

Sets in Order

25¢



The Magazine of SQUARE DANCING



SQUARE DANCE
MUSICIAN
(See Page 9)

SEPTEMBER, 1956

VOL. VIII NO. 9



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FROM THE FLOOR

("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:

Will you please send us the forms or any information you may have on how to get a "Knot-head" badge? If you do not have this information, will you please let us know where we could obtain it?

Harold J. Miller
Rt. 1, Box 84, Yreka, Calif.

(Editor's Note: Can anyone help this gentleman out?)

Dear Editor:

Like Bertha and Elmer Kenealey (From the Floor, June, 1956), I, too, think something should be done about partners for those who love to dance, don't want to miss one, especially festivals and large community dances, but are temporarily partnerless.

For the benefit of both male and female dancers I think the hostess system would be ideal and the hostess tag would have a meaning. At dances, say have 2 or so ladies from participating clubs wear hostess banners, then any partnerless lady . . . could ask at the desk for a hostess banner. Then let it be announced two or three times that any lady with a hostess banner, regardless of where she is in the hall, is available as a partner. So — if friend wife is in the dressing room or benched for the evening, hubby grabs a hostess (no formal introduction necessary) and away they go.

This way available partners could mingle with the crowd or stay with friends and still be ready to dance . . . I believe more people would attend and have a better time . . .

Mrs. Geo. W. Antone
Ottawa, Kansas
(Continued next page)

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Dear Editor:

I would like to hear from any of you readers who own a tape recorder with a 3¼ P.S. speed. I have one correspondent in your country but could find the time for some more.

Bob Taylor

103, Herschel St., Liverpool 5, England

Dear Editor:

In the June cover of S.I.O., do my eyes deceive me or are those rabbits actually wanting 2 more couples in their square? I don't think that even rabbits are fast enough to do a right and left thru with 5 couples, are they?

Bob Johnston

Phoenix, Ariz.

(Editor's Note: Wa-al, rabbits are pretty fast!)

Dear Editor:

If you have room, would you please print my address and telephone number here in London as it would give us a chance to see some of the Square Dancers when they come over.

14 Mortimer Road, Ealing, London, W. 13, England. Telephone: Perivale 6965.

I believe after the summer months there will be a terrific increase in Square Dancing here in England as the enthusiasm seems to be growing every day.

S/Sgt. Cal Golden

3911th Air Base Group, England

Dear Editor:

It's hard to believe that a whole year of square dancing has slipped by since I subscribed to your magazine. It goes without saying that I wouldn't want to be without a single copy, and my check is enclosed for another year's subscription.

You did such a splendid job of building up my enthusiasm about going to the National at San Diego that it nearly broke my heart not to be able to go. I'd like to see you give us a little more publicity here in Chicago around November. You hardly mentioned us last year.

Richard A. Babb

Melrose Park, Ill.

(Editor's Note: So glad we made you eager for the National, but sorry you weren't able to go. About publicity for any area, it first must come in. Pertinent little stories and items that will be of interest to everyone are the sort of things we need and we will look forward to receiving regular releases from you Chicago folks.)

CALENDAR OF SQUARE DANCING EVENTS

- Sept. 1-2—Montana Knotheads Dance
Old Faithful Lodge, Yellowstone Park, Wyo.
- Sept. 7—Do-Si-Do Club Special Dance
A.F.L. Hall, Denver, Colo.
- Sept. 8—Beaumont Area Council Fall Fest.
Harvest Club, Beaumont, Texas
- Sept. 13—Milford Club Special Dance
High School Gym, Milford, Conn.
- Sept. 15—4th Round-Up Hawaii Fed. of Square
Dance Clubs, Aiea Gym, Aiea, Oahu, T. H.
(near Pearl Harbor).
- Sept. 29—6th Ann. Indiana Festival
State Fairgrounds, Indianapolis, Ind.
- Sept. 30—Cow Counties Fifth Saturday Hoe-
down, Mem. Audit., Riverside, Calif.
- Oct. 4-7—Florida West Coast Fall Ball
Clearwater, Fla.
- Oct. 5-6—Utah State Festival
White City Audit., Ogden, Utah
- Oct. 6—10th Ann. Delano Harvest Festival
Armory Bldg., Delano, Calif.
- Oct. 7—Southwestern Fall Fest.
Rock Springs, Wyo.
- Oct. 10—Do-Si-Do Club Special Dance
A.F.L. Hall, Denver, Colo.
- Oct. 12-13—Atlantic Convention
Mechanics Bldg., Boston, Mass.
- Oct. 14—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Oct. 20—4th Square "D" Festival
Progressive Men's Club, Shreveport, La.
- Oct. 21—3rd Ann. Aebleskiver Dance
Veteran's Mem. Hall, Solvang, Calif.
- Oct. 27—Fall Festival
Smith-Cotton Cafeteria, Sedalia, Mo.
- Nov. 2-3-4—Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
- Nov. 2-3—Wyoming Festival, Laramie, Wyo.
- Nov. 3—10th Ann. Okla. State Festival
Munic. Audit., Oklahoma City, Okla.
- Nov. 3—7th International Festival
Conrad Hilton Hotel, Chicago, Ill.
- Nov. 4—A-Square-D Annual Fall Dance
Palladium, Hollywood, Calif.
- Nov. 10—Wagon Wheel 7th Anniversary
Harvest Club, Beaumont, Texas
- Nov. 17—2nd Annual Frisco Club Harvest Hoe-
down, Natl. Guard Armory, Amory, Miss.
- Nov. 17—Gregg County Jamboree
Exhibit Bldg., Fairgrounds,
Longview-Kilgore Hiway, Tex.

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and the summer institutes.
- #X-83—MEET ME IN ST. LOUIS
is a waltz mixer that's like riding
a merry-go-round.
- #X-85—ST. LOUIS BLUES SQUARE
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don't mean that you'll think you
are Bridey Murphy; you'll think
you are the whipped cream on a
chocolate cake.

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AS I SEE IT . . . by Bob Osgood

THE mail this last week has brought in quite a few interesting observations along the lines suggested in this column last month. Many callers and dancers, too) feel that much good could be realized by an annual convention of square dance and round dance leaders held in various parts of the country with the prime purpose of encouraging adequate leadership and evaluative dance materials to be used in the field in the coming years. Some of you even feel that this sort of convention would replace the present "National" with more fun being accomplished through the regional conventions being held in various parts of the country annually. There are just as many, I am sure, who would hate to see the present convention idea changed. Just what the future of the convention picture will be is hard to say, but your feelings will play a large part in the final decision.

"Wha' Hoppened" Department. I wish I could explain what happened over at Paramount Studios a month or so ago just prior to the release of the picture, "Pardners," but the whole thing is a kind of a mystery. Some of the folks around here managed to attend preview performances of the new Martin and Lewis extravaganza and said the square dancing looked real great. Finally the day of the beginning of the regular run of the picture arrived and whambo! the phone started ringing. "Where's the square dancing?", "Were you feeding us a line?", etc. Well, sir, it appears that the picture was just five minutes too long and the economics of the motion picture industry dictate that if a picture goes longer than a certain number of minutes it steadily loses its viewer appeal. So what gets pulled? The square dancing, natch. Kind of a disappointment. I think you would have enjoyed the rather unique display of square dancing talent. Oh well, it might have set the whole activity back 20 years anyway (but I did have fun).

Incidentally, if you look real closely at the coming attraction trailers for this particular picture they tell me that you'll see some of the square dancing.

Sincerely,

Bob Osgood

JUST THE BEGINNING



The pup watches with interest while Frank Sellinger, Norma Wylie, Bettie Dourson and Tess Skinner help fill little bottles with Mississippi river water.

SQUARE dancers from St. Louis, Mo., site of the 6th National Square Dance Convention in 1957, descended in droves upon San Diego for the "5th" last June, tub-thumping like crazy for their own affair and adding much, thereby, to the fun at San Diego.

St. Louisans, under the '57 Convention Chairman, Art Lowell, gave out thousands of bottles of sand-colored liquid which they swore was real water from the Mississippi. In the picture above you will see that it is indeed true that willing square dancers braved the muddy old Father of Waters to capture some for the little bottles. Each of the 12,000 bottles filled was attached to a small green card which read, "Meet Me in St. Louis. 100% Mississippi Water (For External Use Only). Bring This With You to the '57 Convention in St. Louis, June 13, 14 and 15. Help Maintain the River Level. We Have Lowered It!"

It follows that there may be some kind of "dumping" ceremony at the St. Louis Convention and just think how the waters will rise when all of the thousands of dancers bring back their little bottles and return to the river

what is its own. New Orleans — look to your levees!

With imagination like this being brought into play, it augurs well for the 1957 Convention and the fun to be found at Kiel Auditorium, where the dancing will take place. The dancers and the city of St. Louis are getting geared up to "receive."



Here's the little bottle attached to the card.

HAPPY DAYS ARE HERE AGAIN

By Ruth Stillion, Coos Bay, Oregon

Record: "Happy Days Are Here Again," Windsor 7151 (without call); 7451 (with call).

Well, you bow and swing, everybody swing

Allemande the corner, go around the ring

When you meet your gal, you're gonna elbow swing

Keep on elbow swingin' 'round the ring (everybody sing it)

(All sing) **"Happy days are here again, the skies above are clear again"**

When you meet your maid, you promenade and sing

(All sing) **"Happy days are here again" . . .**

Join hands and circle the ring

Gents right star 'cross the ring (to a left hand swing)

Your corner lady, promenade her now

Happy days are here and don't you doubt it now

Swing and dance and tell the world about it now

(All sing) **"Happy days are here again" . . .**

Partners bow and swing, corners allemande left, grand right and left. On meeting partner across set, turn once-and-a-half with right elbow or forearm swing, turn next person with left elbow swing, gents progressing CCW around set and ladies progressing CW, continue alternate elbow swing with each person until partners meet at about home pos, then partners promenade around set until call comes to all join hands and circle left. Gents star right across set to opposite lady turning her with left forearm, then promenade current corner, original right hand lady, back to gents home pos.

Head couples right hand star, once around you roam

Allemande the corner, then you find your own

Promenade your lady, listen what I say

Hey, you all back-track the other way

And now the gals star left, once around the set

Box the gnat and turn the right hand lady left

Like an allemande thar, you gotta make that star

Happy days are here again

Hey, fellas, roll promenade on the spot

Why don'tcha promenade 'em red hot! (The right hand lady right)

Your partner left, do a full turn now

Corner right, then get back to your own somehow

Turn her left to promenade and shout it now

(All sing) **"Happy days are here again" . . .**

Couples 1 and 3 star right full around to corners, corners allemande left, partners promenade. Partners "backtrack" by reversing direction to walk CW around set, turning in toward partner to reverse direction, gent turning R face and lady turning L face, gent still on inside of set. Gents pull partner across in front toward center where ladies left hand star while gents promenade single file CW around set. On meeting first time partners take right hand and "box the gnat" to reverse direction. Partners pass, gents turn right hand lady with left forearm hold into an "allemande thar" position. Gents break star and make a 1½ times left face roll with new partner then promenade with her. New partners promenade "red hot", the lady turning left face to face CW after releasing both hands. Gents turn right hand lady with right forearm hold, partners turn 1½ times with left forearm hold, corners turn once with R forearm hold, partners turn with left forearm hold rolling into a promenade and returning to gents home position, ending with gents having original opposite lady as a new partner.

WOMEN ON THE SQUARE:

FEEDBAG FASHIONS

MEMBERS from 12 square dance clubs in Memphis, Tennessee, recently got together to show others in the Cotton Capital how much fun present day square dancing can be. The scene was the Fairgrounds Casino and a special feature was the fashion show of cotton clothes designed solely for reeling and promenading.

One spectator who did join in the dancing was the 1956 Maid of Cotton, Patricia Ann Cowden of Raleigh, N. C. A guest of honor at the party, Pat started out by clapping her hands and tapping her feet to the rhythmic music. Soon, however, she left her seat on the bandstand to do some fast stepping on the dance floor.

Maid Pat, who has modeled exclusive cotton designs in major cities throughout the country, watched the fashion show of square dance cottons delightedly, being especially interested in those made from cotton bags.

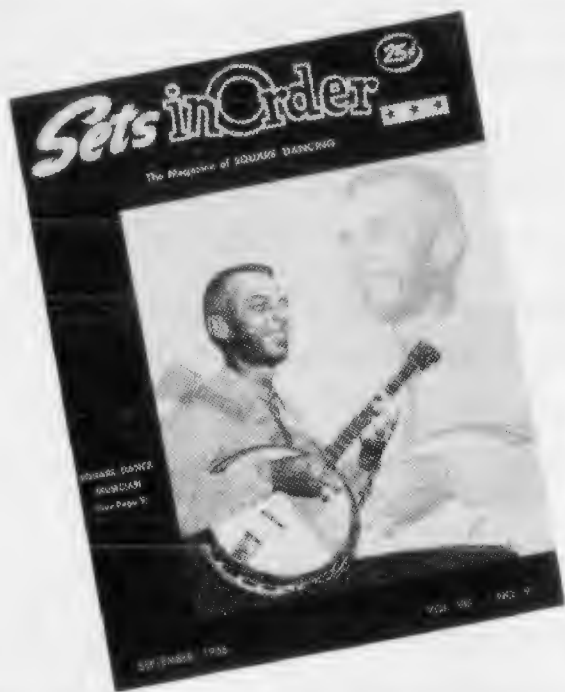
That's right. Cotton feed bags. The clothes made from these feed bags were received with genuine surprise and approval by the audience. The fabrics, once used to package feed, flour and other staple farm supplies, ranged from bright fanciful prints to lovely pastel solids. These prints and solids were repeated in the western-style shirts of the girls' partners. Topping everything for unique interest were the gay square dance picture prints used in some of the cotton bag costumes.



Patricia Ann Cowden on the left, the 1956 Maid of Cotton, is pictured here at the Cotton Fashion show. She's wearing a full-skirted bandana print in red, black and white — and her shoes match, tho' you'll have to take our word for that. Mrs. Bernice Mosely of Memphis is showing Maid Pat her square dance dress made from cotton bags featuring an Indian motif.

The fashion show was divided into 6 squares, including a square of children, and the women's dresses included casual blouses and skirts for lesson nights as well as more formal costumes for party wear. Ruffled pantaloons beneath full, full skirts were coyly visible as the gents swung their partners. And cotton feed bags were the source of the pretty fabrics used.

Sponsored by the National Cotton Council, Memphis Recreation Dept., Greater Memphis Assn. of Square Dance Clubs, and the Callers' Workshop of Memphis, the fashion show was gay proof not only of square dancing fun but of what glamour can come out of a feed bag!



ON THE COVER

Photographer Bob Moll comes up with a rather unique study of banjo man, Jack Hawes. Jack's exciting rhythm has added many moments of square dancing pleasure to callers and dancers all over the world. He is featured on Sets in Order records; plays with Cow Counties Hoedowners and other outstanding dance bands; was on hand at the National Square Dance Conventions; plays at Asilomar, and in various parts of the Southland. In saluting Jack this month, we take our hats off to all the "live" musicians who add so much to our ever increasing square dancing enjoyment.



Earle Park

EARLE PARK . . . Yorkton, Saskatchewan.

Earle Park says that his main aim in his square dance life is to make people happy, give them another outlet, and let them meet more people. He cites the case of himself and his wife, Jean, as an example of the successful accomplishment of all three of these points. He also says that every caller and instructor he has met has contributed to his own store of knowledge and experience.

Back in 1949 the Rotary Club of Yorkton wished to assist the youth of the community in some worthwhile project and Earle as chairman had 4 girls and 3 boys meet him one evening to learn some squares and rounds. Since Earle didn't know the first thing about this, he had called in a farmer friend, Jake Sherwin, who has been calling old-time dances for a number of years. Later Stewart Thompson, who was going to the local university, was added as a teacher. By Christmas this class, which had started in the fall, had some 135 students participating. Sherwin started Earle off in calling, then came Don Martin from Calgary, who helped him immeasurably. He had heard Joe Lewis' records, so he made a trip to Dallas, where he found Joe helpful and inspiring. This long-distance search for instruction included also a visit to Bob Osgood at Sets in Order and Bruce Johnson in Santa Barbara. Came an Asilomar session and more information, more experience.

Earle has called in many towns in his own province and adjoining ones. Presently he has clubs in Foam Lake, Wynyard, Esterbazy, Saltcoats, Yorkton, Saskatchewan; and Roblin, Manitoba. Well over 600 dancers attend and visit back and forth continually. On party nights

TWO CALLERS

from

CANADA



Johnnie Trout

there are 15 to 20 squares at the home (Yorkton) dances. Earle travels an average of 500 miles a week on his favorite chore of expanding the Canadian square dance horizon.

JOHNNIE TROUT . . . Wetaskiwin, Alberta.

About five years ago square dancing came into existence in a town called Lacombe, 46 miles south of Wetaskiwin. There was so much talk about it Johnnie just had to drive down one evening and see what it was all about. He was impressed and decided his town should have this type of fun, too. He approached the Elk's Lodge, where he was on the entertainment committee, and sold them on sponsoring a square dance group. He booked the Ross Haynes' as instructors. Johnnie thoroughly enjoyed his lessons, then came a club, but Ross was so busy he didn't have time to call for the club. Johnnie couldn't let the thing die out, so then and there he asked for records to practice with, and worked at becoming a caller himself.

He started getting frightened at least a week before his first call, but when he got to the dance he found the folks most co-operative. "Luckily," says Johnnie, "I had Jonesy by my side calling all the evening's program on records, except the two dances I had memorized—'Hurry, Hurry' and 'Old-Fashioned Girl.'" The club members came up in a body after the dance and encouraged Johnnie to go at this calling regularly. For the first two years he danced and practiced, danced and practiced, and then started getting bookings. Proof of his success is that he gets invited back. Johnnie has become one of the area's outstanding callers, with a beat and excitement to his calling that puts him right in the top brackets.

STYLE SERIES: WAGON WHEEL ALLEMANDE

A standard break of several years ago, Wagon Wheel Allemande has contributed many bits of spice to the current square dancing picture. The "Wagon Wheel Spin," "Strip the Gears," and other segments of this break are in common use in many of the most popular square dance figures. Here is a portion of the original Wagon Wheel Allemande.



From an allemande left (1) the dancers return to their partners and with a right forearm turn (2) walk a full 360 degrees around each other until the men are just ready to come into the center (3). At this point each man gives a firm but not rough push, allowing the girls to right face turn full around (4). The men left hand star and the girls, finishing their twirl, hook their partners' right arm with the girls' left (5).



On the call "the men back out," the ladies walk forward one full turn around (6). Just as the turn is half finished, (7) each girl reaches across with her right hand to take the right hand of her partner (8) but not releasing the hooked elbow at this point. When the turn has been completed, the girl releases the man's right arm with her left and the couple balances back (9) holding right hands. From this point the wagon wheel progresses with each man moving ahead to his original opposite to repeat the above and to follow the original call.



The
SQUARE DANCE
PICTURE

The "Bobettes", an exhibition group of 12- and 13-year-olds from Phoenix, Arizona, appeared recently at the National Convention in San Diego. Their caller-instructor is Bob Johnston, new Prez of the Valley of the Sun Square Dance Association. Phoenix dancers respond heartily to a fund-raising drive to pay the expenses of these young folks to San Diego. We show you only the girls because their dresses make such an interesting pattern. They do have partners, tho'. Photo by Paulee Studio



The Line-Up? Oh, no, but the latest in warm-weather square dance attire for men! At least, that was the tale told by these members of Rinky Dinks Club in Los Angeles when they appeared at the July 12 dance. L. to R., the fashion plates are Harry Rutherford, Maurie Eisenman, Leonard Zuerlein, and Bud Eisenman.



Ray Smith looks happy — and why not, surrounded as he is by a bevy of Florida belles? The occasion? The 2nd Annual Florida Square Dance Short Course at the University of Florida in Gainesville. Big Ray from Dallas and his co-instructor, Paul Kermiet, made a big hit with the group. The ladies are, L. to R., Lucille Ellison, Martha Jackson, Helen Neilson, Jeannette Gommo, Florence Whitehead and Kate Hammel.
Photo by University of Florida



TECHNIQUES OF CALLING

By Lee Helsel, Sacramento, Calif.

THEY say it takes all kinds of people and things to make up a world. It is equally true that it takes all kinds of people and things to make up the Square Dance World. I have some thoughts about both (people and things). Though mainly slanted toward the caller they may be of interest to the dancer. They are designed for one purpose — to help make "Square Dancing More Fun."

MANY ELEMENTS

There are many elements that must be combined to spell out success in calling. It would be difficult, if not almost impossible, to enumerate all of these. The content of this section deals with six factors which I feel to be of prime importance, though it must be kept in mind that this listing is not an exhaustive one.

1. *Rhythm*: Rhythm is perhaps the most important element in this group. Since square dancing is essentially a drill to music, it is imperative the caller augment or supplement the rhythm of the music in directing the dancers. Rhythm refers to equal spacing of periods of time and is measured by beating time to the music, tapping one's foot, etc. Most people essentially have an inborn feeling of rhythm, and it is necessary the caller possess this quality. If not, there is little hope.

The caller should not just call in, but actually through, his own devices, create rhythmic structure in relationship to the music. Variety in the rhythmic structure by use of the after-beat, "push notes," etc., adds greatly to the calling, though can be overdone.

Two basic rhythms are used: (a) double time, and (b) triple time. Double time is characterized by two or a multiple of two beats to the measure, while triple time uses three or a multiple. Double time is the most commonly used rhythm.

Metronome beats per minute (MBM) is a convenient method of computing speed of dancing. In double time (4/4) there are two metronome beats per measure. Thus, 130 MBM

indicates 65 measures of music are being played per minute. Further support to the convenience of this computing method is added due to the fact a dancer usually (but let's face it, some of them don't) takes a step on each metronome beat. Thus, at 130 MBM the dancers are taking 130 steps per minute. Though sections of the country vary in speed from 120 to 150, about 130 MBM is a comfortable speed to dance.

2. *Pitch*: Correct pitch or harmony provides a pleasant relationship between the caller's voice and the music. It is not absolutely essential for the execution of the dance that one call in harmony with the music, but proper pitch gives tremendous added enjoyment to the dancers (and the caller). Generally speaking, the caller's voice must be pitched to one of the notes within the harmony of the chord structure being played by the music. The root note of the chord is the reference point upon which the caller may build a variance of pitch patters.

For example, the chord of F Major is composed of the notes F, A and C. If the caller pitches on either F, A or C he will be in harmony with the chord. However, if he pitches on E he is creating a discord, which is unpleasant to the ear.

Variation of pitch within the chord structure is essential to relieve what might be a monotonous chant if only one note is used. For patter calls and even some singing calls,

(Continued next page)

ABOUT THIS ARTICLE

Almost every year we discover a really fine article aimed at the Square Dance Caller. Although we realize we may be repeating some of the things we've said in the past, we can't help but feel that each article expresses in a new way the few basic elements needed by all who call.

This month we present an article by Lee Helsel, prepared especially for Sets in Order. Lee has been teaching callers for quite some time and this article will prove enlightening, not only to the caller but to the interested dancer as well.

it is suggested that the melody not be followed to accomplish the variation needed. The caller soon develops a "pitch pattern" which will be adaptable to various hoedowns and relieve him of having to establish new patterns with each different piece of music used.

The discriminating use of "blue" notes adds to the variety. However, care must be taken not to wander or vary too much.

3. *Command*: Command is the direction given by the caller to the dancers. Generally it represents the expression of the fundamental figure which the dancers are to execute. The command has two basic components — (a) the naming of the individuals or couples who are to carry out the command and, (b) the maneuver or figure to be done. At times the latter component is implied by virtue of the antecedent which applies till a new individual or couple is named, however, (a) above can never be omitted.

In modern square dance calling command is generally mixed with patter. Patter plays an essential role in continuing rhythm but is not necessary for the actual execution of the dance. Care must be exercised so that command can be distinguished from patter.

IMPORTANT TECHNIQUES

Methods for highlighting command are:

(a) Increase in volume: This is the most common means of calling attention to commands. Usually a caller *thinks* he is increasing volume but is actually not creating enough contrast between command patter.

(b) Change of pitch: Usually going to higher notes in pitching one's voice attracts attention to the command — this is not done in all cases, however.

(c) Repetition: Repeating the command once or twice gives added emphasis to command. The hazard in this comes when repeating becomes a habit and loses its uniqueness as an attention getter.

(d) Talking: Sometimes breaking the pitch and use of ordinary speech qualities calls attention to the command. This method is not recommended except for real "trouble" spots in dances.

4. *Timing*: Timing refers to the number of beats allowed by the caller for the execution of a particular figure. It does not refer to the speed of the music, but rather to the speed of

the dancing. The usual tendency is for callers to rush the timing and not allow for the proper number of beats for the execution of the call. Dancers also contribute to the breakdown of timing by setting up large squares, taking too large steps or falling behind the beat of the music. Timing should be carefully planned to allow for the fact that dancers can travel only so fast. Singing calls are usually well timed so comments here apply mostly to patter calls.

Timing requirements vary with the level of dancers. Beginners must be given more "reaction" time than experienced dancers who have a tendency to fall into habit patterns with frequently used figures. No rule covers all situations. This is the place the caller must use judgment in determining allowable time. In most cases the caller finds himself with dancers of some variety of abilities and experience. He, therefore, must suit the call to the greatest number of dancers. One aid to proper timing is for the caller to call to a representative square which reflects the approximate average or slightly above average of the ability of the dancers. One should not call "to" the slowest or the most experienced set on the floor, but one that represents most of the dancers. The hazard is in the fact that the caller likes to see his calls executed properly and promptly and he has a tendency to call to the best dancers. This must constantly be guarded against.



LEE HELSEL

A caller in Southern California and active in the Los Angeles Parks and Recreation Dept. for several years, Lee Helsel now resides in Sacramento, where he is State Director of Recreation with the Department of Mental Hospitals. He is featured on the Asilomar staffulty.

Since square dancing should be fun, remember to call at a comfortable level timing speed and avoid extremes.

5. *Clarity*: The need for clarity is almost self explanatory. In today's complex "hash" dances, it is necessary that the dancers catch each command in order to properly execute each figure. If the dancers hear only part of the command or miss important cut words, confusion results. Clarity depends upon enunciation, acoustics, voice and music balance both in volume and tone. Such factors as acoustics and sound equipment will be discussed in a later section.

Proper enunciation is most important. Generally enunciation can be improved by opening one's mouth wider and making sure correct breathing assures sufficient air to produce the proper sound. Proper choice of words is also a factor which simplifies the understanding of the caller. Best placement of the microphone in relation to the mouth is also significant. The mike or the caller's fingers or thumbs should never touch the lips or chin (some callers use their thumb to obtain proper distance from mike to mouth).

NEED FOR GOOD BALANCE

Clarity also depends on proper balance of voice and music. Generally with records this is fairly simple to control by adjustment of volume controls on the mike and phonograph. The difficult part is to listen and evaluate these components. One of my pet gripes is the caller who puts on the music then says, "How's the music?" He then proceeds to ask "How's the voice?" Neither question can be properly answered because he isn't actually calling. This is where a caller's wife (or husband — some callers have these things) can be of great assistance. She can move about the floor while the caller is calling and by simple hand signals inform him of the balance.

Another method comes through experience of the caller hearing his voice in relation to the music on a voice and music monitor, or thru the speakers and making the proper adjustments. Tone controls are important too. The caller's voice should carry thru the heavy bass qualities of the music to be readily understood. Remember, "If you can't hear you can't dance."

6. *Programing*: Programing here refers to two things: (a) Proper selection of dances, e.g., singing versus patter calls, difficult versus easy, etc., for the evening's dancing and (b) the

proper combination of breaks, figures and fillers within the patter call itself.

a) As a general rule the easy or "fun" dances should be programed for the beginning and the end of the evening with the more difficult or complex dances in the middle of the program. In following a one and two program (one round dance then two squares), the more difficult dance should be done the first of the two squares. Followed by an easier dance, the dancers soon forget that they had trouble with the first (if they goofed) and they rest with the satisfaction of having completed the easier dance and had fun.

WRITE OUT YOUR PROGRAM

I highly recommend the planning of each evening's program (on paper) to be followed with proper allowances to be made for variations. The same applies to rounds. Lack of a written program, thus the pressure of trying to remember to provide a variety of dances, e.g., line, star, circle, etc., leads to a monotonous evening.

(b) Programing within the square itself should receive consideration. A square is usually composed of five parts: (1) Introduction, (2) Breaks, (3) Figures, (4) Fillers, and (5) Endings. Naturally you use only one introduction and one ending but skillful blending of Breaks, Figures, and Fillers can do much to make the dance a success.

A SIMPLE RULE

A general rule to follow is to use a figure twice (heads or sides working), then a break, or perhaps add a short filler, two more figures, then a break or filler. This can be repeated if desired, though remember the dancers are putting out the physical effort. Remember, marathon callers aren't popular.

NEXT MONTH

In the October issue of *Sets in Order*, Lee Helsel continues his talk to callers and covers the subject of "music and sound." He gives handy suggestions in choosing records he feels it best to use for your calling and in addition gives tips on working with live music. He covers various elements of sound equipment and touches a bit on the proper placement of speakers for the best sound effect in your square dancing hall. Don't miss this next chapter.

ASILOMAR 1956



June



August

SQUARE dancers from 24 states, 4 Canadian Provinces and Hawaii fun-packed the two 1956 Asilomar sessions this summer. Two different staffs from all parts of the United States kept those attending these two 5 day sessions on the go all the time. These were the eleventh and twelfth Asilomar sessions, the first, being held in June of 1951. Each year new dances, new fun ideas and new personalities have been added to make these special institute camps rank high on the enjoyment list of square dancers everywhere.

Next Asilomar session will be held in February of 1957.

PICK UP YOUR CORNER

From "Westwood Wiggle" by
Richard Dick of Little Rock, Ark.

As Called by Freddie Caswell

Number one you balance and swing
Go 'round and 'round with a dear little thing
Go down the center and divide the ring
Stop four in line.

Now two and four go forward and back
And star by the right on the inside track
You star by the right in the middle of the set
Back with your left, you're not thru yet
Go all the way 'round.

The fourth lady first

Pick up your corner on the end of the line

Star promenade and you walk in time

The inside out and the outside in

Full turn around and you star again

Star by the right and I'll tell you when

Inside ladies roll away with a half sashay

Now all four ladies turn back, the outside track

To the same gent for a left allemande,

New partner, go right and left grand.

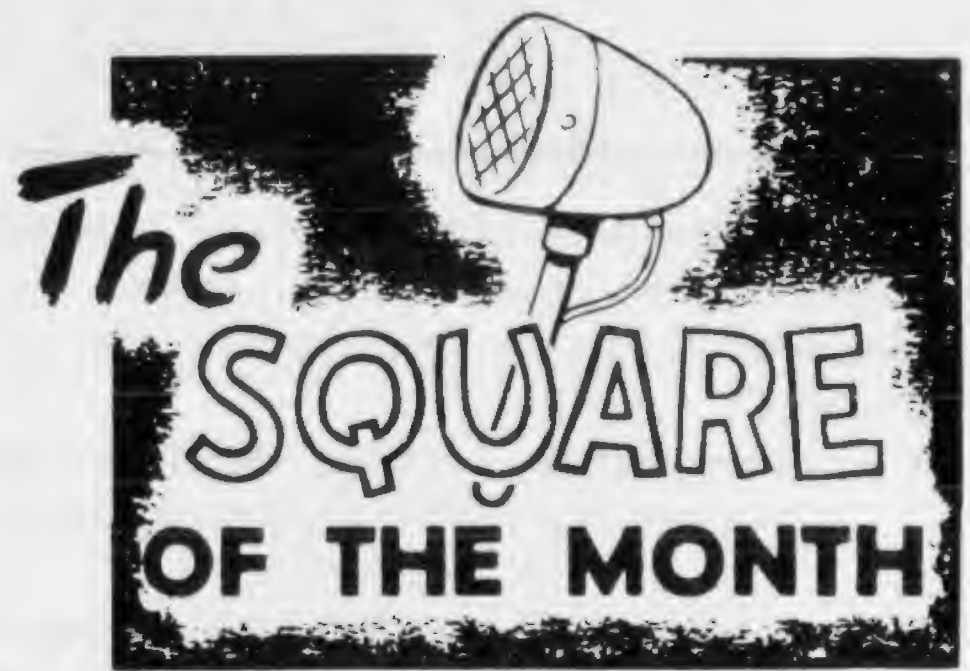
Repeat with each couple, letting the lady behind the lead couple pick up her corner first.

FREDDIE CASWELL is Director of Recreation for the employes of the textile mills who mostly comprise the population of Lanett, and in this capacity finds square dancing the best adult activity on the program and the one that is the most enjoyable both for the townsfolk and himself.

A Floridian by birth, Freddie moved to Lanett in 1947. In his job as Recreation Director, he brought Jimmy Clossin over to teach square dancing to a group of adults. He says frankly that he wasn't interested himself but he figured it would be good activity for the rest of the folks. After the first session, he was "sold," and when the course was over, Freddie began struggling with calling. The following year he taught the first square dance course ever held in Birmingham, Alabama, and then returned a few months later to teach another one.

Since that time Freddie has called in Fontana, N. C.; at Danceland in Largo, Fla.; shared calling and M.C. duties with Don Armstrong and Joe Mays at Pensacola's Fiesta of Five Flags; and has an annual Square Dance Round-Up in Lanett that draws dancers from five states. He calls for six clubs in Alabama and Georgia and runs a continuous class for beginners at the Lanett Recreation Hall every Wednesday night, free to everyone.

The only reason Freddie doesn't do even



more with his pet activity, square dancing, is that his job also gives him the responsibility of ball parks, playgrounds, recreation halls, and swimming pools. He couldn't do any of it as well, he admits, if it were not for his taw, Catherine, who "looks after the old man" and the three sons; Dickie, Bert, and Alec.

Flash! Late report at press time. Freddie has recently left Lanett and gone to Cartersville, Georgia, as Superintendent of Recreation. Since there is no square dancing in Cartersville, Freddie has some more pioneering before him.



FREDDIE CASWELL

SIDEWALKS OF NEW YORK

By Harold and Millie Christiansen, Kalispell, Montana

Music: "Sidewalks of New York," Rainbow, No. 70022 (Waltz Clog).

Position: Open. Inside hands joined.

Footwork: Opposite. Directions for M.

Measures

- 1-4 Step, Brush, —; Step, Brush, —; Step, Brush, —; Step, Brush, —;**
Beginning with outside feet execute four step-brushes moving LOD, swinging joined hands naturally.
- 4-8 Waltz, 2, Close; Waltz, 2, Close; Step, Swing, —; Back, Touch, —;**
Two open waltzes beginning with outside feet; followed by a step-swing (meas 7); step back on inside foot slightly facing partner, touch free foot near instep of inside foot.
- 9-12 Step, Brush, —; Step, Brush, —; Waltz, 2, Close; Waltz, 2, Close;**
Execute two step-brushes, followed by two open waltzes, ending facing partner with both hands joined, M back to COH.
- 13-16 Side, —, Close; Side, Swing, —; Side, —, Close; Side, Swing, —;**
Stepping to side LOD and in canter rhythm, execute a side-close followed by a side-swing opening slightly to face LOD dropping M's L and W's R. Again joining both hands execute the same movement RLOD swinging with opposite feet and opening to face slightly RLOD.
- 17-20 Side, Touch, —; Side, Touch, —; Back, Touch, —; Back, Touch, —;**
Step to side in LOD on left, touch R foot slightly in front of left toe. Repeat side-touch RLOD. Partners now step directly back away from each other, beginning with M's L and W's R with two step-touches, styling by touching in front of foot carrying weight. Both face slightly to right toward new partner ready to step diagonally forward.
- 21-24 Forward, Touch, —; Forward, Touch, —; Waltz; Waltz;**
Moving forward in diagonal direction (ladies to progress forward) do two-step-touches (meas 21 and 22) to meet new partner. Assume closed dance pos maneuvering so M's back is toward LOD and execute two turning waltzes ending with M's back to COH.
- 25-32 Repeat meas 17-32, ending in open pos ready to repeat dance.**



"DAVE"

DAVE CLAVNER

On August 7, Dave Clavner passed away in Los Angeles, California. Dave had been calling — an activity which he thoroly loved — for some eight years, and traveled considerably over the country, accompanied by his wife, Thelma. He is well-known as the author of several round and square dances. His "Carolina Caper" round was released on a Windsor record, and "Blue Tail Fly" and "No, No, Nora" are extremely popular singing call squares being danced nationally. Dave will be much missed by his many square dancing friends.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

SEPTEMBER, 1956

DANCE FIGURE

By George Perry, Torrance, Calif.

One and three a half sashay
 Go up to the middle and back that way
 Lead to the right circle half
 Dive thru, box the gnat
 Right and left thru the other way back
 Pass thru, box the flea
 Come back to the middle, box the gnat
 Right and left thru the other way back
 Pass thru, circle half once more
 Dive thru, circle up four
 Once around with might and main
 Same two ladies chain
 Pass thru, you're doing fine
 Split those two, hook four in line
 Forward eight come back to the bar
 Center couples right hand star
 Corners all left allemande
 Partners right a right and left grand.

PROMENADE TO DIXIE

Record: Ranch Recording #952.

Intro, Break, and Closer:

Allemande left the corner—let's do an allemande thar—

It's right and a left, and the gents back up the star—

Shoot that star—grand right and left with you—
When you meet your new girl, you better turn back two

Girl you started right and left grand with—
original opposite lady.

It's a left, then the right—turn her full around

Left allemande the corner of the town

Then you promenade to Dixie — you know you can't go wrong

'Cause it's true—that's where you belong.

Figure:

It's all around the corner — see-saw 'round your own

Gents star right and turn it—until you get back home

A left hand 'round your partner—once and a half you whirl

Four ladies chain across the set—you don't keep that girl

Chain the ladies back again, and when you turn your sweet,

Half-sashay and swing the one you meet

As gents turn girl at end of ladies' chain, they all roll away with a half-sashay and swing their new partner—girl on right—original right hand lady.

Promenade to Dixie and take this girl along

'Cause you know that's where you belong.

Sequence:

Intro; Figure (twice); Break; Figure (twice); Closer.

SPECIAL BREAKS

By George Waudby, Tucson, Ariz.

Allemande left, reverse the thar
 Right to your own for a wrong way thar
 Back up boys in a left hand star
 Swing by the right, go back two
 Left and right to the second girl
 Star again with a brand new girl
 Back up boys in a left hand star
 Swing by the right, go back two
 It's left and right, then box the gnat
 Grand right eight right after that
 or

Box it back and pull her by
To a left allemande, partner right
Right and left grand.

Allemande left, reverse the thar
 Right to your own for a wrong way thar
 Back up boys in a left hand star
 Shoot that star with a full turn around
 Go forward two, left and right
 To the second little girl
 Star again with a brand new girl
 You back up boys in a left hand star
 Shoot that star with a full turn around
 Go forward two, left and right
 Then promenade, 'cause that's your maid.

AVALON

By Bill Shymkus, Chicago, Ill.

Intro., Break, Ending:

Join hands circle left to Avalon

Go all the way around

Walk all around your corner girl

Left shoulders by your own

The right hand girl a right hand around

A left hand 'round your own

Ladies chain across and then you chain back

Chain them home promenade, along the old home track

Promenade this girl back home with you

Promenade her back to Avalon

Figure:

Head two ladies chain, sides bow to your own pass thru

Separate around the outside 'round just two

Right hand around your partner four gents a left hand star

Turn that opposite girl form another left hand star
Three-quarters 'round a right hand swing left allemande

Grand old right and left around the ring

Meet that girl and promenade back home and swing

Swing her in Avalon.

Sequence:

Intro., Figure (twice) (heads), Break, Figure (twice sides), Ending.

STARLIGHT WALTZ

By Pauline and Cleo Harden, Coalinga, Calif.

Record: Windsor No. 7636.

Position: Open dance position, both facing LOD, inside hands joined.

Footwork: Opposite footwork to start, changing to identical footwork as indicated.

Measures

1-4 Waltz Fwd; Wrap; Twinkle (to L side); Twinkle (to R side);

Start L ft and take 1 waltz step fwd in LOD; in canter rhythm, M steps fwd in LOD on R ft, holds 1 ct and closes L ft to R taking weight on L, while W makes a full L face turn with 3 steps, L-R-L, keeping M's R and W's L hands joined to end with both facing LOD, W's L arm wrapped around chest and joined with M's R hand and her R hand joined with M's L hand in front (footing is now identical with weight on L ft for both); both start R ft and do 1 "twinkle" step diag fwd and to L side by stepping on R ft crossing in front of L, step to L side on L, close R to L; repeat "twinkle" to R side starting crossing in front with L ft;

5-8 Waltz Fwd; Roll Across; Twinkle (to R side); Cross, Touch, —;

Both start R ft and take 1 waltz step fwd in LOD; in canter rhythm, M steps fwd on L ft, holds 1 ct and closes R ft to L as he turns $\frac{1}{4}$ L to face COH, while W releases her wrapped L hand from M's R and, with 3 steps, L-R-L, rolls a $\frac{3}{4}$ L face turn across in front of M to his L side to end facing wall, M's L and W's R hands still joined; with partners facing and with footwork now opposite, start M's L ft and do 1 "twinkle" step twd RLOD; step on R ft crossing in front of L, touch L toe besides R ft and turn to face RLOD, hold 1 ct while changing hands to join M's R with W's L in open dance position;

9-16 Repeat action of Meas 1-8 moving in RLOD and ending in open dance position facing LOD. Footwork is now opposite for remainder of sequence.

17-20 Waltz Fwd; Roll In; Step, Draw, Close; Twirl (to closed pos);

Start L ft and take 1 waltz step fwd in LOD; releasing hands and starting R ft, make a $1\frac{1}{4}$ R face turn in twd partner (W turning L face) with 3 steps, R-L-R, while progressing in LOD, to end facing and taking "butterfly" position, M facing wall; open slightly to face almost in LOD, step in LOD on L ft, draw R ft to L, close R ft to L taking weight on R; while M steps in LOD on L, holds 1 ct and closes R to L, takes weight on R and faces in LOD, W makes a full R face twirl under her R and M's L arm in 2 steps, R-hold 1 ct-L, to end with partners taking closed dance position, M facing LOD;

21-24 Balance Bwd; Waltz (R face); Waltz; Twirl;
Bal bwd on L ft, hold 2 cts; start fwd on

R ft and take 2 R face turning waltz steps; W makes a full R face twirl under her R and M's L arm with 3 steps, L-R-L, as M walks 3 steps along side, R-L-R, to end in open dance position facing LOD;

25-28 Waltz Apart; Face, Touch, —; Step, Swing, —; Face, Touch, —;

Start L ft and take 1 waltz step fwd in LOD; step fwd on R turning to face partner and taking "butterfly" position, touch L toe beside R ft and hold 1 ct; step to L side in LOD, swing R ft crossing in front of L while opening slightly twd LOD, hold 1 ct; M steps bwd on R ft to face LOD, touches L toe beside R ft and holds 1 ct, while W steps crossing in front of man on her L ft to face RLOD, touches R toe beside L ft and holds 1 ct as partners take closed dance position;

29-32 Balance Bwd; Waltz (R face); Waltz, Twirl;
Bal bwd on L ft, hold 2 cts; start fwd on R ft and take 2 R face turning waltz steps; W makes full R face twirl under her R and M's L arm with 3 steps, L-R-L, while M takes 3 steps alongside, R-L-R, to end in open dance position facing LOD, ready to repeat the sequence.

Perform sequence total of three times ending with partners acknowledging.

MOUNTAIN DEW

By "Mac" McKinney, Lombard, Illinois

Called to "Mountain Music", Windsor Record No. 7130.

Introduction, Break and Ending:

Allemande left and the ladies star

The gents you stay right where you are

Swing that corner when she comes to you

Sashay 'round your corner

Seesaw 'round your partner

Swing that corner lady round you do

Allemande left

A right and left to an allemande thar

Gents star right

And back up boys but not too far

Shoot that star and promenade

Right back home with your own sweet maid

Back home where you make that Mountain Dew.

Figure:

Gents star right from where you are

Turn the opposite gal to an allemande thar

You're grindin' mash to make that Mountain Dew

Shoot that star, do a wrong way thar

Your right to the next, and a left hand star

And back up boys but still you're not quite thru

Shoot that star

Left allemande that lady there

Go back and twirl

And promenade that lady fair

You promenade around the ring

And when you get back home you swing

Until it feels like drinkin' Mountain Dew.

Call—Intro—Figure twice—Break—Figure twice—Ending.

DREAMING

By Art and Elsa Erwin, Detroit, Mich.

Record: Windsor No. 7636, "If You Ever Fall In Love Again".

Position: Open dance position, both facing in LOD.

Footwork: Opposite, steps described are for M.

Measure

1-4 Waltz Away; Waltz Together; Spot Turn Away; Side, Draw, —;

Start L ft, do one waltz step diag fwd and away from partner; start R ft and do one waltz step diag fwd and twd partner; release hands, start L ft and with three steps, L-R-L, make a spot $\frac{3}{4}$ L face turn away from partner (W turns R face) without progressing in LOD, to end facing M's R and W's L hands joined, M facing wall; step to R side in RLOD on R ft, draw L heel to R ft, hold 1 ct while pivoting $\frac{1}{4}$ L to face in LOD in open position;

5-8 Repeat action of meas 1-4 ending in open dance position facing LOD.

9-12 Waltz Away; Wrap; Bal Fwd, Touch, —; Bal Bwd, Touch, —;

Start L ft, take one waltz step diag fwd and away from partner; as M crosses in front of W in a half circle R face turn with three steps, R-L-R, to end facing RLOD, W makes a $\frac{1}{2}$ L face turn with hands still joined, L-R-L, to end with both facing RLOD, M on outside, W on his R side, M's R arm around W's waist holding her L hand crossed over her chest, other hands joined in front; bal fwd in RLOD on L ft, touch R toe beside L ft, hold 1 ct; bal bwd in LOD on R ft, touch L toe beside R ft, hold 1 ct;

13-16 Unwrap; Waltz Fwd; Change Sides; Side, Draw, —;

As M does one waltz step fwd in RLOD, L-R-L, W makes a full R face turn with three steps, R-L-R, ending in open position, M on outside, both facing RLOD; start R and do one fwd waltz step in RLOD; change sides with M making a $\frac{3}{4}$ R face turn across in front of W, L-R-L, to face wall while W makes a $\frac{3}{4}$ L face turn, R-L-R, under joined arms, ending with partners facing, M's R and W's L hands joined; step to R side in RLOD on R ft, draw L heel to R ft, hold 1 ct while pivoting $\frac{1}{4}$ L to face LOD in open position;

17-24 Repeat action of meas 9-16 except to end in closed position, M facing wall;

25-32 Bal Bwd, —, —; Waltz (R face); Waltz, Waltz; Waltz; Waltz; Twirl;

Bal bwd on L ft, hold two cts; start fwd on R ft twd wall, toeing out and take six R face turning waltz steps making three complete turns; then W twirls under joined fwd hands as M walks alongside, ending in open dance position, facing LOD, ready to repeat the dance.

Perform Dance for total of three times ending with partners acknowledging.

BOSTON SPUR

By John A. Lizon, N. Tonawanda, N. Y.

Any Introduction & Break:

**1st & 3rd with the right hand man
Up to the center and back again
The lone ladies with a do-sa-do
It's back to back and around you go
Forward six and pass through
Turn around as you always do
Lone ladies go around that track**

Lone ladies promenade around the outside ring.

**Six pass through — turn back
Three's star right and don't be slow**

When 3's star right, they make two individual stars while the two lone ladies do an elbow reel in the center.

**Lone ladies with a left elbow
Turn those gears go round that rack
Make those wheels go clickety clack
The center ladies to the right you roll
The outside gals with a left elbow
Turn those wheels you've stripped the chain
New points in now move again
New center ladies to the right you go
The outside gals with a left elbow
Turn those stars but keep in time
New points in now move the line
Ladies center with a left hand star
The gents keep going but not too far
The gents you roll but watch that maid
There's your corner (star) promenade
The ladies out and the gents go in
With a turn and a half you're gone again
The ladies roll back to a left allemande
Partner right go right and left grand.**

CALIFORNIA CAPERS

By Jim York, Mill Valley, Calif.

**One and three go forward and back
Forward again, box the gnat
Pass thru, separate around one
Form two lines of four
Forward eight, come back that way
Pass thru, ladies roll away a half sashay
Join hands again, the ends turn in
Into the center and swing
Two and four, go forward and back
Forward again, box the gnat
Pass thru, separate around one
Form two lines of four
Forward eight, come back that way
Pass thru ladies roll away a half sashay
Join hands again, the ends turn in
Star by the left, a left hand star
Ladies reach back, box the gnat
Star by the right on the inside track
Your corners all left allemande, etc.**

From the star — a variation

**Two and four the ladies chain
Wheel around just like that
Forward again, box the gnat**

Same as the rest to:

The ends turn in to a right hand star
Original corners left allemande.

SHERIDEE WALTZ

By Manning and Nita Smith, College Station, Tex.

Record: SIO 3024, "Let the Rest of the World Go By".

Position: Closed, M facing LOD. Directions for the Man.

Footwork: Opposite.

PART A

Measures

1-4 Waltz Fwd, 2, Close; Fwd, 2, Close; Twinkle, 2, Close; Twinkle, 2, Close;
Waltz fwd in LOD L, R, close L; R, L, close R; cross L over R as you turn to sidecar position with L hips adjacent (W crosses R behind L) step to side on R as you turn to face partner, close L to R; cross R over L as you turn to banjo position with R hips adjacent, step to side on L as you turn to face partner, close R to L.

5-8 Back, Touch, —; Back, Touch, —; Twinkle, 2, Close; Twinkle, 2, Close;
M steps bwd in RLOD on L, touches R beside L and hold ct 3; M steps bwd in RLOD on R, touches L beside R and holds ct 3; cross L behind R as you turn to banjo position with R hips adjacent (W crosses R in front of L) step to side on R as you turn to face partner, close L to R; Cross R behind L as you turn to sidecar position, step to side on L as you turn to face partner, close R to L.

9-12 Lady Under, 2, 3; Waltz Fwd, 2, Close; Twinkle, 2, Close; Twinkle, 2, Close;
M crosses L behind R, and turns to L face while stepping in place with R, L (W turns R face under joined hands in three steps R, L, R); resume closed position with M facing RLOD and waltz fwd in RLOD with R, L, close R; do twinkle steps as described in meas 1-4.

13-16 Waltz Turn; Waltz; Waltz; Twirl;
In closed position with M back to LOD and starting bwd on M's L do three measures of R face (CW) turning waltz; L twirls R face on meas 16 to end in **open** position.

PART B

17-20 Waltz Fwd, 2, Close; Turn-In, 2, Close; Waltz Bwd, 2, Close; Turn-In, 2, Close;
In open pos and with inside hands joined, waltz fwd L, R, close L in LOD; step fwd on R, face partner as you step fwd on L, complete R face turn to end facing RLOD as you close R to L and change hands to M's L and W's R; waltz bwd in LOD, L, R, close L; step bwd on R, face partner as you step in LOD on L, complete L face turn as you close R to L and change hands to M's R and W's L ending in **open** pos facing LOD.

21-24 Step, Brush, —; Back to Back, Touch, —; Man Around, 2, 3; Twirl, 2, 3;
Step fwd on L, swing R ft fwd brushing, hold ct 3; step fwd on R while turning back to back, touch L beside R, hold ct 3 as you change hands to M's L and W's R; M dances six steps as he turns L away

from partner to end facing LOD in closed pos (LRL; RLR;) (W turns to R away from partner in three steps R, L, R; turn R face under joined hands L, R, L to end in closed position).

25-28 Step, Touch, —; Step, Touch, —; Waltz Turn L; Waltz;

In closed pos and facing LOD, step fwd on L, touch R beside L and hold; step fwd on R, touch L beside R and hold; starting fwd on L do two meas of L face turning waltz (L, R, close L; R, L, close R;) end in open pos with inside hands joined.

29-32 Step, Brush, —; Back to Back, Touch, —; Man Around, 2, 3; Twirl, 2, 3;

Repeat meas 21-24 to end in closed pos ready to start Part A. Dance goes thru 3 times.

Note to Teachers: PART A and PART B of this dance can be taught separately. It has been written with basic steps for the dancer to practice as he learns a routine. Part A may be taught at one session and then practiced at the next and Part B then introduced at this second session.

DAILY DOUBLE STAR

By "Doc" Heimbach, Blue Island, Ill.

**One and three go forward and back
Pass on thru across the track
Separate around just one
Between the sides you stand — Now
Forward eight and back with you
The center four you cross trail thru
Come into the middle with a right hand star
Go once around from where you are
Now double the star with the left hand pair
To a right hand star in the middle of the square
Turn once and a half — don't take all nite
Double the star with the couple on your right
Now same old four to the middle of the floor
Star by the right hand just once more
Back by the left on a reverse track
With a right to the lady at your back
Turn your star 'till you're home, you know
Box the gnat and away we go
With an allemande left with your left hand
A right to your partner for a right and left grand
It's a right and left and don't be slow
Pass your gal and on you go
Do-pas-o the next you know
New partner left and the corner by the right
Partner left with the arm around
And promenade all around the town.**

Repeat with: Heads — Sides — Sides.

A CROSS TRAIL BREAK

By Gordon Blaum, Miami, Fla.

**Promenade single file lady in the lead show some style
Head ladies turn right back follow the ladies in her tracks
Circle left around you go — swing your corner high and low
Promenade and don't slow down two and four wheel around
Cross trail thru to a left allemande,
Partner right go right and left grand.**

KEEP IT NEAT

Author Unknown

1st couple bow and swing, promenade the outside ring

Half way 'round and listen to me, stand behind number three

Go forward four and four fall back, come forward again and cross the track

1st couple right, 2nd couple left, behind the sides you stand

Couple No. 3 turns right and stands behind couple No. 4, while Couple No. 1 turns to the left and stands behind No. 2.

Go forward eight and back with you, all four couples pass on thru

1st couple right and the 2nd couple left, pass thru the first old two

On to the next for a right and left thru, turn on around and Suzie Q

Opposite lady right hand around, back to your own for a left hand 'round

Opposite lady right hand around, and back to your own with the arm around,

The same two—cross trail thru to a left allemande, partner right—a right & left grand.

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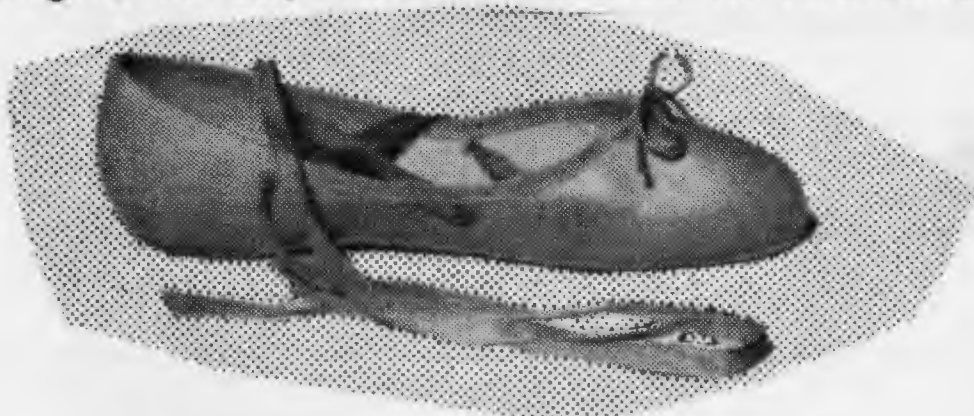
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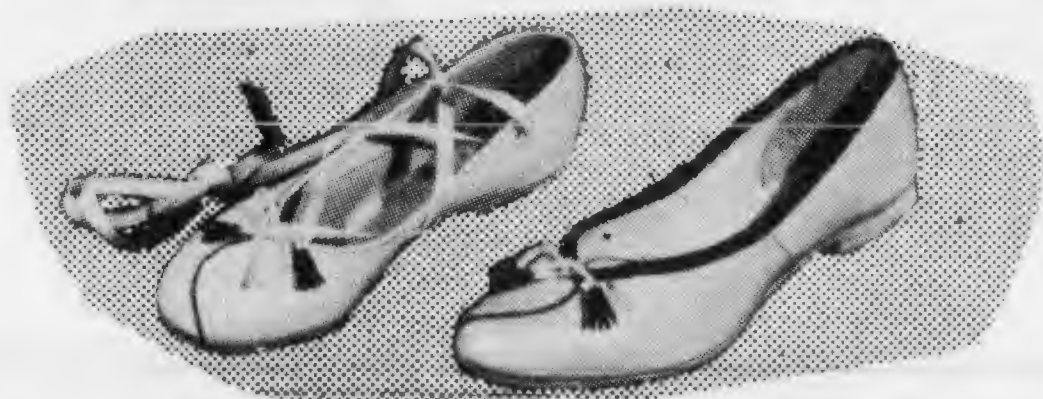


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NORTH DAKOTA'S YOUNGEST

Herewith is a picture of the Cracker Jack Kids, North Dakota's youngest square dancers. The eight little tots started square dancing in February, 1955, when they were 4 and 5 years old. They have danced for a number of clubs,



conventions, etc., and also on TV. From left to right they are: Bobby Green, Douglas Riedinger, Jimmy Jensen, Keith Cannon, Luella Wedge, Donna Thompson, Patricia Hooper and Vicki Nixon.

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How do you get it off? We'll find out and let you know in our next issue.

"TENTH" FOR OKLAHOMA

The Tenth Annual Oklahoma State Square Dance Festival will be an all-day event of Saturday, November 3, in the Oklahoma City Municipal Auditorium, per Hugh Macfarline of Tulsa, the current State Federation Prez. Two separate dances will be held at night, one being a round, the other a square. The morning will be devoted to special panel discussions on all phases of dancing. Clinics are scheduled for the P.M. Three national leaders will serve as guest callers, supplemented by 24 Oklahoma callers.

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CHICAGO'S INTERNATIONAL FESTIVAL
Chicago's liveliest day of the year will no doubt be November 3, when the 7th Annual International Square Dance Festival swings into action at the Conrad Hilton Hotel, 10 A.M. to 1 A.M. Co-operating organizations are the Chicago Area Callers' Assn., Chicago Folk Dance Leadership Council, Chicagoland Round Dance Leaders' Society.

General Chairman is Walter Roy, Director of Recreation for the Chicago Park District. Commenting on the new "home" of the festival, Roy said, "The country's square dance leaders and

callers have long been ready for a genuine ballroom atmosphere in their conduct of square dancing; and Chicago's 7th International Festival will place them in that environment."

"Bud" Webb, director of the annual event, said the move to the Hilton calls for some changes in operational procedure, but he emphasizes that Chicago will again promote a fine square dance event. In addition to the Grand Ballroom where mass dancing will be conducted by "name" callers, there will be a separate hall for the new-comer; let's-get-acquainted dances; state "demos"; and exhibits.

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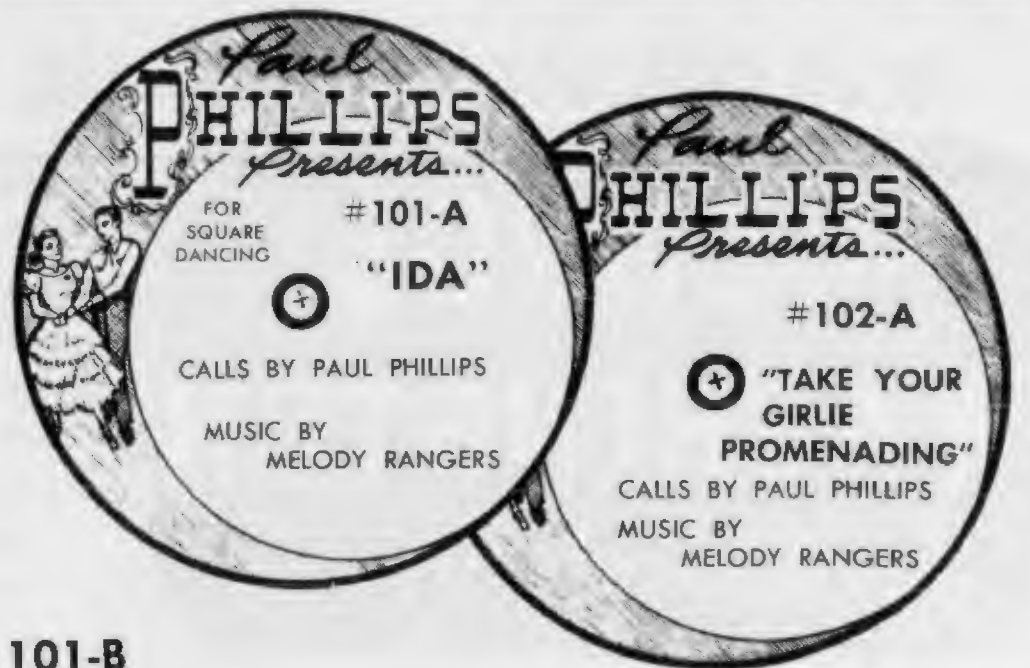
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With Chairman Roy and Director Webb on the festival executive committee this year are: Clyde Walther, Vernon Hernlund, "Terry" Rose, Daniel K. Penny and Tom Fogarty.

Heading other committees will be: Paul Hagen, Rose, Alice Beyer, William Bergmann, Grace Nelson, Avis Overfield, Hernlund, Penny,

Clifford Cason, William McNeil, John Dalenberg, Jack Higgins, F. G. Roach, Fogarty, Tony DeJulio, Webb, Grace Thuis, Leonard Sterling.

For specific information, write International Square Dance, 425 E. 14th Blvd., Chicago 5.

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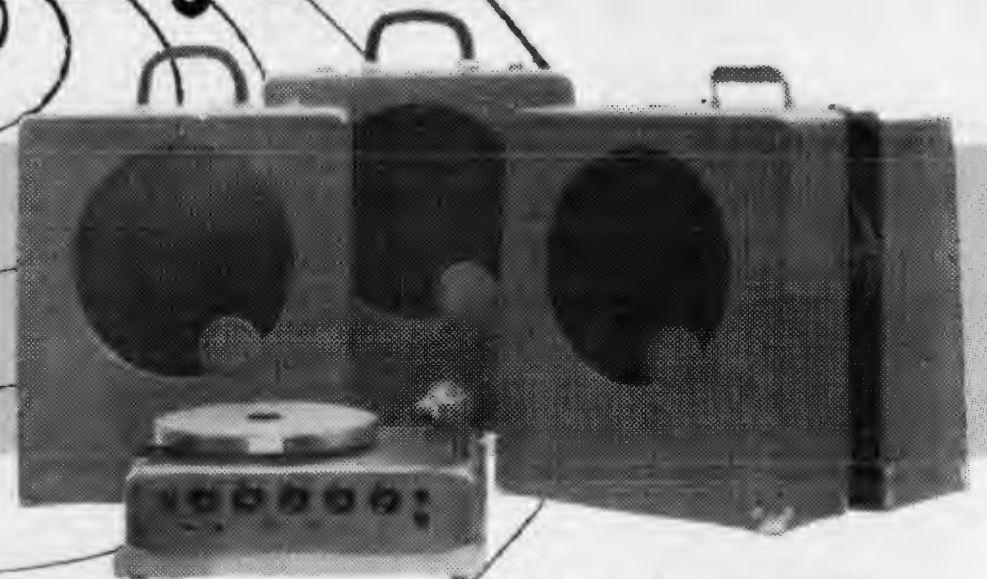
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TAB WINTER INSTITUTE

Looking for a Winter Square Dance Institute? Give this one a whirl. It is the 2nd Square and Round Dance Institute at Lake Murray Lodge in the beautiful foothills of the Arbuckle Mountains in Oklahoma, December 27 thru December 31. Comfortable accommodations are offered and the dancing will be done in the acoustical-proof ball room in the hotel. Big Ray Smith from Dallas is Camp Director; Roger and Jean Knapp will co-ordinate squares and rounds; Butch Nelson will add his own indefinable "lift"; Kirby Todd is the All-Around

Man; and Jim White administers. For further info write Jim at 1509 W. Page, Dallas, Texas.

ADDRESS CHANGERS, ATTENTION!

One of the biggest jobs we have in Sets in Order's subscription department is the constant changing of addresses for our floating square dance population. We would be real happy if, when you send us your change of address (allowing at least *four* weeks for said change!) you will tell us whether yours is a Regular or Callers' Edition subscription. This will help us be more efficient and you to get your change made quicker!

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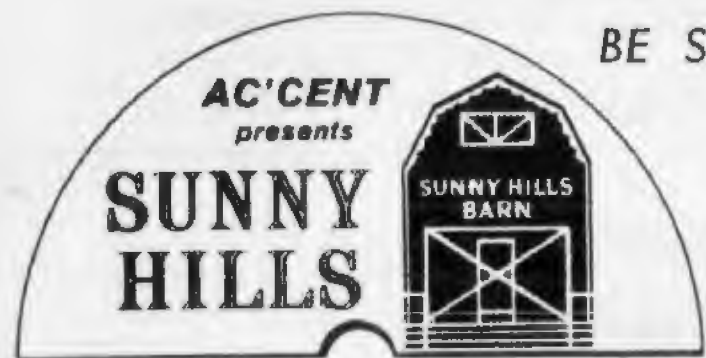
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ODE TO ALL CONTRIBUTORS

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Your choicest phrases are severed en middle;

Somebody's party got lost on the griddle.

It may seem to be pointed and even a plot

To deprive the good readers of this-a and thot.

However, there's always that problem of space,

Of piles of fine items to push into place.

Don't hate the editor — it's much to his credit

For the job of a magazine editor's to edit!

—Sets in Order Editorial Dept.

WANT A ST. LOUIS BADGE?

Folks who attended the National Convention in San Diego will remember the flashy badges worn by the St. Louis contingent. Green and black they were, with river-boats, star sequins and glitter, and they really "showed up". If you are going to St. Louis and want a "Meet Me in St. Louis" badge of this type, they are available thru Bob Dourson at 907 Washington Ave., Alton, Ill. Just send 50c per badge, add 10c for mailing, and print your name just as you wish it to appear on the badge. They make gay conversation pieces.

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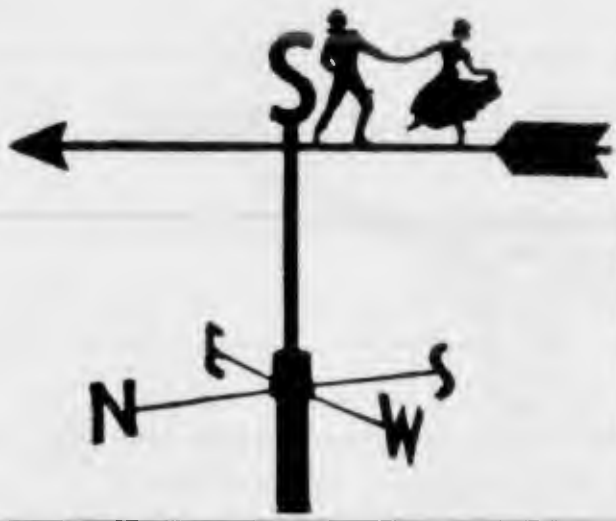
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'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Indiana

The 6th Annual Indiana Square Dance Festival will be held on Sept. 29 at the Manufacturers' Bldg., State Fairgrounds, Indianapolis. The P.M. session will begin at 2:00 and will feature a callers' clinic and round dance workshop as well as a full program of squares and rounds. The evening program, at 8:00, will consist of square and round dancing, exhibitions and demonstrations. Music will be furnished by Paul Burton and his Roof Wranglers.

Massachusetts

East Coasters and anybody else who can should make a cuff-note to attend the 2nd Atlantic Square Dance Convention in Boston on October 12-13. The place is the Mechanics Bldg., a giant place which can dance a lot of squares. So much enthusiasm was shown over the first such Convention in 1955 that it was decided to have another "go" at it, with many improvements learned from last year's experience. It will begin on Friday at 10 A.M. until 11:30 P.M. The same times will prevail on Saturday. There will be seven halls operating at once with enchanting names like Mermaid Lagoon for the squares and advanced callers' teaching sessions; Davey Jones, rounds for beginners and advanced; Cranberry Cove, Contras and New England style squares; Pirate Cove, panel discussions, callers' and teachers' sessions; Commencement Hall, beginners' squares; Coral Reef, folk dancing; Neptune Hall, continuous sessions of all kinds of dancing.

By registering now, the cost will be \$1.50 per person per day. At the door, the charge is \$2.25 per person per day. Some of the callers who had registered early in the planning included Al and Bob Brundage, Paul and Gretel Dunsing, Ed Gilmore, Chip Hendrickson, Howard Hogue, Rickey Holden, Bruce Johnson, Pat Paterick, Herb and Lou Suedmeyer, and Rose Zimmerman. Many more will be added to the list ere convention days begin.

Oregon

On Oct. 14 Robby Robertson from Seattle will be calling at the Oaks Park in Portland. Time is 2:30 P.M. for an afternoon of squares and rounds with Art Gibbs as M.C. After the Robby Dance there will be a party where those squares who have travelled over the required 100 miles may become Oregon Knotheads.

Douglas County Timber Days were held in Sutherlin on Aug. 11 and 12. On August 11, Harley "Smitty" Smith from Los Angeles was the featured caller.

Boots and Calico Club of Winston elected as officers for the coming year: Floyd Hamilton, Bob Witton, Helen Buell and Leo Manske. Caller for the club is Norval Cockeram.

Colorado

Rae Hope's Do-Si-Do Club of Denver is sponsoring a square dance on September 7, with Travelin' Ed Gilmore from Yucaipa, California, as caller. On October 10, at the A. F. of L. Hall, Lee Helsel, newly added to the ranks of traveling callers, will journey from his home in Sacramento to call for the group. Chairmen for this affair are Larry Ruminer and Audrin Welch.

Wisconsin

On August 26 the Wisconsin Square Dance Leaders and the Square Dance Association of Wisconsin held their joint meeting at the Hotel Rogers, Beaver Dam. This was followed by a Jamboree at the Crystal Lake Beach Ballroom. This meeting was a most important one because it involved discussion of the 1958 Nation Convention.

200 square dancers took part in the Festival of Music at Milwaukee County Stadium in July. John Toth, Al Walker and Elmer Elias called for the group.

Open House Week at Milwaukee's new Y.M.C.A. will include a Square Dance Jamboree on Sunday P.M., October 7. Ben Blankenheim will M.C.

Michigan

Drawing square dance enthusiasts from 11 different cities in Michigan, the Grand Traverse Area Square Dance Club's First Annual Festival held recently in Traverse City was pronounced a complete success. Dub Perry of Flint was the featured caller, with Ken and Kiddie Jenks acting as Master and Mistress of Ceremonies. An exhibition of round dancing was given by the Flint group. Cities represented were Detroit, Flint, Greenville, Mason, Charlevoix, East Jordan, Honor, Frankfort, Lake Ann, Suttons' Bay, and Traverse City.

Florida

The Florida West Coast cities of Tampa, St. Petersburg, Clearwater and Largo are combining to promote a Fall Ball on Oct. 4, 5, 6 and 7. As featured guests, the noted round dance authorities, Frank and Carolyn Hamilton, will conduct classes and workshops and will call. Committee in charge of this affair consists of the Ernest Ammermans, Tampa; Jim Gallaways, Lutz; Ed Macks, Clearwater; Bob Mosher, Largo; Bill Muenches, Tampa; and Jim Pearsons, St. Petersburg. Clearwater will be the official host city and all dances will be official "Knothead" dances. Write Bob Carter, Publicity, 1427-20th Ave., No., St. Petersburg, for more info.

The close co-operation of the callers who comprise the Florida Gulf Coast Callers' and Teachers' Assn. was proved by the success of the subscription dance held recently for Bow & Swing, the state's square dance paper. Don Armstrong donated his Danceland and Ernest Ammerman acted as chairman for the dance. Callers were Fred Kelly, Mildred Thursby, Frank Patterson, Howard Miller, Don McClain, Bob Mosher, Jim Pearson, Ray Kennedy, and Watie Waterworth. New officers of the association are Bill Muench, Ray Kennedy, Ernest Ammerman (a busy lad, this one!), Mildred Thursby, and Frank Patterson.

Fort Lauderdale has a new square dance club called the Rhythm Squares, sponsored by the city recreation department. Prez is Charles Cole and the caller is Frank Michael. For club costumes each couple selected a different colored gingham and made western shirts and square dance dresses to match. The club's first activity was to sponsor a Teen-Age square dance class every Monday night at Holiday Park. Frank Michael is the instructor.

Arkansas

A very enjoyable square dance was sponsored by the Do Se Do Club of Bentonville on July 3. This club has secured the Dream Valley Pavilion in Rogers for the summer. There were approximately 100 square dancers attending to dance to the calling of Ben Knight from Stark, Mo.

Connecticut

The Milford Square Dance Club is sponsoring a dance on Sept. 13 in the gym of the Milford High School. Don Armstrong from Florida will be the guest caller. Don is well-known for his recordings and his original calls. Since this will be Don's only appearance in Connecticut, the Milford club members extend an invitation to all club dancers in the area to join them for an evening of fun.

Texas

Gregg County Square Dance Jamboree will be held at Gregg County Fairgrounds in the Exhibit Building on the Longview-Kilgore highway, November 17. Music will be by the Lone Star Ramblers and M.C.'s will be Red Warrick and Curly Calloway. Sponsors are the Balance and Swing Club of Kilgore.

Idaho

A couple of years ago when Ralph Kromer of Boise was Prez of the Intermountain Square Dance Assn., it was suggested that a summer outing for the area square dancers might be fun. McCall on beautiful Payette Lakes was decided upon for the spot, Hally Harshfield was named General Chairman. The Masonic Temple was the site of the dancing events and Lakeview Village was the headquarters camp. There were over 200 dancers attending this first Funstitute, so it was decided to make it an annual affair. This year Doug Hyslop of Nampa was selected as General Chairman by Leon Rosa, Association Prez, and the dates were July 6-7-8. There were 105 couples registered at this year's camp with dancers present from California, Nevada, and Oregon, as well as from Idaho. Activities included a welcome dance opener on Friday evening with Rosa as M.C. On Saturday a western breakfast was served, followed by round and square dance instruction by the Ross Crispinos. Saturday night was the big dance, Ralph Kromer M.C.-ing. The Sunday morning breakfast was followed by a "closer" dance under Marshall Pierce of Parma.

GET ON YOUR GLAD RAGS, BABY, 'CAUSE WE'VE GOT A SQUARE DANCE TONIGHT



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JAMBOREE CALLERS

Callers who added so much to the fun of the Trail Jamboree in British Columbia this year are pictured here. In the back row, we have: Cecil Scott, Doug Coke, Vic Graves, Jim James, K. Fairbairn, Don Paul, Harold Gate,

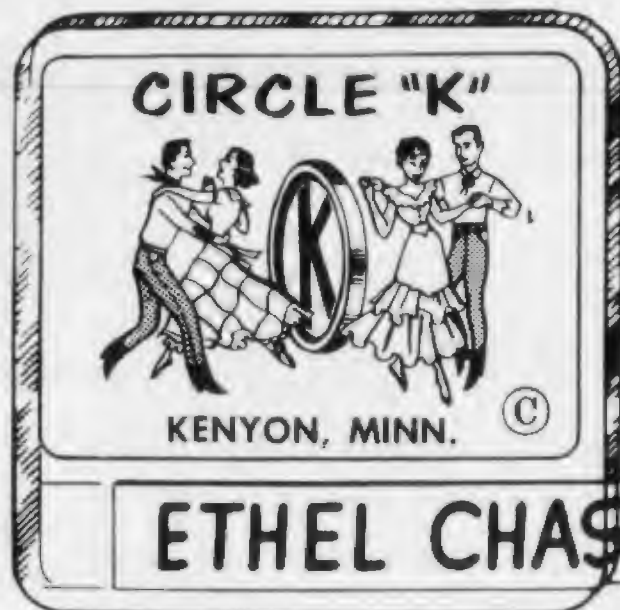


Cy Paul, Al Berry, and E. Paugh. In the front row: Jim Hendry, Irene Coke, Barry Garland (who M.C.-ed the shebang), Katie Shaw, and George Woods. Trail's Jamboree is becoming bigger each year, reaching out farther and farther for participating dancers and callers.

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to be released soon. Also our new Dual Key instrumentals.

The September Winner is Brian Murdoch of 134 Peveril Ave., Vancouver 10, British Columbia, Canada, and he will receive a pair of silver collar tips.

MARLINDA RECORDS — 618 South Glenwood Place, Burbank, Calif., TH 5-4910

MORE RULES FOR A HAPPY CLUB — #3

By Courtesy of Open Squares Magazine

I'll leave the instruction to the caller, and not try to explain the dance to my own square.

I'll remember that personal grooming is important to my acceptance in a square dance group.

I'll keep my dancing "standard" unless I am sure that the rest of my square approves of those extra twirls, etc.

I'll remember that once upon a time I was a beginner, and be willing to dance with those who have had less experience than I have had.

I'll try to remember that "a stranger is a friend I haven't met."

"ADVERTISING" DANCE

Theme for a recent dance given by Harold's Squares of Columbus, Nebraska, was "Advertising." Couples were asked to come dressed as close to a representation of their line of business as possible. These dancers came from seven towns altogether and provided unique variety of attire, to say the least. Each man brought a small token from his business for a grab bag. The ladies drew the tokens and danced with the man who had deposited them.

Hey — Dancers — Callers . . .

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Team up once again to bring you the DANCIN'-EST — MOST INTERESTING square dance record of the year . . .

"STEP RIGHT UP AND

SAY HOWDY"

#8123—78 RPM

(S-8123—45 RPM)

(Flip record)

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- # 543 — CALICO MAID — calls by Mike Michele (Flip Instrumental)
- # 544—SUNSHINE SPECIAL—CALICO MAID— Both with calls by Mike Michele
- # 823—SUNSHINE SPECIAL—Key of A CALICO MAID—Key of F Schroeder's Playboys

AND ANOTHER GREAT HIT ORIGINAL BY PANCHO BAIRD —

- # 588 — SWING ALL EIGHT — calls by Pancho (Flip Instrumental)
- Instruction sheets included — available 45 or 78 RPM

WESTERN JUBILEE RECORD COMPANY, 3703 North 7th Street, Phoenix, Arizona

UNIQUE ANNOUNCEMENT

Baby announcements are anything but “cut and dried” any more, what with the imaginative lift square dancers give them. Here is an example from Pat and Don Johnson of Barrington, Ill.

“ANNOUNCING, a new ‘caller’ in the Barrington area, Jeffrey Steven. First appearance 7-5-56 (had to be booked months in advance). Weighs about as much as a pair of boots after a fast dance, 7 pounds. Combination singing and patter calls (*he sings, we patter*). This type of calling will be popular only for a few

months (can't stay away from the bottle). Knows only *one* call, not an original, repeats all night long. The dance starts with man's (naturally) back to Center of Hall, bent-over position. (Introduction varies between 32 and 64 bars while gent and lady spar to see who will do the dance.) Straighten up, do a one quarter left face turn and walk until ‘music’ stops. Bow with partner and set him down. (This is not a mixer, but it is probably the only dance ever written where you ‘change’ your partner before the dance begins!.) The end turns *up*, one more change and on you go.”

For that Special Party . . .



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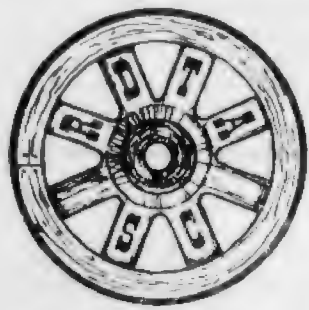
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- Capehart's Variety Stores, Waurika, Okla.
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- Lemon Grove Dept. Store, 7846 Broadway, Lemon Grove, Calif.
- Square Dance Square, Summerland, Calif.

- Jack's Shoe Store, 19th and H, Bakersfield, Calif.
- Saddle and Leather Shop, 432 - 7th St., Oshkosh, Wis.
- Greenwood Shop, 3217 W. 111th St., Chicago 43, Ill.
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- B-bar-K Western Styles, 5815 Marconi Ave., Carmichael, Calif.
- Buckeye Leather Shop, 315 Belden Ave., N.E., Canton 4, Ohio
- Kirkwood Gift Shop, Osage Beach, Mo.



This is the Southern California Round Dance Teachers' choice for the Dance of the Month:
(For General Use by Square Dance Groups)

BOSTON TWO-STEP

Adapted from original English version and standardized by RDTA of So. Calif.

Record: Boston Two-Step, MacGregor 1009

Position: Open, inside hands joined, facing LOD

Footwork: Opposite, starting with M's R and W's L

Measures

1-4 Together, Touch; Apart, Touch; W Roll Across, 2, 3, Touch;

Step to side on R (twd partner), touch L beside R; step to side L (away from partner) touch R beside L; W cross in front of M with L face turn (LRL touch R) as M steps R to side, L behind; R to side, touch L; join inside hands.

5-8 Together, Touch; Apart, Touch; Walk Bwd, 2; 3, Face;

Repeat action of meas. 1-2 starting with M's L and W's R; then walk bwd 4 steps, turning in to face partner on last ct. of meas. 8.

9-12 Step, Swing; Step, Swing; Twirl, 2; 3, 4;

In facing position, both hands joined (M facing COH) step L to side (RLOD), swing R across in front; step R to side (LOD), swing L across in front; dropping M's L and W's R hands, W do L face twirl (California Twirl) in 4 steps ending in closed position facing COH as M crosses to other side in 4 steps ending in closed position with back to COH.

13-16 Two-Step (turning); Two-Step; Twirl, 2; 3, Touch;

Starting with L ft do 2 R face turning two-steps then W does one R face twirl in 3 steps (RLR) and ends facing LOD and touches L beside R ft as man progresses alongside in LOD 3 steps (LRL) and touches R beside L ft. End in open pos facing LOD to repeat pattern.

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Square Dance INSTITUTE

"In the Oklahoma Hills"

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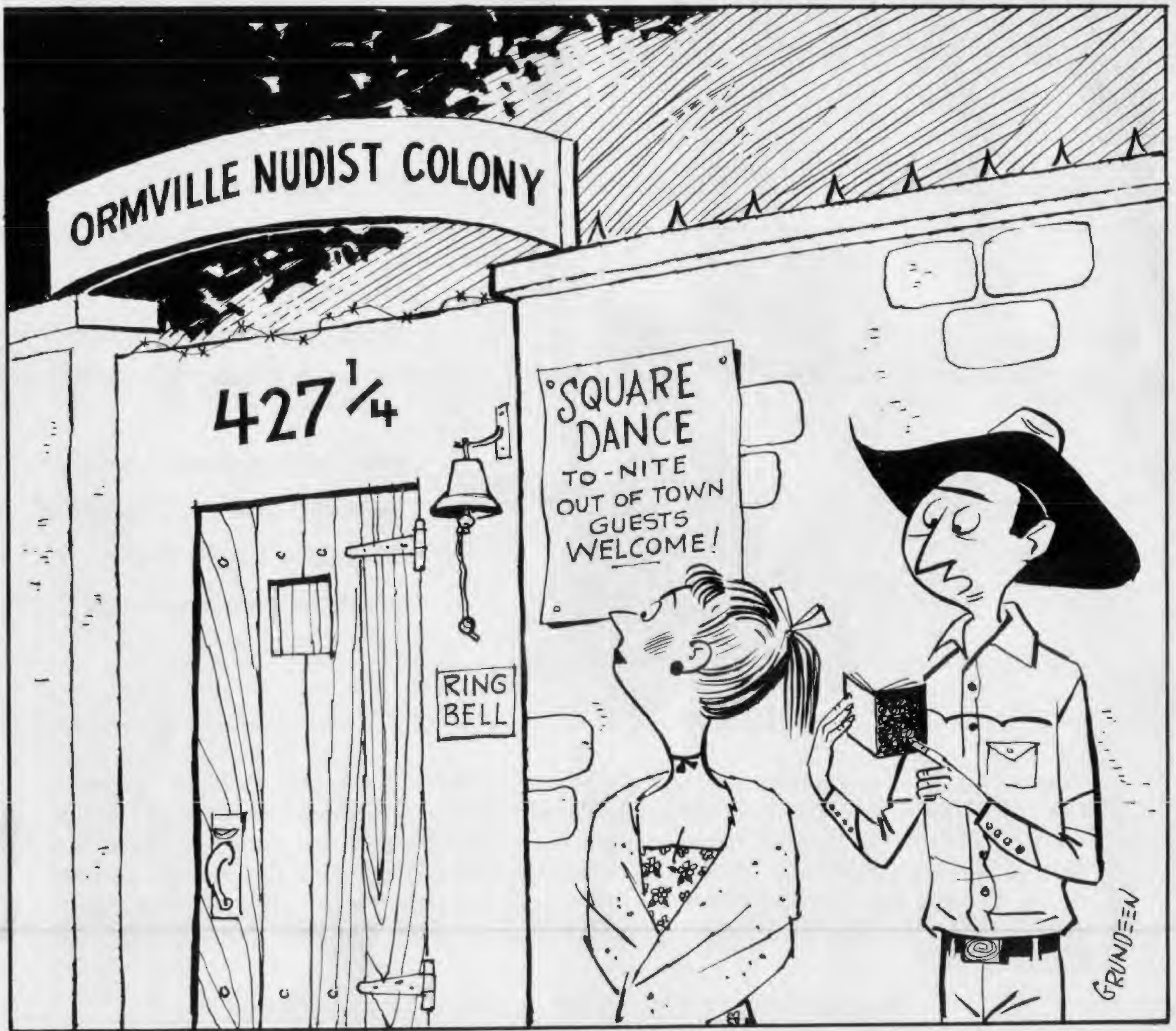
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