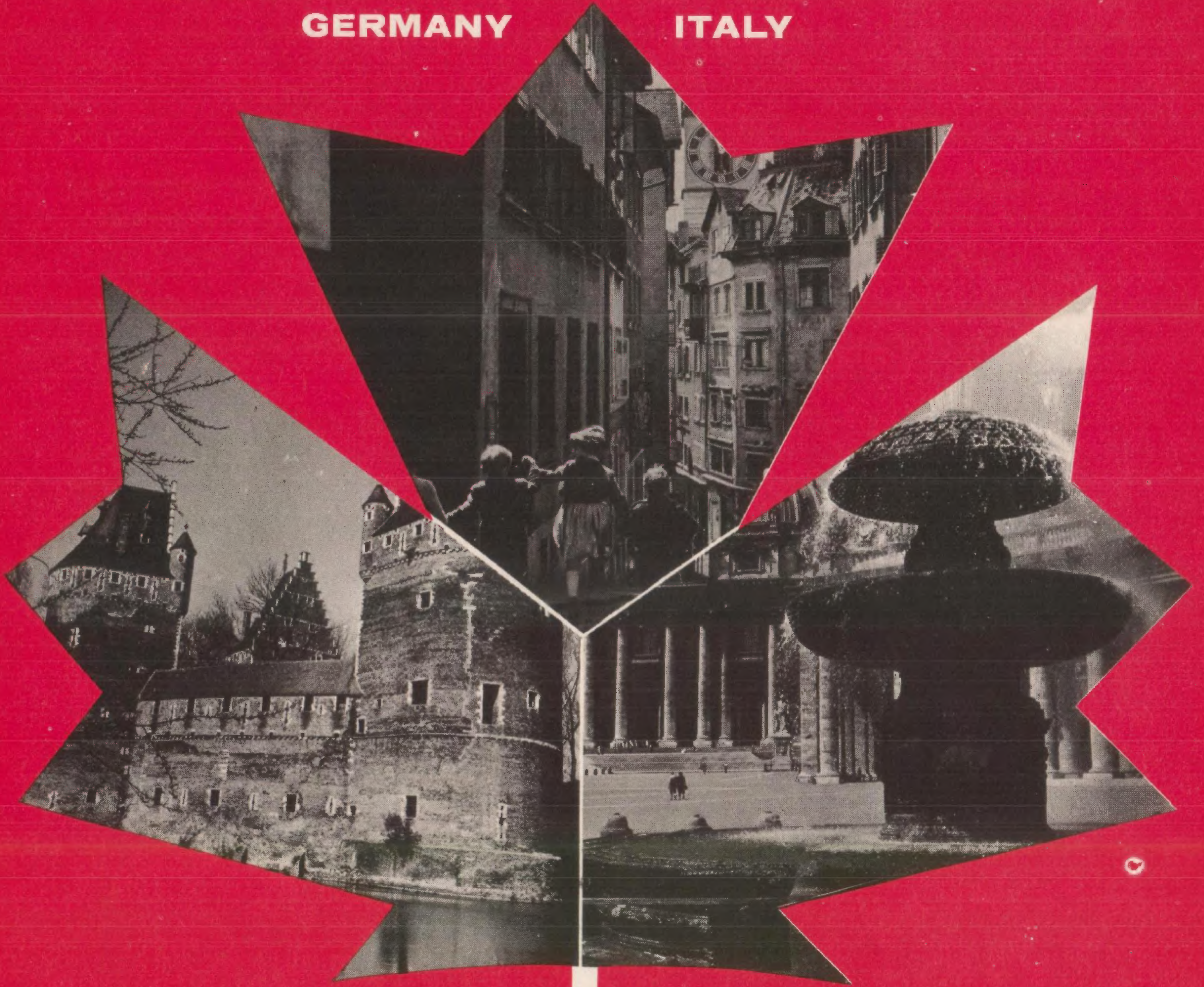
#600
Men's mocs. Soft sole moccasin of genuine oil treated full grain cowhide leather. Leather thong lacing and tie. Sturdy but soft. Colors—Buck, Black, Natural. Sizes 6 to 13.
\$6.95

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accompany them to*

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GERMANY ITALY**



JOHN and SYLVIA WINTON
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Gus and Gena Kwaczek,
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in a 3-week visit to
the old world
wonders of Europe

Canadian Square Dancers
Holiday in Europe
July 19 - August 9, 1969

SWISSAIR

SWISSAIR



Canadian Square Dancers

Holiday in Europe

July 19-August 9, 1969

LET'S GO TO EUROPE

HERE IS YOUR OPPORTUNITY to see the capital cities of Europe in the **GRANDEST TOUR** of them all. You may enjoy an incomparable three weeks' vacation that includes many extras you would never expect to find in a tour that costs so little. This dream vacation can be yours! It is designed with Canadian departure points, but square dancers **EVERYWHERE** are cordially invited to take part.

LEADERSHIP: Three especially trained Canadian square dance leaders will escort each unit. The tour as a whole will be under the direct supervision of a dedicated professional tour manager who will travel with us.

QUALITY: Everything will be the finest! Deluxe and Superior first class hotels will be used throughout. Two meals (breakfast and dinner) will be included every day as will more than half of the lunches.

FEATURES: You will see the fascinating highlights of each country as you cruise in streamlined motorcoaches. You'll have plenty of time in every city to enjoy yourself to the fullest. All travel between cities will be by modern aircraft and your trans-Atlantic Jet flights will remain among your fondest memories.

EXTRAS: There will be many including an evening at the Palladium in London, a night club visit in Paris, and a special Fondue dinner in Switzerland just to mention a few.

SQUARE DANCES: You will have an opportunity to dance with the British square dancers at a special Square Dance Festival in London, and you will have a most unusual and never-to-be-forgotten evening of square dancing with members of the Armed Forces in Germany. Also, you'll be surprised and delighted at a most unusual dancing event in Lucerne.

THE DREAM OF A LIFETIME

All of this plus the many wonders described in the following itinerary are yours when you join with us on this Square Dance Holiday in Europe. Incidentally, you might like to share this experience with another couple, square dancers from a local club—or—perhaps the whole club might like to come along. Just write us if you want additional brochures or information. Only don't wait to sign up. Space is limited.

The cost: Fares are based on the special GIT excursion rates and require that a group of 15 or more travel together to and from Montreal.

From Montreal: U.S. \$975.00 or Canadian \$1055.00.

(Special fares from Vancouver, Calgary and Seattle will be available for those making the tour.)



ITINERARY

IT-MU-102

1st Day — Saturday, July 19

Today is the "Big Day" as we board our Jets in Vancouver, Calgary, Edmonton, Seattle and other cities in North America and head for Montreal where we all gather in the Swissair Lounge at the Airport. From here our Swissair Jet takes us across the Atlantic on our overnight flight to Switzerland and the first step in our European Adventure.

SWITZERLAND

2nd Day — Sunday, July 20

On our arrival at the International Airport in Zurich, we'll be met by representatives of the area



who will see us through Customs and into our streamlined busses. We then travel via picture-book landscapes through the wondrous Alpine countryside to beautiful Lake Lucerne and the town perched on its banks that bears the same name. Before checking into our HOTEL PALACE for lunch, we'll see the highlights of this

quaint city. We'll view the original Lion Monument dedicated to the Swiss Guard, the wooden Chapel Bridge of 1333 and the wooden Dance of Death Bridge of 1407 as well as the medieval town walls and the Town Hall of 1599. The afternoon is at leisure with time for a nap to catch up on our sleep. This evening, after dinner at our hotel, we'll all participate in a unique and delightful surprise.

3rd Day — Monday, July 21

Today we will have a full-day tour of the Bernese Oberland which features an ascent of the Bruniz-Pass at 3,400 ft. after passing the Lakes of Lucerne, Sarnen and Lungern; the Gorge of the Aare at Meiringen, Lake Brienz, Interlaken, the world-known resort with its memorable view of the Jungfrau; the Glacier village Grindelwald, 3468 ft. at the foot of the Wetterhorn, and the valley of

Lauterbrunnen with the Staubbach-Fall and the Trummelbach Falls (from Jungfrau Glacier) which descends in five wonderful cascades inside the Black-Monk. Lunch will be enjoyed on our stop at Grindelwald.

4th Day — Tuesday, July 22

Today is a full day at leisure for you to see more of this wonder-spot of the world on your own, or to shop, or to sit by the Lake, or to visit with the charming Swiss residents. In the evening, we'll join together for a typical Swiss Fondue dinner with Swiss entertainment at the Restaurant Stadtskeller.

FRANCE

5th Day — Wednesday, July 23

Today we fly to that magic city, Paris, where we will be met and transferred to our HOTEL GRAND. There will be leisure time this afternoon and perhaps you'll enjoy a nap so that you'll be ready for our late dinner and evening performance at the lavish Lido, noted as the best in the "Paris-after-dark" tradition.

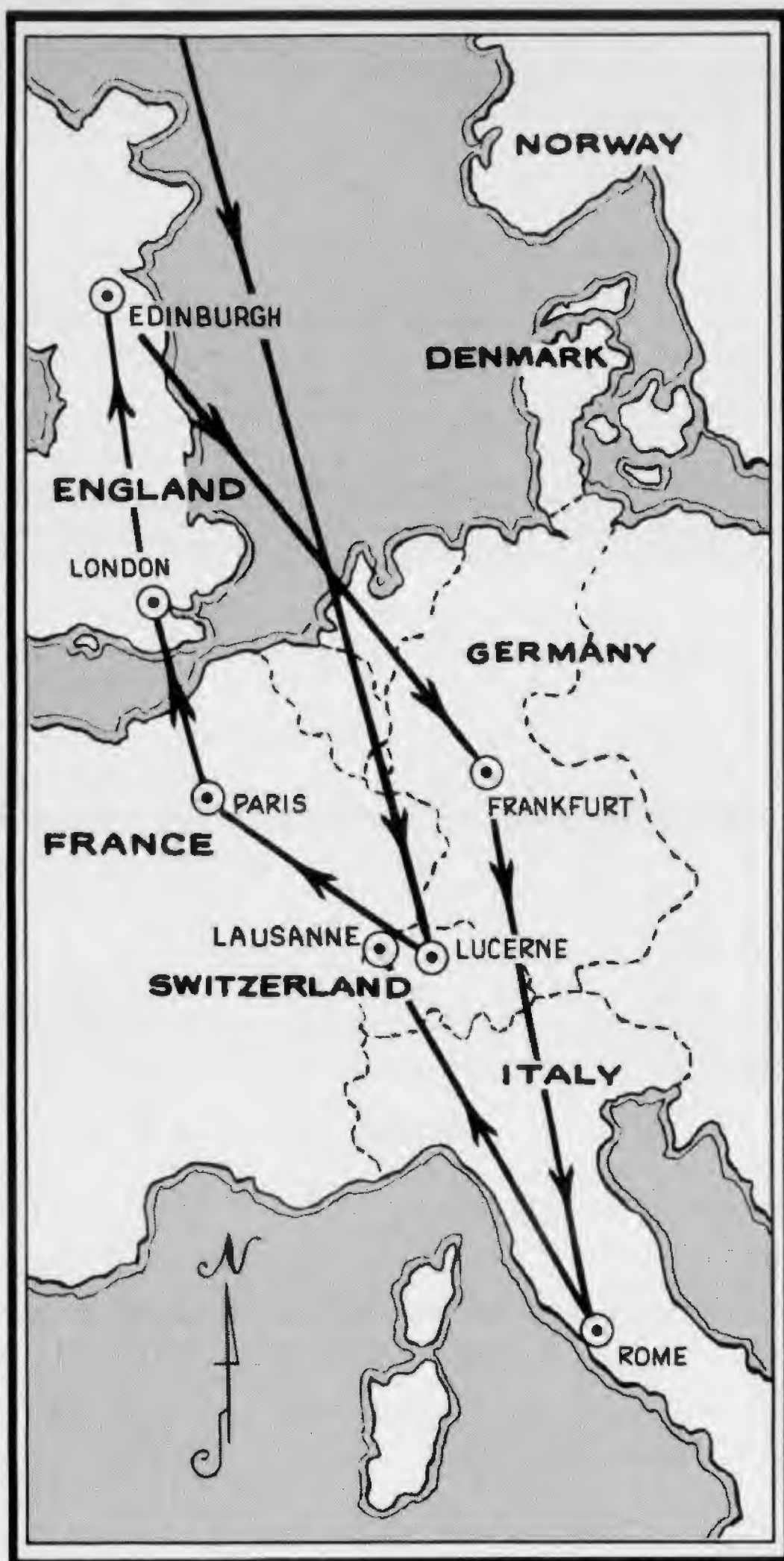
6th Day — Thursday, July 24

This morning we'll visit modern Paris including Tuileries Gardens, Rue de la Paix, Elysee Palace, and proceed down the Champs Elysees past the Arc de Triomphe to the Tomb of the Unknown Soldier. Thence to Bois de Boulogne, Palais de Chaillot, Eiffel Tower, Tomb of Napoleon, Les Invalides and Place Vendome. Afternoon at leisure and if you wish you can stay at the Eiffel Tower to proceed to the top; or return to the hotel with the motorcoach. The balance of the day is at leisure.

7th Day — Friday, July 25

This morning we will sightsee historic Paris including the world famous Louvre Museum, the Bastille, Hotel de Ville, Sainte Chappelle, the Law Courts, the Senate, Sorbonne, Notre Dame, Sacre Coeur and Montmartre where we will have a grand view of Paris below. In the afternoon, we will have a delightful trip along the Seine River through the wooded suburbs of Paris, past the Sevres porce-





lain works to the majestic Palace of Versailles. We will visit the famous galleries, apartments and magnificent gardens. We will return to Paris via Ville d'Avray of Corot and Balzac renown. This evening is yours to bid adieu to Paris as you wish.

ENGLAND

8th Day — Saturday, July 26

Today, a short flight across the channel to London. After completing Customs, we will transfer to our KENSINGTON CLOSE HOTEL. The afternoon is unplanned but we'll gather together in the evening to join with our British friends for an enjoyable square dance.

9th Day — Sunday, July 27

Today we will have a full-day tour to Shakespeare country. We will drive through England's beautiful countryside, via the University town of Oxford to visit the spots associated with the Great Bard, including Shakespeare's birthplace, Anne Hathaway's Cottage and the Memorial Theatre. We will

enjoy luncheon in this quaint town. Before returning to our hotel for dinner, we will visit nearby Warwick Castle.

10th Day — Monday, July 28

This morning we'll enjoy the sights of London itself as we travel via Hyde Park to historic Buckingham Palace to view the colorful "Changing of the Guard" (if held); thence to Westminster Abbey for a visit and then a tour through the Tower of London. We'll pass the Houses of Parliament, the financial district, the fashionable shopping streets and pay a call at Dickens' "Old Curiosity Shop." The afternoon is at leisure for your shopping pleasure. This evening we will attend a performance at the world-famous London Palladium where we have prime stalls reserved to view a show at this leading vaudeville theatre.

SCOTLAND

11th Day — Tuesday, July 29

We leave London today for the short flight to Edinburgh where we will start our journey into the historical land of many of our ancestors. Upon arrival, our representative will meet us and transfer us to the HOTEL GEORGE.

12th Day — Wednesday, July 30

This morning is left unscheduled for independent shopping tours and individual exploration. This afternoon our sightseeing tour will take us around the magnificent capitol of Scotland, a city richly endowed with many fine buildings and a wealth of historical background. After a short drive we will reach the summit of Castle Rock. From here we will see the whole "new" town with its graceful symmetrical terraces and beyond the beautiful vista of the Forth Estuary and the Fife Coast. Visit the War Memorial and drive down the Royal Mile to Holyrood Palace, one-time home of the ill-fated Mary, Queen of Scots. The Palace is situated in the Queen's Park, formerly a Royal hunting park.

13th Day — Thursday, July 31

Today we will enjoy a full-day excursion to the TROSSACHS and LOCH LOMOND. We will drive west through a magnificent stretch of country along the banks of the River Forth to Stirling — important silver town and closely associated with Robert the Bruce and Wallace the founder of Scotland's independence. Crossing the River Forth, we will drive through mountain scenery to Callander and from here the unforgettable drive through the Trossachs begins. Amongst towering mountains and alongside deep unfathomable lochs to Loch Katrine and Aberfoyle—setting of Sir Walter Scott's famous work, the "Lady of the Lake." A delicious lunch will be included along the way. Then via Loch Ard—one of the most beautiful of the Scottish Lochs to Loch Lomond and Balmaha—charming village at the water's edge. Returning to Edinburgh in the evening.



The Wonderful sights of Europe—one after the other—on this great tour.



GERMANY

14th Day — Friday, August 1

Today we leave the friendly Scots as we fly to Frankfurt, Germany, where following Customs we will drive to Mannheim and check into our HOTEL MANNHEIMERHOF. In the evening we will enjoy dinner in a typical German Hofbrau.

15th Day — Saturday, August 2

This morning is left free so we can take advantage of the excellent shopping which this country has to offer. In the afternoon our buses will take us to Heidelberg, the setting for the operetta, "The Student Prince." The city is also known for its spectacular 700-year-old castle, the Holy Ghost Church, the University with the Student's Prison and the old student inn called the "Red Ox," all of which we will see. In the evening we will join with our Overseas counterparts for a surprise, once-in-a-lifetime exciting event.

16th Day — Sunday, August 3

Following breakfast, our streamlined motor coaches will take us to Coblenz, located at the junction of the Rhine and Moselle rivers, the gateway to the romantic region of the middle Rhine. We will board a Rhine river steamer for a cruise up the fabled Rhine river through the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the world's best wine. We will see the Lorelei Rock where the Rhine Maidens sat singing and lured many sailors to a watery grave, according to the legend. A picnic lunch will be enjoyed on board. Arriving

in Wiesbaden, world-famous spa, we leave the steamer to join our waiting motorcoach, for the return to our hotel.

ITALY

17th Day — Monday, August 4

Today we continue our European Adventure as we fly to the Eternal City—Rome. Completing the customary procedures, we will transfer to our HOTEL EXCELSIOR.

18th Day — Tuesday, August 5

Today we have a half-day sightseeing in this exciting city. We will see the Quirinale Palace (former residence of the Italian Kings), the Fountain of Trevi, Spanish Steps and Piazza Navona. Then to the Pantheon with the Tombs of the Kings of Italy and to St. Angelo Castle before we arrive at the Vatican City and St. Peter's Basilica for a visit to this world-famous church. In the evening we'll attend a performance of the Light and Sound Show at the Forum.

19th Day — Wednesday, August 6

Today we'll continue our discovery of Rome by visiting the Church of St. Peter in Chains to view Michelangelo's statue of Moses. From there a memorable stop at the Colosseum and then a delightful visit to Hadrian's Villa. The balance of the day is at leisure.

SWITZERLAND

20th Day — Thursday, August 7

This morning we leave Rome, board our jet and fly to Geneva, where our motor coaches will drive us to the charming city of Lausanne and our HOTEL

PALACE. The afternoon is free for resting or a final shopping spree in this delightful locale.

21st Day — Friday, August 8

A morning tour of this city situated on the hilly banks of Lake Lemman will ride via the Municipal Casino to the Place St. Francois, the Cathedral dating from 1235-1275 which is the most important Gothic Church in Switzerland. We will also visit the University with its fine museum and art collection. Then our coaches will ascend to "Le Signal" for a view of the countryside and finally through the vineyards to the quaint villages of Pully and Ouchy before returning to Lausanne. In the afternoon the Officials of the City of Lausanne

are having a reception in our honor at the idyllic location with a grand view of the lake and mountains. Following this we will proceed to the medieval castle of Oron for our farewell banquet where we will relive our happy memories of our European Holiday.

CANADA

22nd Day — Saturday, August 9

At last we say goodbye to the Old World as our Swissair Jet returns us to CANADA, but we will always carry with us fond recollections of this never-to-be-forgotten adventure. BON VOYAGE.

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet 14-21 day Economy Group Inclusive Tour Basing Fare, minimum participation, 15 passengers from Montreal to Europe and return. Inter-European air service also by economy jet. Services of Swissair or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and first class local steamer.

HOTELS: Deluxe and superior first class grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: Canadian \$88.56, U.S. \$82.00 per person.)

MEALS: Continental breakfasts will be included throughout with the exception of London where meat breakfasts will be included. Table d'hote dinners will be included throughout and lunches will be provided on the full-day tours into the Bernese Oberland, the Shakespeare Country tour, Loch Lomond, and the Rhine Steamer. Lunch will be included the first day in Switzerland and will also be included on some of the air flights when aloft during the lunch hour.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fee and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing. Also the services of an experienced Tour Manager will be available throughout the tour.

TRANSFERS: Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drives are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, airport taxes when applicable, personal and baggage insur-

ABOUT TRAVEL WITH SQUARE DANCERS

Since the summer of 1961 it has been our pleasure to provide square dance travel fun for several hundred square dancers on trips that have carried them virtually around the world. Each tour has been a wonderful experience all in itself and we are convinced that square dancers make the greatest traveling companions. Because of the advantages of group travel we are able to include the finest hotels and many extras that you would never expect to find in a tour costing so little. A great part of the success of any tour is due to its expert leadership and we are fortunate indeed to have, as leaders, our old friends, John and Sylvia Winton and their assistants Cam and Jean York and Gus and Gena Kwaczek. You'll enjoy them all. Be sure and note that this is NOT a rush-rush-affair. Our only caution, DON'T WAIT too long before signing up. All applications will be considered on a first-received, first served basis and will be personally acknowledged. We wouldn't want you to be disappointed. Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.

ance, transport and handling of excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

RATES: The tour and air costs are based on present tariffs and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the

American Square Dance Workshop, Inc.
Canadian Holiday in Europe — 1969
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1969 Canadian Holiday in Europe.

(please print or type)

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$216.00 (\$108.00 per person) Canadian \$ or \$200.00 (\$100.00 per person) U.S. \$. We understand that the balance is due by May 1, 1969. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Checks should be made payable to Bob Osgood.)

(signed)

(date)

Please complete both sides of this application form before mailing it in. To help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until June 15, 1969. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses. When cancellations are made after departure, the tour escort, agents or representatives abroad should be notified immediately in order that cancellation charges be kept to a minimum.

EXTENSIONS: The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc.'s Holiday in Europe reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc.'s Holiday in Europe assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

We will be glad to make your connecting flights to and from Montreal. Please check here if you will be using air transportation to get to the East Coast and wish our assistance.

Check here if you will drive or make your own arrangements to get to Montreal or check one of the following if you would like to travel at the special fare with the group (minimum of 15 persons required) from one of the following cities:

Vancouver , Calgary , Edmonton , or Seattle

Please show your names on the special badges in the following manner:

_____ (his) _____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
 John and Sylvia Winton
 Gus and Gena Kwaczek
 Cam and Jean York
 and Bob and Becky Osgood

FUN VALLEY

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1969 SQUARE DANCE PROGRAM

MAY 11, 1969

Sunday afternoon (2:00 to 5:00) and Sunday night (8:00 to 11:00) Trail End Dance after New Mexico State Festival at Farmington, N.M.

Callers — Don Franklin — Arvada, Colorado
Gary Shoemake — Fun Valley and Abilene, Texas

Weekend Dances

MAY 16, 17, 18, 1969

Callers — Melton Luttrell — Ft. Worth, Texas
Dale Cassiday — Greeley, Colorado

MAY 23, 24, 25, 1969

Callers — Otto Degner — Farmington, New Mexico
2nd Caller to be announced

Rounds on these weekends — Jack and Darlene Chaffee — Denver, Colorado

No Part Weekends

Full Week Dancing

MAY 25 to MAY 31

Callers — Bob Fisk — Chino, California
Gaylon Shull — Dighton, Kansas

Rounds — John and Wanda Winter — Garland, Texas

JUNE 1 to JUNE 7

Callers — Harper Smith — Celina, Texas
Beryl Main — Denver, Colorado

Rounds — John and Wanda Winter — Garland, Texas

JUNE 8 to JUNE 14

Callers — Don Franklin — Arvada, Colorado
Ernie Kinney — Cantua Creek, California

JUNE 15 to JUNE 21

Callers — Otto Degner — Farmington, New Mexico
Rex Coats, — Andrews, Texas

JUNE 22 to JUNE 28

Callers — Bailey Campbell — Allen, Texas
Gary Shoemake — Fun Valley & Abilene, Texas

No Part Weeks

From June 28 to August 24 we do not have institute dancing. We will have open square



dancing regularly with guest callers. Our staff caller, Gary Shoemake will be on hand for all sessions. Write us for information during this program.

AUGUST 24 to AUGUST 30

Callers — Jerry Haag — Cheyenne, Wyoming
Beryl Main — Denver, Colorado

Rounds — Bob and Helen Smithwick — San Diego, California

AUGUST 31 to SEPTEMBER 6

Callers — Johnny Le Clair — Riverton, Wyoming
Harry Lackey — Greensboro, N.C.

Rounds — Ernie and Naomi Gross — Syracuse, Nebraska

SEPTEMBER 7 to SEPTEMBER 13

Callers — Sal Fanara — Independence, Missouri
Joe Greer — Lubbock, Texas

Rounds — Jack and Darlene Chaffee — Denver, Colorado

SEPTEMBER 14 to SEPTEMBER 20

Callers — C. O. Guest — Dallas, Texas
Ken Bower — Des Moines, Iowa

Rounds — John and Wanda Winter — Garland, Texas

SEPTEMBER 21 to SEPTEMBER 27

Callers — Billy Lewis — Rowlett, Texas,
2nd Caller to be announced

Rounds — John and Wanda Winter — Garland, Texas

No Part Weeks

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May 1st to November 1st

Mack & Jean Henson

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HANDS TELL A STORY

The September issue of Bachelor 'n' Bachelorettes Newsletter, published in California, has something to say about *hands* as "extensions of our being" and how especially important they are to square dancers. The writer goes on:

Hands speak for us while we dance. . . . Let's elaborate on some of the things hands tell us. Are they forceful? Good dancing is guiding, not pushing. When those hands want to help someone out in going the right way, do they force or do they gently lead? When someone they are trying to assist resists this assist, do those hands then cease to guide? They should!

Do those hands know how to "cut in?" If not, teach them how. Cutting in is fun and we don't do enough of it. But don't cut in until you teach those hands how to do it properly.

Are those hands friendly? It isn't true that one can always tell if someone is friendly, happy you are there, or that they don't enjoy dancing with you. But those hands can more truly tell the story. While we dance do we apply the "fish-hand?" Is our hand limp and without feeling? Or is it warm and alive, as much as saying, "I like you! I like to dance with you! I am happy!"

. . . If we use those hands wisely and with consideration, they tell much about us. Next time you use them in dancing, *think* about them.

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EXPERIMENTING SHOULD NOT NECESSARILY be restricted to just those movements created within the last 24 hours. Experimenting in our square dance dictionary should refer to the investigation of the full use of various basics. All too frequently one phase of a movement is taught completely and dancers discover later to their chagrin that they are not able to do the movement unless it is given in one set manner. As an example of how a movement might be experimented with, let's take the simple garden variety of the Slide Thru. Here's the definition (24 d) as it appears in the most recent issue of the Basic Movements Handbook: "Two facing dancers will move past each other and pass right shoulders. Each will then turn immediately one quarter. The man always turns right and the lady always turns left." This is one movement that does not react to Arky maneuvering. In other words, a man is always a man, a lady is always a lady in the Slide Thru.

Let's look at the definition as it applies to the four following examples. A standard Slide Thru might start with two facing couples (1). They pass right shoulders (2) and then each turns a quarter (3), the man turning right, the lady turning left until they end as two facing couples (4).

Let's take the same two couples and have them do a Half Sashay with their partner to end up on the wrong side (5). Once again they pass right shoulders with their opposite (6), then the men turn right and the ladies turn left (7) so that in this example the dancers end back to back (8).

What happens when all four of the dancers are ladies (9)? It's quite simple. If you have a rule, follow it. As before, the dancers pass right shoulders (10) then each lady does a left face turn (11) and they end facing in two directions as we see them here (12).

So let's try it with the men (13). Again they move forward (14), passing right shoulders (15), turn independently to their right and end as we see here, facing in alternating positions (16).

If in our "experimenting" we can become better dancers, knowing what we have been previously taught—better, rather than just learning more, then like the golfer or bowler or ballroom dancer, we are indeed improving our style and our ability to follow all calls, under all conditions.

1



5

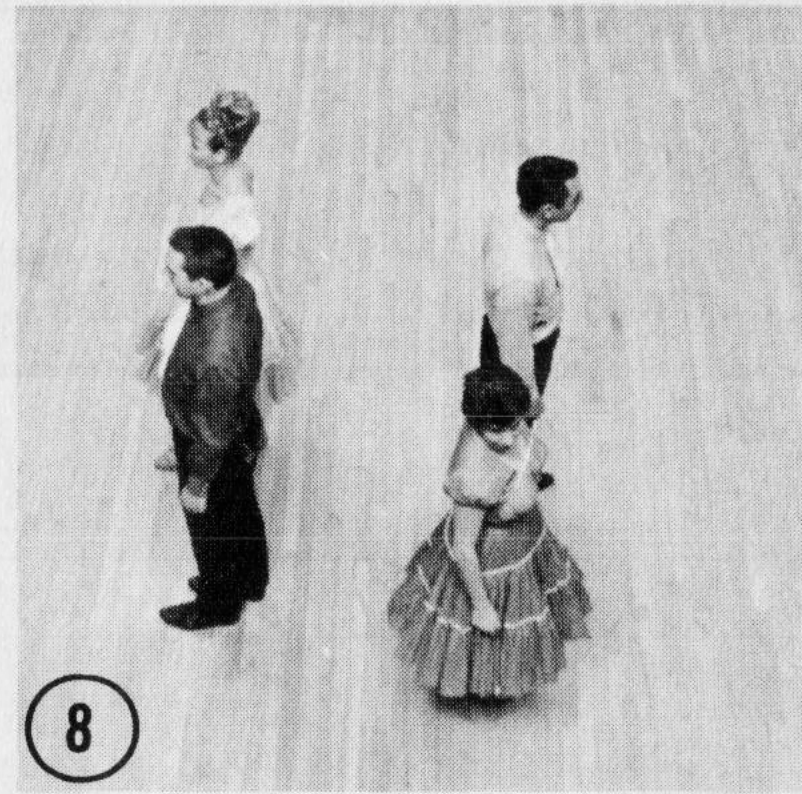
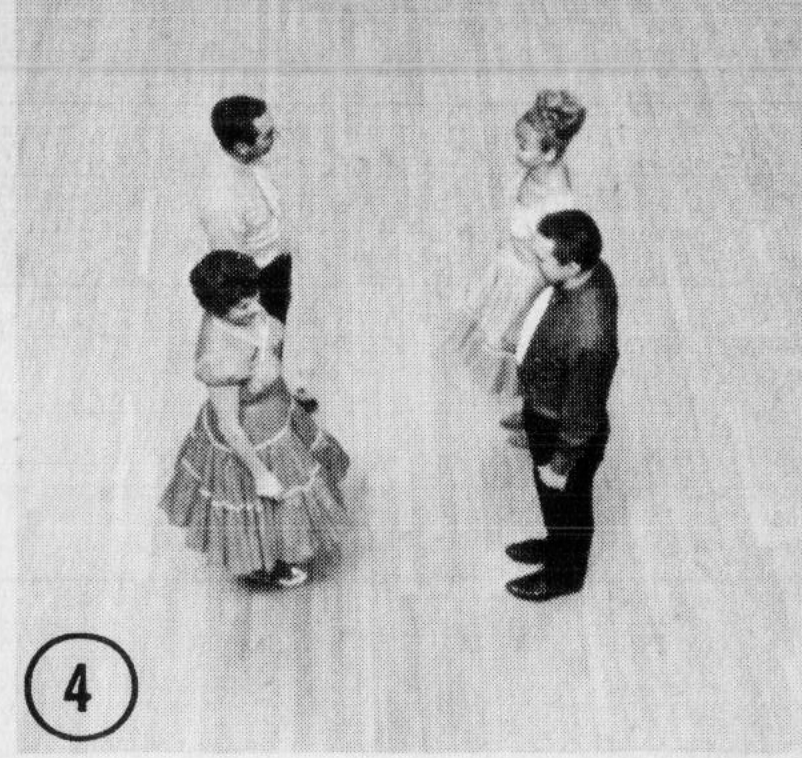


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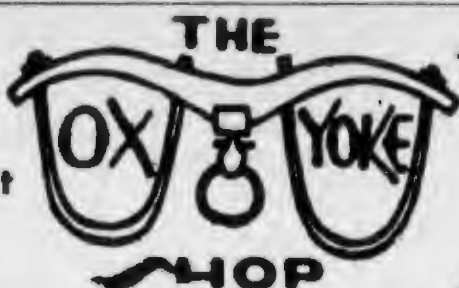
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(WORKSHOP, continued from page 21)

Using a felt pen or paint and brush if you're artistic, print one large letter on each sheet of paper to spell out whatever greeting you desire, such as Merry Christmas and Happy New Year. And what could be more timely than this greeting with red lettering in green sleeves?

Insert each letter into a record sleeve. Mount with sticky loops of masking tape to the wall or to a taut wire stretched across the width of the hall or stage area high above head level.

Party Mixer

Carrying the above idea one step further, collect eight sleeves of as many square dance record labels as you will need for the total number expected at your dance. Give these out as people arrive, making certain that four men and four ladies each receive sleeves from one record company. At an appropriate time in the evening have each label get together to form a square. The record sleeves could be worn over the arm, above the elbow, for one dance prior to matching up.

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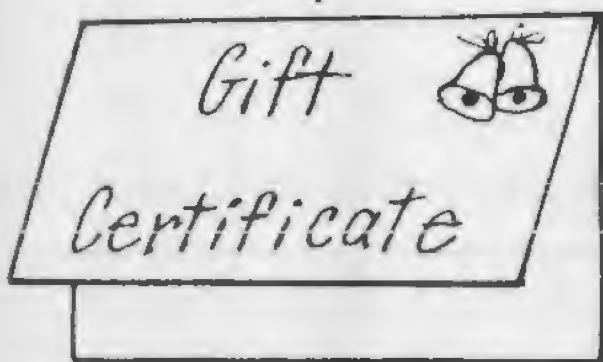
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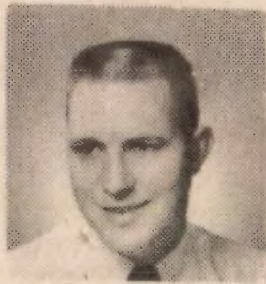
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