

The NEW

DECEMBER 1968

SQUARE DANCE



The NEW
**SQUARE
DANCE**

Formerly American Squares

Publishers and Editors

Stan & Cathie Burdick

Workshop Editor

Willard Orlich

National Advisory Board

Edna & Gene Arnfield

Bob Augustin

Al "Tex" Brownlee

Louis Calhoun

Johnny Davis

Jerry Helt

John Hendron

Phyl & Frank Lehnert

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Vaughn Parrish

Dave Taylor

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Volume 23, Number 12

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SQUARE DANCE Magazine is published monthly at 309 W. Water St., Sandusky, O. by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1968 by Burdick Enterprises. All rights reserved.



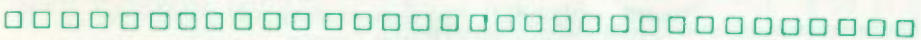
THE EDITORS' PAGE



Our desks are not exactly swamped by readers' suggestions, as they nearly are by subscription forms and current magazine copy, but we've received a few. Some you'll find taking form in each magazine that's issued--more for dancers, more news of club doings, more articles on adding dancers and building active clubs. We will try to broaden the scope of SQUARE DANCE and publish items of special interest to those in various stages and phases of square and round dancing, while continuing the regular features that you recognize as a part of the magazine.

In January SQUARE DANCE presents a report on current trends in square dancing as seen by the National Advisory Board members with predictions for 1969, advice on the care and treatment of sound equipment, and thoughts on the power of square dancing and how to use it. We hope this intrigues you - shall we have a new force to add to "flower power" and "black power" --square power?

With the holiday theme of this issue, we feel as though we are sending a giant Christmas greeting to all our readers. Willard Orlich joins us in sincerely wishing you all the happiest of Christmases. May the peace and blessings of God enrich your New Year!



T

HEN...



"At the Providence Assemblies of 1792 the dance began with minuets at six o'clock. At seven the drawings were held. The gentlemen's places were those for the entire evening; they also drew for partners for the first three country-dances, after which they were apparently free to choose as they would. From seven until midnight, nothing but contras were permitted, though there was doubtless an hour out for supper. After midnight, the last hour was limited strictly to minuets and cotillions." From *A History of Square Dance*, by S. Foster Damon.



*We'll keep it under
our hat until Xmas*

You're sure to please all your dancing friends with a gift subscription to SQUARE DANCE Magazine. Here is a gift that brings them the news, the features, the workshop material, the record reviews, and countless other things that will make square dancing more enjoyable. Fill out the special coupon at right and mail today. A gift card will be sent in your name.

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Meanderings...

Ever notice how we mystery-bent mortals thrive on suspense - like who's gonna win the election, who'll take the pennant, who's gonna get more Olympic gold medals, and how's that show gonna end.

Well, Nixon nixed his opponents, the Tigers clawed St. Louis, the flame is out in Mexico City and Barry carried Clara over the threshold. So that's done. Where's the next old wiggly question mark to pursue?

In an exciting visit to Louisville to chew some thoughts with area callers in October (thank my lucky thars they didn't run me out for chomping too loudly on some pet opinions) we may have developed one point worth sharing:

It doesn't matter much in the broader spectrum whether you as a caller used "spin the web" or "hang the outlaw" at last week's dance program. What really matters is more subtle, and should tap your store of talents to a much greater degree. Three magic words offer the key---

- Anticipation (before the dance)
- Response (during the dance)
- Remembrance (after the dance)

Sounds too simple, huh? Not really. Believe the old Philly-osopher, if you can create this kind of thought pattern among your dancers by the thousands of ways you "handle" them in addition to material used, you're on your way to greatness! That's enough soap box

oratory, friends; I'll keep you in suspense as to "how to do it" for the next few episodes (while I ponder it too.)

Back to the point of the column this month. Isn't it remarkable how the elements of mystery, wonderment, anticipation and curiosity are thoroughly built into the fabric of the average dance we enjoy. For instance, questions like these constantly creep into our thoughts:

"How good is this new caller?"

"Can he top our own Joe Schmo?"

"How'll he ever get us to an allemande from this position?"

"Who's going to goof this time?"

"Did she make that dress or buy it?"



Again and again, over and over, we're propelled, enchanted and motivated by the tiny bubbles of intrigue, unspoken but very much a part of our moment-by-moment existence. Knowledgeable callers, as well as club presidents, after dinner speakers, politicians, leaders, et al, can capitalize on this human quality to their benefit. (If I keep going I might accidentally reveal my special notoriety--I'm the only drop-out of a Dale Carnegie course.)



...by Stan Burdick

This month is "Then and Now" month. Boy, how this takes me back! Honest, it was twenty-three years ago that I got my first "enjoys" from the anticipation presented by a foot-stompin', stage-rovin' caller who shouted "Kiss her in the moonlight if you dare" to the lively Mockingbird tune phrased by live musicians in an old town hall in a college town in New York State (there's a mouthful!) I was half of couple number four, and I nervously waited my turn as I watched the other three couples smack it up (the best flower power comes from tu-lips). Then my glorious turn came and would you believe it? I looked

"throw in the clutch" was really hot hash in those days.

Two summers ago at a resort squire dance vacation an unexpected incident took us back to the earlier days of the activity. There were a dozen sets in the hall and the main power line at the resort and in the village went out. Without auxiliary power, and with just enough light to see in which directions our corners stood, we improvised in a most unique-manner-somewhat like what it must have been half a century ago.



more chicken than mockingbird and just plain "didn't dare." I kicked myself all the way home that night, but at the same time I vowed to be a caller. At least I'd get to watch all those shenanigans.

Picture this scene if you can--half a dozen callers perched on chairs around the room (Dick Leger, Red Bates, Tom Trainor, Bob Boyle, Lee Landi, and I) shouting simultaneous commands to the dancers through makeshift megaphones while a hastily recruited pianist (Sue Leger) banged out Just Because and other good old tunes for almost an hour on the old upright piano. The effect was hilarious,

MEANDERINGS, Continued

especially as the sets broke down from not getting the whole message, and it was a welcome sight when the lights came on.

Let's just say that callers had to have strong voices in those days--thank heavens for our modern technical advance. Now it takes a couple of days for a caller to set up all of his equipment for a dance engagement (not really, Uncle Ezekial; I'm kidding).



So, we move forward! Onward! Upward, to moon dancing maybe. If there is a message in this column this month--or in the theme of the magazine for December--maybe it would be "Let's stay old-fashioned to a point in this timeless activity we've embraced--let's concentrate on the surprise element, the old adage about what happens TO people rather than FOR people, and thereby build some PERMANENCY and dare we say, ROMANCE--back into square dancing.

Record DEALERS

All new square and round dance records advertised or reviewed in SQUARE DANCE magazine are available from the dealers listed on this page.

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Round Dancing—

you

Willie and Vonnie Stotler of Inglewood, Cal. started square and round dancing in 1951. About three years later, they were "pushed" into teaching by friends. This mushroomed fantastically and they now teach seven nights every two weeks. The Stotlers have been on the staff at several west coast week-end Kirkwood. They have been at winter Asilomar and at Towne House Holiday in Fresno. Rounds they have written include: Heavenly Night, Wonderful Rain, Stamp Stamp Stamp, Sugar Lips, Sugar Baby and Forgive Me.

We've heard it said that round dancing will be dead in a few years, that square dancing is divorcing round dancing, that ballroom-ish routines are ruining round dancing, that too many routines are making people drop out—and yet, more and more people are enjoying round dancing and its potential is tremendous. Must it die out? Must it be killed off? Dancing is the expression of the soul. With the sound of music our spirits are lifted. Music stirs us to rhythmic movement. We tap our feet, clap our hands, drum our fingers, sway our bodies. It's as old as life. As someone once said, "Dancing is the loftiest, the most moving, the most beautiful of the arts because it is no mere translation or abstraction from life. It is life itself."

We don't mean to be dramatic, because although dancing has become a big part of our lives, it's still a casual part, a recreation. But it does bother us to hear all the dire predictions. We only wish there were some way of ma-

king round dancing more widely known. Ask the average man on the street what square dancing is and he has some idea but about round dancing? No. If someone would just come up with a good way of advertising it, some way of reaching more people, we believe it could grow beyond our fondest dreams. It has brought so much pleasure to a great many people. We are sure many more would be interested if they could be reached. Up to the present time round dancing has been mostly advertised by word of mouth—one telling another. Think what it could be with proper publicity! Besides the regular activity in clubs and classes, people are discovering the joy of participating in vacations and tours with others drawn together by this one common bond—dancing.

I know of many people who have never danced before in their lives and thought they couldn't but with round dancing, they did learn and enjoy it. I may be wrong but I don't believe a person cannot be taught rhythm. Af-

Where are Going?

By Willie and Vonnie Stotler



ter all, the whole universe is one of rhythm. Everything runs better in rhythm, whether it is a motor, a heart, or the stars in orbit. As a matter of fact, the universe would be pure chaos without rhythm. And as with anything, it cannot stand still. And if it is not moving forward, it is drifting backward. We make many mistakes, that is true, but isn't that true in any undertaking? In any form of art, there is much groping, fumbling, experimenting before anything worth while comes forth. A baby learns to crawl before he walks. We need criticism and a searching of our present ways in order to discover better ways. Let's make round dancing better, and what's more, let's try to make it a little more compatible with square dancing. One compliments the

other. We sincerely hope square dancing doesn't divorce us, because we need each other. A separation is always painful and abiding together in harmony may produce big dividends.

Let's be more critical of our rounds. Let's honestly evaluate them. Let's forget sensitive feelings, petty jealousies, and work together for better routines, and a more universal selection of dances. There is positively no place, no activity anywhere, where we have met nicer people, where we have a common ground with people from all walks of life. I can think of nothing finer than being with round dancers in our favorite pastime. Round dancing just has to go forward. With the kind of people involved, how can it miss? ●



The Magic of the Square Dance Spirit

By Clarence G. Scholtz, Strafford-Wayne, Pa.

At the holiday season Merry Christmas and Happy New Year blend to make the daily tasks and troubles of our mysterious planet fade into the background, to be replaced, even if momentarily, by the joys and pleasures of our week folk in their belief in that fantastic world of Santa Claus and make believe. We too as square dancers have a fantastic world and many things for which to be thankful.

- * Where else but in a square dance hall can we find such wonderful people?
- * Where else but in a square dance hall can we shed our troubles and worries, even if only for a few hours?
- * Where else but at a square dance can we duplicate the smiles, laughter and sparkling eyes of the children, among grownups?
- * Where else but at a square dance can we shake hands and mean it?
- * Where else but at a square dance can we pay compliments to the ladies with no fear of gossip or misunderstanding?



Where else but at a square dance can the ladies leave their pocketbooks on chairs, under chairs, on window-sills, or in corners with nary a thought of not finding them after the dance, with full knowledge that no one would touch that purse, let alone open it or extract any of its contents. It is fantastic in this world of crime, and rebellion against authority and custom, that it is so. This only proves that square dancers are the cream of the crop.

- * Where else but at a square dance can Catholic and Protestant, Jew and Gentile, tall and short, fat and skinny, rich and not so rich, old and not so old, college graduate and high school graduate, those who live on the right side of the tracks and those on the left, forget their differences and for a few hours become one great big family?
- * Where else but at a square dance can we find an entire evening and sometimes afternoons also, of enjoyment and pleasure, not counting the good effects of the physical and mental exercise, for so reasonable a price?
- * Where else but at a square dance party can you find such marvelous cooks as the female members?
- * Where else but at a square dance will you find those who consider themselves experienced helping the novice or beginner to learn the figures of a dance so that they too can enjoy the fun of square dancing?
- * Where else but at a square dance can lasting friendships be made so easily?
What else but a square dance can bring out the best in people, and cause each participant to point to another and say, "There goes a prince" or "There goes a princess?"

Many years ago a little girl questioned the reality of Santa Claus and caused a newspaper editor to write that masterpiece to little Virginia, in which among other things he told Virginia that the spirit of Santa Claus would live for 10,000 years, yea, ten times ten thousand years. So may the spirit of square dancing live for 10,000 years, yea, ten times ten thousand years!

Things have been moving rather fast for me the past six months and I have not taken the time to write the article I have been thinking about. Since accepting the position of Recreation Director here at Fontana Village, North Carolina, and seeing how neatly and smoothly an organization as massive as this operates, I think I am now more qualified to write a few words which I believe will be an asset to square dance clubs. Perhaps I should entitle this article "Better Business." I have discussed this matter with officers of many clubs throughout the United States and with many callers.

The business end of square dance clubs is operated on several different bases, mostly for no particular reason other than "It's always been done this way." New officers of a club hesitate to make or attempt changes as they are usually relatively young in the square dance picture. Many clubs also retain an advisory board or committee, usually made up of ex-officers, which makes it very complicated for the new officers to accomplish or try any new ideas of their own.

Some clubs are run by elected officers, such as president; one, two or three vice-presidents; secretary and treasurer or secretary-treasurer, both handled by one person. This type operation requires the President to be responsible for booking callers, working out schedules and appointing committees to keep club activities going.

Another club will have the same officers, but someone is appointed to be responsible for the booking of callers. This leaves the officers of the club more time to plan activities and keep harmony within the club and seeing that guests are made welcome. This type club usually books several traveling callers each year.

Another type of club is the one that is run entirely by the caller. It has no

BETTER

TIPS

Al "Tex" Brownlee is the first of the National Advisory Board members to send in his thoughts for publication. He has several suggestions for improving club communications, gathered from his experiences as a traveling caller.



BUSINESS

FOR CLUBS

By Al "Tex" Brownlee



officers and no one has any obligations. The caller takes care of everything, including the rent, the calling, and paying the guest caller, if and when one is used.

How clubs of different types and operations work depends on the area, and may be considered successful in some localities and unsuccessful in others.

A traveling caller would prefer, naturally, the club which keeps the same person or persons doing the booking for a long period of time. He gets to know these individuals and does not have to keep changing names in his correspondence, as he has to do if writing to clubs whose president does the booking. Club officers change each six months or each year.

Some clubs, particularly those who use traveling callers, have retained the same person for years. This individual or couple is familiar with all the callers, and they also know the caller's fee, schedule and dates of availability. This, in itself, doesn't sound like much but most traveling callers (full time) plan tours which will let them be available at certain times each year in a certain section of the United States. Without all this information and without knowing the callers a new club officer taking over this responsibility faces quite a challenge.

I was the featured caller for the "first" state convention in Alaska, and I traveled in the state. Travel in Alaska is not as easy as in many of our other states. The dancers were unorganized to the point of not knowing what other clubs in the state were doing, and they wanted to do something about it. Practically all areas of the state were represented and after kicking the subject around, they came up with an idea which brings all clubs close and supplies adequate information in Alaska, and brings me to another main point of this article.

BETTER BUSINESS, Continued

When the elected officers of square dance clubs give way to new officers, it becomes a rather remote possibility for the new president of one club to contact the new president of another club on the other side of the state. It was decided that each club would rent a Post Office box and regardless of who the officers were, the club would still get the mail.

This would also be a tremendous help to traveling callers, contacting various clubs throughout the nation. I cannot quite go along with individuals giving up their names for numbers, but I personally think Post Office box numbers and more continuity in booking procedures will prove to be a beneficial achievement during the years to come.

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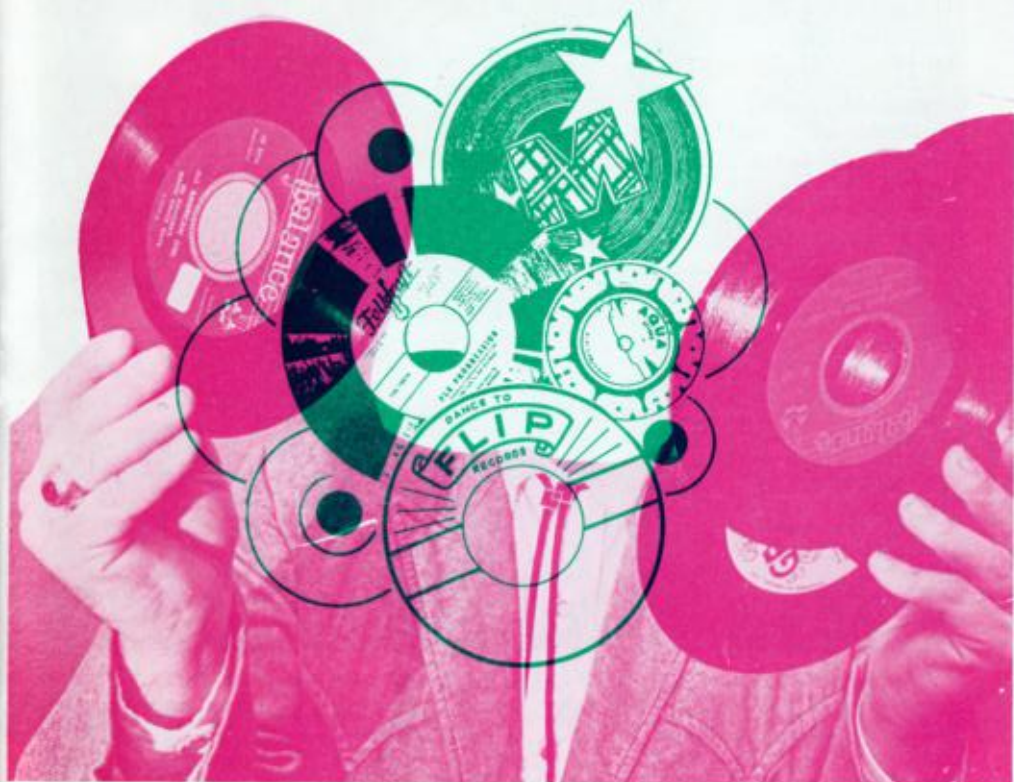
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● A Short History of Phonograph Records for Square Dancing ●

* Music for square dancing from Colonial days on was provided by orchestras.

* First records appeared about 1920, available only with calls. Labels were Victor, Asche, Sonora, etc. 78 RPM, 10" records.

* First instrumentals came on market in mid-1930's, both by small and major producers (Columbia, Decca, etc.)

* About 1944, when "modern" square dancing began to gain momentum, "specialty" labels, such as Imperial, MacGregor, Old Timer, Folkraft, and Windsor arrived.

* In late '40's and early 50's many other labels appeared. Quality improved. Major labels withdrew because of limited market and competition.

* By 1960, 31 labels carried square dance music and "flip-side" caller's performances. 28 of these catered exclusively to the square dance market. 45 RPB, 7" became standard.

* Today records have replaced live music for about 90% of all square dancing. More than 50 labels have hit the market, some briefly, many to stay. Hundreds of callers have been recorded. Quality is superb on most. Cost per record: about \$1.60. Low volume sales are still the rule because of diversification and low potential within the market (500 to 1,000 copies sold is a "good" average).

(Notes taken from article by Doc Alumbaugh in "Caller's Guide by S/D Caller's Assn. of So. Calif.)



Same pleasant people enjoy gab time between tips in the early 50's





Square dance patterns have changed — remember the basket?

Square Patterns



A modern square dance "Happening" Anywhere, U.S.A. (World, in fact).



Still the biggest gathering of Square Dancers in History —
Detroit National Convention — 1961 Approx. 20,000



The BOOK SHELF

BY MYRTIS LITMAN

We think it is especially important that Myrtis has reviewed a book concerned with the history of square dancing this month, when we are thinking about the past and present of the activity. The attractive little hard-cover volume came to our attention a few years ago via Brown University library in Providence, R. I.

SQUARE DANCING A History, by S. Foster Damon in 1957, written with permission of the American Antiquarian Society, is a serious study on the development of our modern square dancing. The author did an enormous amount of research to make the book possible, beginning with information about the first English dance book, "English Dancing – Master," by John Playford in 1651. These Playford dances were longways formation, as in our Virginia Reel. The French modified the longways by limiting them to four couples – called cotillions (meaning peasant girl's petticoat) and this was the origin of our present day style. The author continues the story on down to modern times, relating the rise and fall of different trends, showing how historical events and change of dress styles affected the picture. Among some of the very interesting facts in this book are: How and why the Puritans encouraged dancing in their time – contrary to popular beliefs that they were against it; The development of the caller – America's unique contribution to the activity; How the 49'ers in California, because of lack of women, originated the western style;

Emperor Alexander of Russia popularizing the waltz; The change of styles from hoops to bustles revolutionizing dancing by the innovation of swinging; The story of a very popular, and much copied, traveling dance master in the 18th century who advertised that he had the latest calls; Sousa's marches bringing about the two step; The account of how America's first square dance magazine, The Galop, almost destroyed the very thing it was trying to preserve; The way the fad of community pageants helped preserve square dancing; Henry Ford's part in the dance picture; How Lloyd Shaw's exhibition groups created new interest and enthusiasm; Ed Dulacher's calling at the New York world fair in 1940 brought about the square dance recording companies turning out calls to the latest song hits. All of these are things that leaders should file away in their mind and make interesting conversation about at the appropriate times. Find the book and read it. You will appreciate our hobby all the more.

Myrtis Litman, wife of recently deceased caller and leader, Lloyd Litman, has been active in the dance field for many years, and is an authority in her own right as the author of SHREDDERED HASH.

THEN & NOW

By Jeanne Stevenson



Square dancing, as we know it today, is truly American, mainly, because it's origin is from many nationality folk dances, just the same as our American Heritage is from these same nationalities.

If you attend a folk dance festival featuring dances of other countries you will recognize steps which are some of our basic square dancing figures of today.

We have adopted many of our basic figures from the Irish and Scottish folk dances. Some of their more popular dances are done in the formation of a square and basics like pass-thru, right and left thru, stars, chains, etc. are used. These dances came down from the highlands before our land was discovered and immigrated with these people to America.

In Scotland as recently as 40 years ago they had dances where the instructor was called a "Shouter Out". He would teach a given sequence of figures to a specific musical arrangement, much like our singing calls of today. Once the dancers learned this particular sequence the "Shouter Out" was not needed when this dance and tune was played again. These people danced once a week, again much like we do today.

This information was given by me by my in-laws, who were born and raised in Scotland and attended these dances.

Watching some of the footwork and figures in Western Round and Squares you will notice a touch of the Spanish and Italian dancing.

Through the growing and developing years of our country the square dance

became one of the more popular dances along with the round dancing that was evident in the times of our first President. Our round dancing is really a take-off of the Minuette.

Some where years ago, there must have been another Willard Orlich that had a mathematical mind and decided to make the execution of the known figures more interesting to the dancers.

Consequently our "Shouter Out" or callers found themselves needed, not only, to teach these new ideas, but also to direct the dancers throughout the entire dance. Thus came the formation of the beginner classes. As these callers called, they would come up with some of their own variations on these existing basics, much the same as our callers do today. This could very well have been the beginning of the workshop.



In a capsule this brings us up to today.

In just the past fifteen years we have seen our series of geometrical figures set to popular music become more intricate and challenging, new basics added and the technique of teaching and dancing improved and yet still remain fun. Our choreography has improved to the extent that it is not only fun to dance but beautiful to watch by the non-dancing spectator.

We can, today, to go the same countries of our ancestors and dance with those who have also latched onto the "American Square Dance".

True, our basics may have originated in other countries, but the variation, exploration, and development of these basics are strictly American.



Puzzle Page

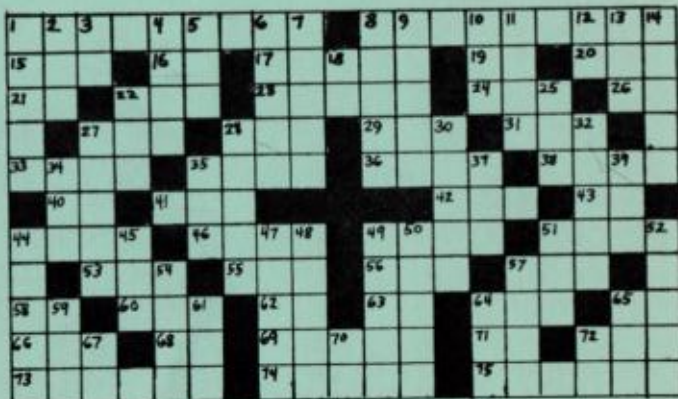
ACROSS

1. December holiday
8. Salutations
15. Help
16. Company (abbr.)
17. Vowed
19. "Why do they always say -- when you know they mean yes all the time?"
20. Food for horses.
21. About
22. Square dance lady.
23. Christmas trees
24. ---- Franklin of Wagon Wheel records.
26. O Come All ---- Faithful
27. Oldie: Teeny Weeny Polka ---- Bikini.
28. ---- Baldwin, caller from Illinois
29. Had refreshments
31. Florida island
33. Weaving frame
35. It's A---- Way To Tipperary
36. Chat
38. No ----flowers in S/D
40. Square 'em ---
41. Happy ---- Year
42. Lion's home
43. --'ll dance 'til Sunday morning Saturday night.
44. Left Foot One ----
46. Vend
49. "It's ---- A Long Long Time
51. Russian name
53. Four couples
55. Couple
56. Make a mistake
57. Public transport
58. Game --- Love
60. Kind of dance
62. Direction (abbr.)
63. Note of scale
64. Mink, for example.
65. Walking --- Missouri
66. Rag ----
68. Bahold
69. Male square dancers.
71. Fit --- as a fiddle
72. Write
73. Dance, as reindeer do
74. Washed away
75. Writing with a machine.

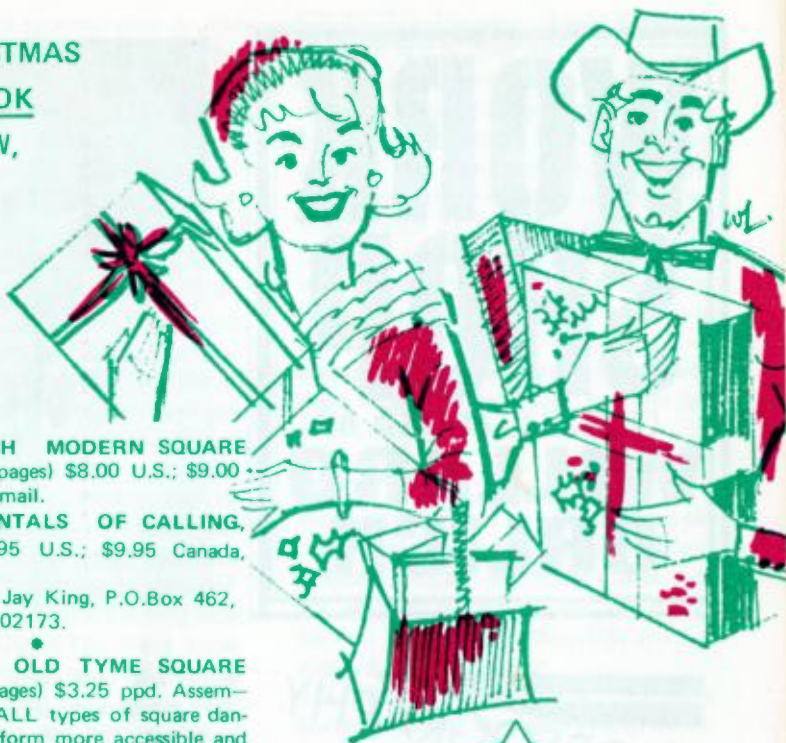


DOWN

1. Seasonal song
2. Hurry
3. Round dance (abbr.)
4. Scoot and ----
5. Pull
6. Vacation area in Colorado.
7. ---- your partner
8. It's Gonna Be A ---- Day
9. Dine in a ----aurant.
10. ----s fold
11. Stole
12. ---, --- Nora
13. Adjective for Paree
14. ---- Guitar Rag
18. --- Top of Old Smoky
25. ---- Moon Over My Shoulder
27. Morons (slang)
28. Saluted partner
30. Older
32. Ships
34. Pair ----
35. ---- Gotcher
37. ---- Anderson
39. Used in dancing
44. Teton Mt. ----
45. Favorite
47. R/D step
48. ---- the boom
49. Tooled leather items
50. Wipe out
51. ---- Christmas Waltz
54. Powder
57. What square dancers are
59. We'll drink a cup of kindness yet ---- Auld Lang Syn.
61. American writer
64. Obese
65. A set plus two
67. Father
70. Opposite of yes
72. Greek letter



**THIS CHRISTMAS
GIVE A BOOK
TO A TAW,
A CALLER,
A MATE,
A DATE....**



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WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

One of the most useful variations of the known introduced this year was **CROSS CIRCULATE** (see *New Idea* page this month). The idea in itself cannot be credited to any one person because it seemed to evolve out of many of the combination figures being tried over a period of time and always **A PART** of the idea. The **CROSS CIRCULATE** command itself simply means the dancer does a normal circulate, but half sashays when arriving at the new position. If you circulate as an end, upon arriving there you slide over to become the center instead. Likewise, if you circulate as a center, upon arriving there you slide over to become the end instead.

The value of the variation is that right hand waves become left hand

waves and vice versa. The teaching of the movement should involve first ends only or centers only to avoid mass confusion. Many of our "combination" ideas can be called directional using **CROSS CIRCULATE** as a basic movement like the normal circulate. Such terms as *Trade the Deucey* can be cued as "centers trade, ends **CROSS CIRCULATE!**" All circulate figures become a real challenge when changed to **CROSS CIRCULATE** variations as far as the dancers are concerned.

Once the dancers can spot their new position in doing a **CROSS CIRCULATE**, they are ready for everyone to move at the same time or all eight **CROSS CIRCULATE**. This all eight moving at the same time into these new positions was originally suggested to us from an ocean wave set up by Holman Hudspeth in February, 1965. It was named "Trade Circulate," i.e. those facing out would "trade" places (the end become a center, the center become an end facing in) while those

dancers facing in crossed over to the other ocean wave on a bias with the end taking the center's spot and the center taking the end's spot facing out. Your editor objected to this terminology as breaking the rule of circulate, i.e., end should remain an end, center a center, etc. The "Cross" version indicates a half sashay, i.e., cross trail thru, cross run, cross cloverleaf, etc. Thus it is today that "all eight CROSS CIRCULATE" finds the centers doing their part while simultaneously the ends do their part and the same end results are accomplished without the need of new nomenclature. And who knows how many unborn combinations might have been suggested in the future that can now be broken down into directional calls?

We hope you will take a strong look at CROSS CIRCULATE. As a variation of circulate, it will be here to stay for the dancers who know what half sashay means and are capable of handling S/D choreography with a little twist to the norm.



CALLERS' QUESTIONS

JIM PURCELL, Stoughton, Mass.: Having trouble using figures with "pair off, peel off, bend the line... I understood that the proper way to do a pair off was to take the opposite lady's left hand with your right hand and turn backs to partner. Out of a normal line of four, it is impossible to do a peel off after a pair off following this rule. Please clarify...

ED. NOTE: The pair off rule is to take opposite as a partner and turn backs to center of set. How would you pair off with two men facing two men using your rule? Or ladies? Or half sashayed couples? To turn back to partner (he or she) is termed quarter out—not out from center of set as in pair off but out (or away) from partner. The figures of pair off, peel off, and bend the line will work real well using the proper rule. Choreography-wise, the above combination equals couples half sashayed facing the same line. Another call of the same command zeros out.

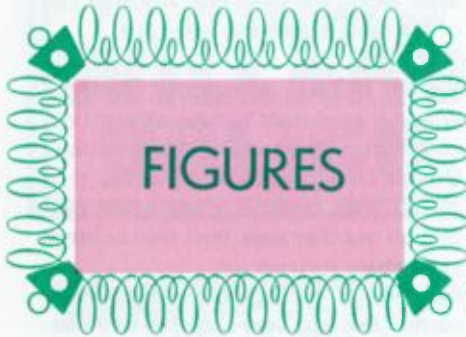
DEAN HOOD, Wheatridge, Colo. Would it be proper to have all eight circulate from eight chain thru position? Double circulate would be a pass thru for all then outsides trade while centers do another pass thru into another eight chain thru set up.

ED. NOTE: It would be technically correct but not very sporting to do so. Instead of saying pass thru to two lines facing, all eight circulate would also be technically correct, but who needs it? What's the matter with just a normal pass thru command? Why change S/D nomenclature when there are a million other surprises a caller can use? The "double" version you mention can be called "dive thru, pass thru" or "pass to the center, pass thru." May we suggest you use circulate commands when they mean something of value not just confusion to the dancers?

FIGURES YOUR EDITOR OPPOSES: From two two-faced lines parallel to each other, the command to "cross trail to a left allemande." Two couples are expected to cross trail (cross tails) with each other to find the corner, while the other two couples are expected to pass thru each other and then cross trail (half sashay) to the corner for the left allemande. The same command for two different movements?

WORKSHOP. Continued

We hear loud cries of protest about new ideas with the same name— how about this command of cross trail vs. cross trail thru or trail thru taught to our beginners in lesson ten or twelve? Your editor still champions the thought that there are two different commands yet two out of every three singing called records come out each month violating the cross trail thru idea to get a new corner.



TURN THRU DUGGERS

by Deb Kelly, Address Unknown

Head gents and corner girl
Square thru four hands around
Get back home and turn thru
Allemande left.....

Heads square thru four hands
Right and left thru the outside two
Dive thru, square thru three quarters
Same couples U-turn back
Dixie daisy 'cross the track
All the way over, all the way back
Centers in, cast off three quarters
Center four left square thru four hands
Ends turn thru, allemande left.....

Heads pass thru separate, go 'round one
Line up four, forward eight and back
Pass thru, wheel and deal
Girls turn thru, allemande left.....

Heads pass thru separate, go 'round one
Line up, forward eight
And back you reel
Pass thru, wheel and deal
Girls substitute
Boys double swing thru, ends trade
Centers trade, turn thru
Allemande left.....

COLORADO RIVER WIGGLE

by Fred Whiteford, Costa Mesa, California

Promenade single file
Couples one and two U-turn back
Turn thru (only two people can)
Those who can left turn thru
Those who can turn thru
Those who can left turn thru
Everybody turn thru
Turn partner left, like an allemande thar
Slip the clutch, left allemande.....

FIGURES

by Lee Kopman, Wantagh, L.I., New York

Heads star thru, pass thru
Circle up four to a line
Pass thru, wheel and deal
Double pass thru, separate walk by two
Clover leaf, substitute
Square thru three quarters
Give left to corner, pull by
Grand right and left.....

Heads right and circle to a line
Ends square thru five hands
Centers curlique, peel off,
Wheel and deal
Half square thru (check lines)
Wheel and deal
Substitute, pass thru
Left allemande.....

Heads right and left thru
Then half sashay
Partner trade and quarter more
Spin chain thru, ends cic
Spin chain thru, ends circulate
Girls trade, boys trade
Swing and mix to a left allemande.....

Two and four right and left thru
 Same ladies chain
 Heads right and circle to a line
 Pass thru, wheel and deal
 Double pass thru
 Separate, walk by two
 Move on to the next
 Go Dixie style to an ocean wave
 All eight circulate to a left allemande...

Heads right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, girls fold, star thru
 Each line of four wheel and deal
 New lines wheel and deal
 Slide thru, spin the top
 Grand right and left.....

MIXED HASH

Heads square thru four hands
 Centers in cast off three quarters
 All eight cross fold
 Centers in cast off three quarters
 All eight cross run
 All eight cross fold, dive thru
 Square thru three quarters
 Left allemande.....

Four ladies chain
 Heads right and circle to a line
 Pass thru, arch in the middle
 Ends turn in, pass thru, box the gnat
 Square thru three quarters
 Left allemande.....

Heads right and circle to a line
 Pass thru, wheel and deal
 In place single wheel
 Heads turn left
 Sides go right single file
 Dixie chain the first in sight
 On to the next, two ladies chain
 Star thru, swing thru
 Box the gnat, pull by
 Left allemande



OCEAN WAVE TRAIL OFF FIGURES

by Jack Lasry, Miami, Florida

Heads square thru
 Do-sa-do to wave, boys fold
 Trail off, bend the line
 Star thru, left allemande.....

Heads square thru four hands around
 Swing thru, girls fold, trail off
 Wheel and deal, box the gnat
 Right and left thru, left allemande.....

Heads square thru four hands round
 Do-sa-do to wave, eight roll away
 Girls fold, trail off
 Bend the line, star thru
 Left allemande.....

Heads square thru four hands round
 Swing thru, eight roll away, boys fold
 Trail off, wheel and deal
 Box the gnat, right and left thru
 Dive thru, square thru three quarters
 Left allemande.....

USING CURLIQUE FIGURES

by Jack Lasry, Miami Florida

Heads lead right
 And circle four to a line
 Curlique, trail off, bend the line
 Box the gnat, cross trail thru
 Left allemande.....

Heads lead right
 And circle four to a line
 Rollaway half sashay, curlique
 Trail off, bend the line
 Left allemande.....



WORKSHOP. Continued

TURN THRU AND 1/4 MORE

by Bob Perry, Tujunga, California

Side ladies chain across the way
One and three half sashay
Heads turn thru and a quarter more
Split two, ladies left, gents right
Around one, line up four
Go forward and back
Center four square thru seven hands
Ends pass thru
On to the next and star thru
Allemande left.....

One and three the ladies chain
Heads turn thru and a quarter more
Split two, gent right, lady left
Go around one, star thru
Turn thru and a quarter more
Split two, gent right, lady left
Around one, star thru
Heads do-sa-do to a wave
Swing thru, box the gnat
Cross trail thru
Left allemande.....

FIGURES

Head ladies chain across the way
All four couples half sashay
One and three square thru four hands
Swing thru, eight chain THREE
U-turn back, swing thru
Eight chain FIVE, U turn back
Swing thru, eight chain THREE
Left allemande.....

ALAMO FIGURE

by Anonymous

Allemande left, alamo style
Partner right and balance a while
Heads circulate, sides trade, balance
Sides circulate, heads trade, balance
Heads circulate, sides trade
Sides circulate, heads trade
Allemande left

DIXIE STYLE TO AN OCEAN WAVE

by Ron Haggerty, San Rafael, California

Heads pass thru round one to a line
Pass thru, wheel and deal
Double pass thru, cloverleaf
Dixie style to an ocean wave
Cast off three quarters
Girls fold behind the men
Double pass thru, cloverleaf
Dixie style to an ocean wave
Cast off three quarters
All eight circulate
Allemande left.....

Side ladies chain, heads lead right
Circle to a line, pass thru
Bend the line, pass thru, wheel and deal
Dixie style to an ocean wave
Double circulate
Allemande left.....

FIGURES

by John Saunders, South Daytona, Florida

Heads square thru, swing thru
Cast off three quarters
Centers cross run, new centers trade
Left swing thru
Cast off three quarters
Centers cross run
Everybody trade the wave
Left allemande.....

Heads square thru four hands round
Swing thru, boys cast off three quarters
Centers cross run, new centers trade
Cast off three quarters, wheel and deal
Star thru, wheel and deal
Substitute, square thru three quarters
Left allemande.....

Heads to the right and circle four to a
line
Pass thru, centers cross run
New centers trade
(Repeat above) to zero.

Heads square thru four hands around
Swing thru, girls run
Cast off three quarters
Centers cross run, new centers trade
Wheel and deal, pass thru
Left allemande.....

Heads square thru four hands round
Centers in, cast off three quarters
Centers cross run, new centers trade
Centers square thru three quarters
Ends cross fold, left allemande.....

Heads square thru four hands round
Do-sa-do to a wave
Girls cast off three quarters, a new wave
Centers cross run, new centers trade
Girls cast off three quarters
Everybody cast off three quarters
Pass thru, centers cross run
New centers trade, spin the top
Cast off three quarters, centers cross run
New centers trade, cast off three quarters
Centers cross run, new centers trade
All eight cross circulate
Left allemande.....

FIGURES

by Jess Pennock, Ft. Madison, Iowa

One and three circle four
Three quarters around
Pass thru and circle four
Three quarters around
Pass thru, bend the line
Pass thru, wheel and deal
Centers circle four
Three quarters around
Pass thru, separate around two
Line up four, pass thru
Wheel and deal, double pass thru
Promenade left two by two
One and three wheel around
Square thru four hands round
To a right and left grand.....

All four ladies chain
One and three fan the top, step thru
Fan the top, step thru, bend the line
Star thru, slide thru, pass thru
Wheel and deal, centers spin a web
Same men run, wheel and deal
Pass thru, spin chain thru and balance
Change hands, left allemande.....

TRADE THE WHEEL

by Ronnie Vizard, Nottingham, England

The sides go right and left thru
Heads lead right, circle to a line
Pass thru, wheel and deal
Then everyone 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
Corners allemande left.....



CROSS CIRCULATE

(Developed from many sources since '64)

A variation of CIRCULATE, centers circulate in the standard way then half sashay with the adjacent end to become the new end. Ends circulate in the normal way then half sashay with the adjacent center to become the new center. Right hand waves become left hand waves and vice versa. Ends become centers and centers become ends.



WORKSHOP, Continued

ALL EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio

Head couples square thru
Four hands around
Swing thru, centers cross circulate
Left swing thru, centers cross circulate
Swing star thru, wheel and deal
Centers square thru three quarters
Left allemande.....

Head couples square thru
Four hands around
Swing thru three hands
Centers cross circulate
Left swing thru, centers cross circulate
Swing thru, slide thru-- lines pass thru
Wheel and deal, substitute
Square thru three quarters
Left allemande.....

Head couples square thru
Four hands around
Swing thru, ends cross circulate
Left swing thru, ends cross circulate
Swing star thru, wheel and deal
Substitute, pass thru,
Left allemande.....

Head couples square thru
Four hands around
Swing thru three hands
Ends cross circulate
Left swing thru, ends cross circulate
Swing thru, slide thru, Lines pass thru
Wheel and deal, centers pass thru
Left allemande.....

Head couples square thru
Four hands round
Do-sa-do to a wave,
All eight cross circulate
All eight cross circulate, swing star thru
Wheel and deal, substitute
Pass thru, left allemande.....



Heads lead right
And circle four to a line
Spin the top, all eight cross circulate
Cast off three quarters,
All eight cross circulate
Cast off three quarters
All eight cross circulate
Cast off three quarters
All eight cross circulate
Boys turn back and star thru
California twirl
Dive thru, swing thru, turn thru
Left allemande.....

SQUARE DANCE Magazine WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Basic Breakdown, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, **SQUARE DANCE** P.O. BOX 788, SANDUSKY OHIO 44870

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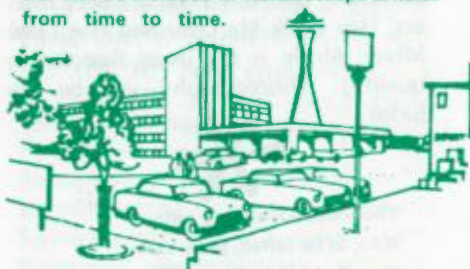


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WANTED: News items of real interest for this column. Be sure you send a paragraph that answers the questions who, what, when, where, how. Special club projects and projects are of definite interest to club officers and members who are looking for new ideas for clubs, or for tips on building successful groups. Unusual little tidbits on club activities will be included in Kaleidoscope articles from time to time.



SEATTLE IS FINE FOR '69!

Seattle, surrounded as she is by great natural beauty and boasting her magnificent Seattle Center, is the site to assure square dancers a PLUS convention in 1969. Nestled between two snow-clad mountain ranges, Seattle is a vacationer's paradise. Golfers, fishermen, skin divers, mountain climbers and even bird watchers all become enthusiastic about Seattle after one visit.

The Seattle Center is one of the world's finest convention facilities. A 74 acre pleasure park, it has the most versatile combination of dancing and exhibit areas anywhere, with covered walkways and the latest in electronic and acoustical developments to contribute to its high level of functionalism.

Several fine features are reminiscent of the 1962 World's Fair:

*The Opera House, where the pageant based on the life of Pappy Shaw will be held has a seating capacity of over 3000 and is tastefully decorated.

*The Space Needle is the scene stealer of the center. The 600 ft. tower is topped by America's most unique restaurant, which revolves 360 degrees each hour giving a panoramic view of Seattle and her environs. An observation deck is available for scenery watching without cuisine.

*The Pacific Science Center is housed in a five building complex in the shadow of the Needle, containing five world's of science. The Spacorama, a photographer's marvel, offers eye-popping voyages, whisking through billions of light years in 12 minutes. More than 100 exhibits span the spectrum of scientific knowledge where visitors can "do" as well as "see" and in the children's Science Lab, the young people can actually perform the exciting experiments.

*International Fountain, greatest attraction among many appealing fountains is electronically operated and colorfully lighted, sending its everchanging water sculptures 100 feet into the air, accompanied by music from one of the world's largest carillons.

*Fun Forest is an amusement park offering space age rides for young and old and a great sky ride across the entire center.

*Food Circus, a gastronomical United Nations, offers an unending menu of domestic and foreign delicacies. Dancing and afterparties will be held here.

*Coliseum is the main attraction for dancing pleasure, with 71,100 sq. feet of floor area for dancing and over 200 exhibit spaces under one roof.

*North Court Buildings are one story structures which can be adapted readily as meeting rooms for clinics, panels, workshops, and the extras a convention such as ours will need.

All of these facilities are air-conditioned. There is also a 1500 stall multi-deck garage for those who do not wish to use the carefree, lowcost transportation of the Monorail.

These things are the "bonus package" which the Seattle Center provides to make the 18th National S/D Convention a memorable event.

BUCKEYE POLL—NOVEMBER

The top ten dances of the Ohio R/D clubs as compiled by the 23 Ohio R/D teachers are: 1.Makin Whoopee, 2.Just As Much As Ever, 3.Quintango, 4.Trumpet Talk, 5.Rockin Ida, 6.The Last Waltz, 7.Roses, 8.Doodlin Round, 9. Moonlight Tango, 10. For You & Misty (tied).

Frank & Phyl Lehnert

FLASH

Bud Rawlins has been appointed chairman of the 8th Delaware Valley S/D Convention to be held in Philadelphia in September 1969.

ROUNDS REPORT

The R/D Council of D'C., Md., & Va. reports recent selections for round of the month: Easy — Rockin Ida; Intermediate — Lilacs of Lombard; Advanced — Just As Much As Ever.

Eddie & Esther East



COVER CAPER

Although our cover photo is obviously a composite to highlight the Christmas dancing scene, we wish to note that the little sleepyhead (a visitor at Fontana dance resort) actually did fall asleep while a square dance was in progress there, and was photographed while dreaming of who knows what?



EVENTS

KANSAS— Dec. 12, Salina. Pre-Christmas Yule Fest. 8 p.m. at IOOF. Callers are Jack Bishop, M.C.; Don Burkholder, Jim Hayes, Dale Oliver, Ken Oppenlander, Pat Patterson. Write Quentin Hopkins, 952 Beatrice, Salina, 67401.

KANSAS— Mid America Fun Fest, Wichita, Jan. 17- 18, Marshall Flippo, Ken Bower, Manning & Nita Smith, For details write John Ott, 401 Winterset Lane, Wichita 67209. Sponsored by City of Wichita and the League of S and R/D Clubs.

ALABAMA— Dec. 16, Huntsville. Bama Ramblers Special, Dallas St. Armory. Caller: Marshall Flippo.

NEW YORK— Script-O-Squares 3rd Subscription Dance, Jan. 19, with John Hendron, of Framingham Centre, Mass. calling and rounds by Laverne and Doris Reilly. Treadway Inn, Niagara Falls. Write Jim Martinelli, 99 Frederick, Tonawanda, N.Y. 14150.

KENTUCKY— Blue Grass Hoppers present Louis Calhoun, Madisonville, Ky. for their Blue Grass Festival, March 8, 2-11 p.m.

Clarence and Jennie Malone

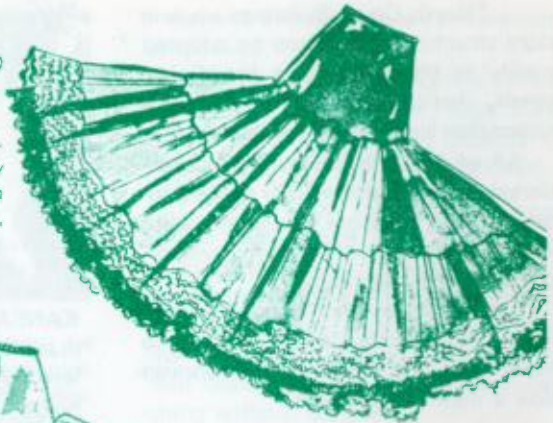
MISSISSIPPI— 14th Annual S/D Festival, Feb. 28 & March 1 (workshops on March 1). Callers are Bob Fisk of Chino, Cal. and Bob Augustine of New Orleans, La. At the Olympic Room of the Heidelberg Hotel, 131 E. Capitol.

Stan & Jan West

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A new 50 to 60-yard petticoat of special silky nylon marquisette designed for fullness. Adjustable waistband on cotton batiste top. White, Red, Pink, Black, Turquoise, Yellow, Mint, Orchid, Multi-color. Sized by length: 20", 21", 22", 23", 24", 25", 26".

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MODEL P101. Same as Model P100. Each tier variegates into several pastel colors. \$12.00.



HOLIDAY DANCES
TO BE ENJOYED BY ALL



JINGLE BELL ROCK Decca 9-30513
Semi-closed position.

WALK,2,3,BRUSH; WALK,2,3,BRUSH;
Start M's left and W's right, walk 3 steps,
and brush; repeat (all in LOD)
ROCK FORWARD AND BACK; ROCK
FORWARD AND BACK;
GRAPEVINE AWAY,2,3,TOUCH; GRAPE
VINE IN,2,3, TOUCH;
Step to the side, behind, side, touch; step
toward new partner, behind, turn to face
her, touch (hands in butterfly position).
Man angles grapevine forward to lady in
front, woman dances to man behind her
partner.
ROLL,2,3, CLAP; REVERSE ROLL,2,3,
CLAP;
Roll down line of direction in three steps
end facing partner with a clap; repeat roll
toward reverse line of direction.
Repeat to end of record, and end WALK
BRUSH, WALK, BRUSH, BOW.

WHITE CHRISTMAS L. Shaw X-91

Long lines, all facing music, no partners, all
start on same foot.
POINT, POINT, STEP, STEP, CLOSE;
POINT, POINT, STEP, STEP, CLOSE;
Point L over R, point L to side, step in back
on L, step R, close; repeat with right foot.
TWO-STEP; TWO-STEP; TWO-STEP; TWO-
STEP;
Four two steps forward: left, right, left, right.
POINT, POINT, STEP, STEP, CLOSE;
POINT, POINT, STEP, STEP, CLOSE;
Repeat beginning of dance.
TWO-STEP; TWO-STEP; TWO-STEP; TWO-
STEP;
Use last two two steps to turn individually, re-
peat dance going in RLOD.

JINGLE BELLS- Folkraft 1289

Position: Couples are facing counter-clock-
wise around the circle with the men on the
inside, and inside hands joined.
WALK,2,3,4; SLIDE,2,3,4;
Move forward taking 4 walking steps, turn
and face partner, hold both hands and do 4
sliding steps to man's left.
WALK,2,3,4; SLIDE,2,3,4;
Repeat above in RLOD.
STEP-SWING, STEP-SWING;
STEP-SWING, STEP-SWING;
Step on left foot and swing right foot a-
cross in front, then step on right foot and
swing left foot in front, repeat once.
DOSIDO AND ON TO THE NEXT
Dosido partner and the men move one to
their right to face new partner.
SWING
One time around with new partner.

DECK THE HALLS (Schottische)

L. Shaw X-92

Open position, hands joined.
RUN,2,3,HOP; RUN,2,3,HOP;
STEP-HOP, STEP-HOP; STEP-HOP; STEP-
HOP;
Lady goes around man.
RUN,2,3,HOP; RUN,2,3,HOP;
STEP-HOP; STEP-HOP; STEP-HOP; STEP-
HOP;
Man goes around lady.
RUN,2,3, HOP; RUN,2,3,HOP;
STEP-HOP AWAY, STEP-HOP TOGETHER;
STEP-HOP AWAY, STEP-HOP TOGETHER;
RUN,2,3,HOP; RUN,2,3,HOP;
STEP-HOP AWAY; STEP-HOP TOGETHER;
STEP-HOP AWAY, STEP-HOP TOGETHER;
Other schottische steps may be used with
endless variety.

MAIL



The New Square Dance,
Certainly glad that mystery is
cleared up!

After waiting - but not too patiently
for several months and making a special
inquiry with no results I had "given
up" on Square Dance. Now the picture
has changed. Here is my subscription
for one year and I will watch with great
interest for the new features and
growth promised.

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Sincerely
Mrs. O. S. Mauseth
Rice Lake, Wisconsin

Dear Stan & Cathie,

Gerry & I both want to wish you the
best of luck & congratulations on your
new venture. We both enjoy reading
your magazine & look forward to each
issue.

Enjoy the workshop article & we are
looking forward to the then & now in
Square Dancing in December issue.

Very sincerely yours,
Glenn & Gerry Miller
Bedford, Ohio

Thanks for many dozens of congratulatory
letters which space does not allow us to
print. S. & C.



Address: Mail Editor, SQUARE DANCE
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- GR 13017 Ole Buster's Turn Over
- GR 13015 Ole Buster's Double Cross
- GR 13010 Old Buster's Graduation
- GR 13008 Ole Buster Hash

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GRENN



- 12049 Rudolph The Red Nosed Reindeer
- 12059 Auld Lang Syne

TOP



- 25027 Shining Rudolph's Nose
- 25090 Four Seasons Square
- 25112 Winter Wonderland

TOP



SQUARE KALEID

Changing patterns, never exactly repeating themselves, are what we see in the square dance kaleidoscope, through news and notices from local magazines. The patterns formed by new basics and choreographic innovations are quite different than the simpler tracings of twenty years ago. But the patterns of club activities repeat in cycles of time and location, every few years and from state to state, with an occasional highlight to vary the design.

With the upcoming season of remembering others, it is perhaps significant that the kaleidoscope file yields two items about benefit dances, although there are many each year, we know. Huntsville, Alabama was the scene of a dance for Christian Community Concerns, an organization supported only by volunteer contributions and projects, which helps to clothe needy school children. Last year 503 children were assisted, helped in part by square dancers. Three square dance clubs in Ottawa County, Ohio combined to dance for the Riverview School for Retarded Children on the hottest (95) day of the past summer. Additional facilities were needed to meet state standards and keep the school in operation, and no funds were available. Ten area callers and leaders

donated their time and \$701.25 was presented to the Riverview School as a result.

Not exactly a charitable project, but a fine example of community cooperation is the Work Bee of Monadnock Squares of Keene, N.H. The Recreation Department furnished materials and the dancers installed a new ceiling in the recreation center where the club dances.

From the IDeAs Newsletter (and the idea is as good as the name of this publication from the Indiana Dancers Association) comes a plan for free tickets issued by Welcome Wagon to be turned in at dances or lessons. The IDA refunds the money to the clubs. Sounds like a good promotional stunt!

As for program ideas, several clubs have featured dances with special themes. Fairtown Squares of Topsfield, Mass. enjoyed a circus night, complete with balloons, animals, clowns, tattooed lady, strong man, fortune telling and a ringmaster. Calliope music, popcorn, peanuts, hot dogs and taffy apples carried the theme into refreshment time.

A Family Night for the Whirlaways of Warwick, R.I. included dancing for the youngsters. This may have been an Easter party because the door prize was

DANCE

OSCOPE

a live white bunny. Four chocolate rabbits were awarded to couples who participated in a blindfold square. Favorite dance of the evening? What else but the Bunny Hop!

Dancers breaking square dance rules were sentenced to one tip behind bamboo bars at the Jail Bird Dance held by the Y-Knot Squares in Georgia. The Jail Bird badge was awarded to the guilty ones, after they were pardoned. (Here Comes The Judge would be a must on the program if this idea is repeated currently.)

A new twist for the Harvest Moon Dance of the Swing Along Squares, N.Y. had lunches for two packed by the MEN. How did they taste girls? And for future Halloween parties, how about a tax on the uncostumed dancers? Special refreshments citation goes to the Toledo 49ers, Ohio, who celebrated their birthday with a "crab feed".

For the final kaleidoscope pattern this time, here's a graduating class in Cleveland who gave their caller, John Hucko, a second phone, with accompanying poem which we reprint:

This poem comes to tell you, your phones number two,

We've ordered an extension for Annie and you.

From now on when SUZY Q calls on the phone,

You won't have to BACKTRACK all around your HOME,

When down in your basement, you'll ALLEMANDE THAR

All you'll do is CROSSTAIL, with your BACK TO THE BAR.

You won't have to RIP N SNORT, THROW IN THE CLUTCH,

You won't have to PROMENADE even half as much.

You won't have to STRIP THE GEAR, RUN up the stairs,

GRAND CIRCLE the kitchen to say, "Hi, who's there?"

You won't have to CAST OFF or DOUBLE PASS THRU,

You'll find that life's easier for you to SWING THRU.

We'd just like to thank you for all that you've done,

And tell you again that Square Dancing is fun.

There's only one thing we'd all like to know,

Will you tell us again, what's a DO PASO?

Help yourself to any idea, change it, adapt it, make it your own pattern. Here's to better dances with more fun for all!



THEN & NOW

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SIGN-OFF WORD

A Smile

A SMILE costs nothing, but gives much. It enriches those who receive, without making poorer those who give. It takes but a moment, but the memory of it sometimes lasts forever. None is so rich or mighty that he can get along without it, and none is so poor but that he can be made rich by it. A smile creates happiness in the home, fosters good will in business, and is the countersign of friendship. It brings rest to the weary, cheer to the discouraged, sunshine to the sad, and it is nature's best antidote for trouble. Yet it cannot be bought, begged, borrowed, or stolen, for it is something that is of no value to anyone until it is given away. Some people are too tired to give you a smile. Give them one of yours, as none needs a smile so much as he who has no more to give.

AUTHOR UNKNOWN



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