

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

APRIL 1964

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How Can We Be So Lucky?

(See Page 11)



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

Dear Editor:

We have been subscribers to Sets in Order since we first learned to square dance 8 years ago and have every issue. More and more we use the new, as well as the old, issues for many ideas from you and your subscribers. Thanks again for Sets in Order.

Bob Stone
Melbourne Beach, Fla.

Dear Editor:

... We enjoy reading your magazine. I particularly am interested in your Overseas column because we occasionally find the name of a square dancer or caller we have known before.

Patricia Kriesten
Teheran, Iran

Dear Editor:

We want to express our thanks for the help your staff gave us on our recent trip to Hawaii. We wanted to square dance while there and a member of your office force told us to call Wayne Machida when we arrived in Honolulu.

Well, Wayne not only got us to a square dance with the Y Square Wheelers but also loaded us down with information and material on what to see and visit while in Hawaii. The Y Square Wheelers are a wonderful club to dance with and they are blessed with an excellent caller, Dick Weaver...

Ray and Helen Dahl
Independence, Mo.

Dear Editor:

... A comment on a letter "From the Floor" (S.I.O., November 1963) from William Heinrich. I was very surprised to see his request because I thought that there was an International Square Dance silhouette used to mark square dance activities. At least there is in Europe. It is the linked squares, similar to the Recognition Pin, with each square being about two feet across—a white background with a red border and a red arrow thru the squares which can be turned in any direction.

(Please turn to page 46)

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Sets in Order magazines may be purchased at these stores.



SINGING CALLS

WHEN YOU AND I WERE YOUNG — Keeno 2290
Key: G Tempo: 132 Range: High HE
Caller: Harold Bausch Low LD
Music: Western 2/4 — Piano, Guitar, Drums, Accordion, Bass

Synopsis: (Break) Allemande — swing — sides face, grand square — allemande — grand right and left — do sa do — promenade. (Figure) Heads star thru — substitute — star thru — circle — around corner — see saw — face corner, all eight chain — grand chain — corner swing — promenade.

Comment: Music is quite acceptable. Dance patterns are conventional and have good timing and meter. Tune will influence the user.

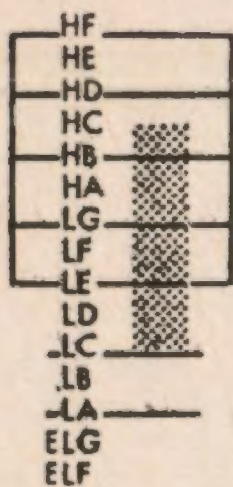
Rating: ☆☆

I WALK THE LINE — Jewel 119
Key: D Tempo: 124 Range: High HB
Caller: Louis Calhoun Low LA

Music: Western 2/4 — Guitar, Piano, Drums, Bass
Synopsis: (Break) Ladies chain 3/4 — circle — allemande — forward two for a thar star — shoot star, promenade — heads wheel — right and left thru — cross trail — box the flea — promenade. (Figure) Side ladies chain — heads right, circle to a line — pass thru — wheel and deal — double pass thru — centers in — cast off 3/4 — center two right and left thru — rollaway — allemande — weave — promenade.

Comment: The music is well played and the
(Reviews continued on page 63)

HOW TO USE THE RECORD REPORTS



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

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

Sets in Order

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

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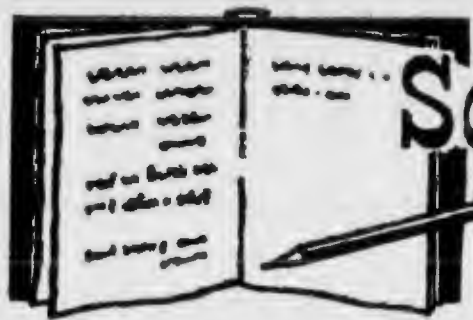
BOB PAGE — Outstanding Caller & Workshop Editor
for Sets in Order Square Dancing Magazine

Don't Delay

WRITE

SQUARAMA

**BOX 5183
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Square Dance Date Book

- April 3-4—New England Square Dance Conv.
New Ocean House, Swampscott, Mass.
- April 3-4—New Mexico State S/D Festival
Roswell, N.M.
- April 3-4—11th Annual Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- April 3-4—9th Ann. Southwest Kansas S/D Fes.
Munic. Audit., Dodge City, Kansas
- April 3-4—West Texas S/D Festival
Munic. Colis., Lubbock, Texas
- April 3-5—European Assn. Am. S/D Clubs
Spring Jamb., London, England
- April 4—4th Ann. Western Jubilee S/D Festival
Lewis Cent. School Gym, Council Bluffs, Ia.
- April 4—Guys & Dolls Ann. Spring Festival
Community Bldg., Tecumseh, Nebr.
- April 4—10th Virginia S/D Festival
Univ. of Va., Charlottesville, Va.
- April 4—IDA Heart Fund Dance
Med. Center, Indianapolis, Ind.
- April 4—16th Ann. Houston Council S/D Fest.
Sam Houston Colis., Houston, Texas
- April 4—3rd Ann. Fox Valley Mixers Night Owl
Dance, Kane Co. Fair Grounds, St. Charles, Ill.
- April 5—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- April 5—Promenade Jamboree
Toledo Sports Arena, Toledo, Ohio
- April 11—9th Spring Roundup
UMC Ballroom, Boulder, Colo.
- April 11—17th Ann. N.E. Okla. S/D Festival
Fairgds. Pavil., Tulsa, Okla.
- April 12—Mid-State Square Dance Festival
Columbus, Nebr.
- April 12—Western Assn. Spring Jamboree
Montebello Sr. H.S. Gym. Montebello, Calif.
- April 13-18—Dogwood Arts Festival Square
Dances, Knoxville, Tenn.
- April 17-18—9th Ann. Las Vegas S/D Conven.
Conven. Center, Las Vegas, Nev.
- April 17-19—6th Ann. Buckeye S/D Conven.
Music Hall, Cincinnati, Ohio
- April 18—Rochester Fed. Dance-O-Rama
Eastman Kodak Recr. Cen., Rochester, N.Y.
- April 18—Holiday in Dixie S/D Festival
Munic. Audit., Shreveport, La.

(Please turn to page 8)

ANNOUNCING

the FIRST SQUARE DANCE CALLERS AND TEACHERS UNIVERSITY CONFERENCE

JULY 20, 21, 22, 1964

For a period of three days, just before the coming National Square Dance Convention, one of the Nation's leading universities will play host to a limited number of square and round dance teaching and calling leaders. During the specially designed laboratory, leaders in the business and teaching world — outside of square dancing — will bring to those attending, ideas and planning pertinent to the future of this activity.

Working closely with each "outside" professional leader will be one recognized "inside" square dance leader whose job it will be to apply the thinking expressed directly to the current field of American square dancing. Among the square dance leaders behind this course are Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page and Bob Van Antwerp.

If you are actively teaching and calling at the present time and are vitally interested in the years ahead—where square dancing is concerned—then you may wish to apply for admittance to this course.

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AND ROUND WORKSHOPS
DANCE CALLERS CLINIC
DANCE PARTIES & AFTER
PARTIES

WRITE: MARG HOUGH

33 KELLS AVE., SCARBOROUGH, ONTARIO

(Date Book continued from page 7)

- April 19—Tosca Twirlers Ann. S/D Spring Swing, Grand Rapids, Minnesota
- April 19—Woodside Sq. Teen-Age Guest Caller Dance, Sherwood Lodge, Rockford, Ill.
- April 24-25—17th Ann. Valley of the Sun S/D Fest., Hiway Hse. Center, Phoenix, Ariz.
- April 24-25—Gateway of the West S/D Festival Armory, St. Louis, Mo.
- April 24-26—3rd Annual Spring Fling LaCrosse, Wisconsin
- April 24-26—6th Ann. KSDA S/D Spring Fest. Fairgrounds, Louisville, Ky.
- April 25—Circle 8 Club Jamboree New Armory, Worland, Wyo.
- April 25—Cannonaders Guest Caller Dance H.S. Cafetorium, Gettysburg, Pa.
- April 25—15th Ann. Omaha Council S/D Fest. Ak-Sar-Ben Colis., Omaha, Nebr.
- April 25—2nd Annual Spring Festival Mohawk Valley Comm. Coll., Utica, N.Y.
- April 25—R/D Teachers' Club 1st R/D Fest. Palomino Rm., Bar-None Ranch, St. Rose, La.
- April 25—Jeans & Janes Guest Caller Dance Women's Club, Topeka, Kansas
- April 26—5th Ann. Sonora Pass Spring Festival Mother Lode Fairgds., Sonora, Calif.
- April 26—Carousel Area Round Dance Party 27 Rest., West Mall, Etobicoke, Toronto, Can.
- May 1—Guest Caller Doodler's Do S/D Fest. RCAF Station, Clinton, Ont., Canada
- May 1-2—Maverick Spring Roundup Casper, Wyo.
- May 1-2—2nd Iowa State S/ and R/D Conven. Memorial Colis., Cedar Rapids, Ia.
- May 1-3—17th Ann. Silver State S/D Festival Reno, Nevada
- May 2—Squarenaders 6th Ann. Birthday Fest. Green River, Wyo.
- May 2—Manitoba Fed. 13th Ann. Spring Jamb. Notre Dame Audit., Winnipeg, Man., Can.
- May 2—Lincoln Council 24th Ann. Spring Fest. Pershing Munic. Audit., Lincoln, Nebr.
- May 2—6th Annual May S/D Festival No. Hagerstown H.S., Hagerstown, Md.
- May 2—13th Ann. Calgary Assn. S/D Jamboree Cresc. Hgts. H.S. Audit., Calgary, Alta., Can.
- May 3—3rd Annual Michigan R/D Fest. Roma Hall, Livonia, Mich.
- May 3—Guest Caller Dance Ranchland, Mechanicsburg, Pa.
- May 9—Crippled Children's Benefit Dance Ogallala, Nebr.

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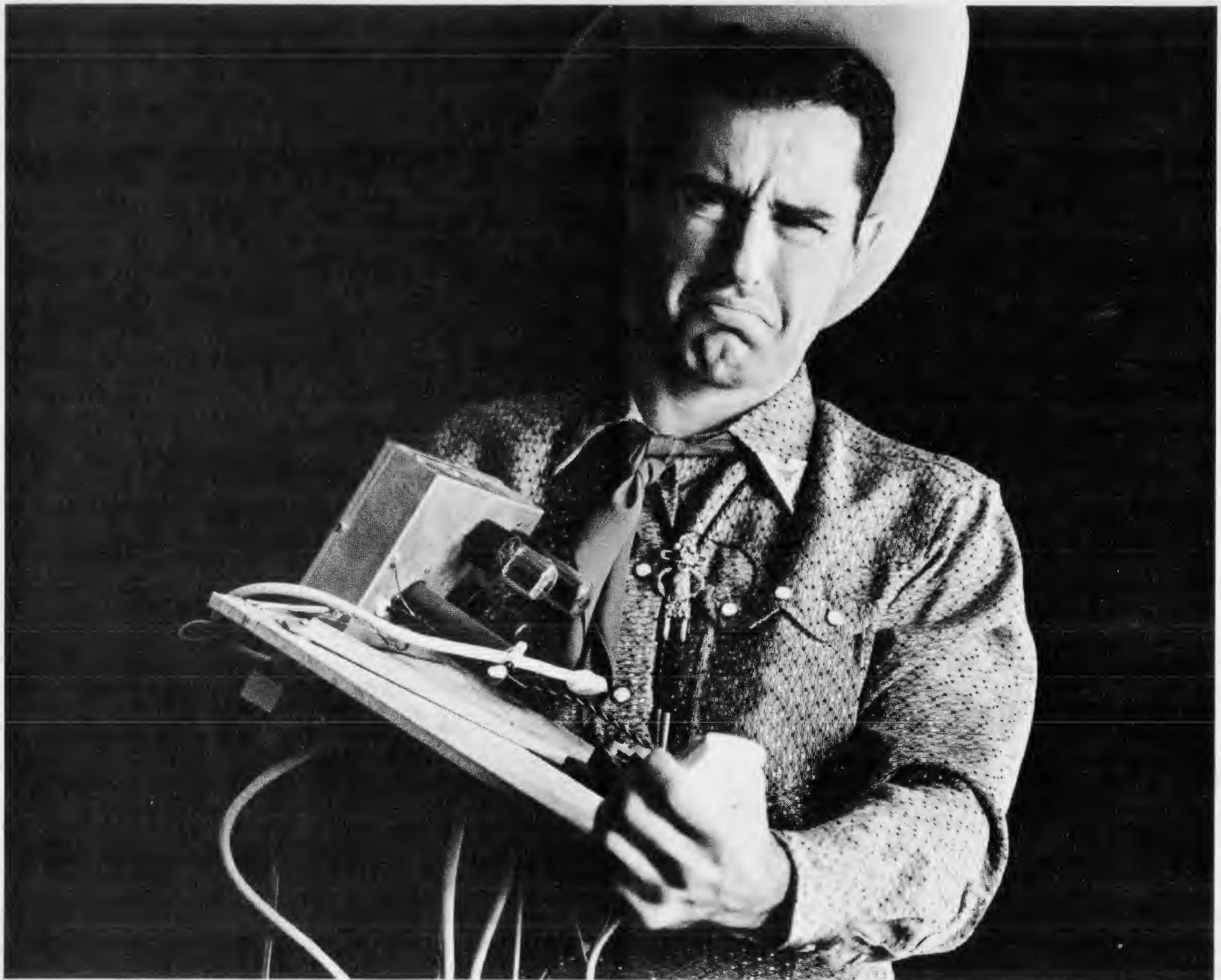
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AS I SEE IT

bob osgood

April 1964

SOMETIME WHEN YOU are sitting out a square and looking for something in the nature of the unusual, you might get up where the caller is standing and take a look at the floor as the caller sees it. It's a tremendous feeling and from glancing at our cover this month we hope that you may capture a bit of this sensation.

Although we've been calling for quite a number of years, we've never quite reached the place where we can take this experience for granted. To stand at the head of the hall, looking out at the dancers as they react to each call, is an almost indescribable pleasure. You almost feel like asking yourself out loud, "How come I'm so lucky?"

Over the top of this microphone you watch many a happy square dance experience as it unfolds. As you look at the faces of these dancers, you remember many of them as you saw them the first night of a beginner's class many months or years before. You can still see Jim and Josephine as they all but melted into the woodwork on the sides of the hall. You look out there at Don and remember how you shook your head when you first saw him, tall and awkward at first, now a smooth and accomplished dancer.

And there are the Mortensens. She came to her initial square dance in high heeled shoes. And, just watching him that first evening, you wouldn't have taken odds on the fact that he would last thru the class.

Those people out there across the mike are very important to you and evidently square dancing is very important to them. How else would you account for Kitty and Dick out there dancing with us tonight on their wedding anniversary. Or the Slates, coming in dancing with us just a few nights after her mother passed away. She obviously wanted to be with the

people nearest and dearest to her, her square dance friends.

No, you may not see the same things that we do when you look over the microphone and watch the squares in action. But what you do see may be just as important to you as these thoughts are to us. Perhaps then you'll understand better what we mean when we say, "How can we be so lucky?"

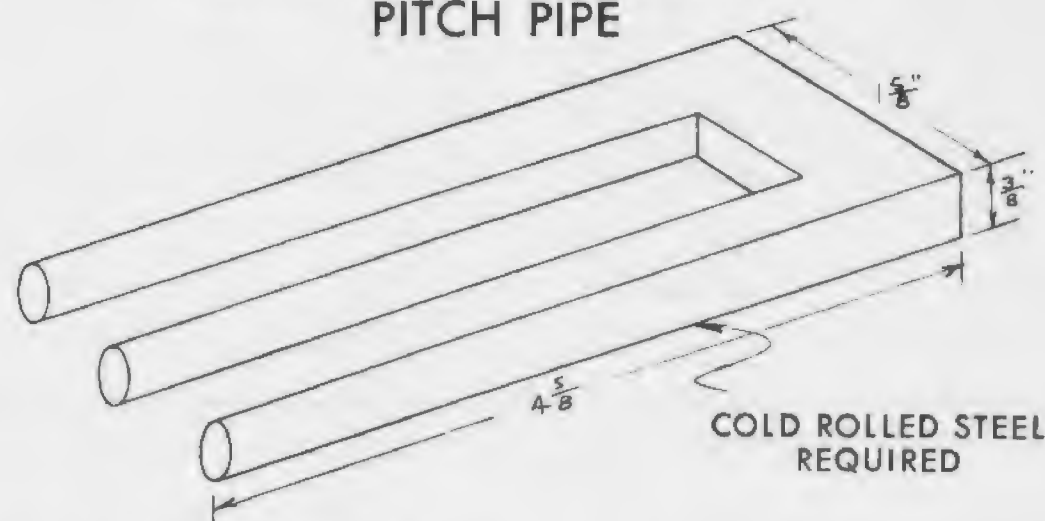
Thoughts on the National

ON THE TWENTY-THIRD OF JULY the curtain lifts on the 13th Annual National Square Dance Convention. As hundreds, and perhaps thousands of you are now making plans to attend, we would like to toss a few thoughts into the hopper regarding one phase of this annual gala.

Those of you who have been square dance convention goers since the beginning when Riverside, California, hosted the National over the Memorial Day weekend of 1952, may question, as we have, the continually changing dates of each succeeding convention. The 2nd National, for instance, was held in March of 1953;

INVENTOR'S CORNER

SQUARE DANCE CALLER'S PITCH PIPE



The plans for this handy little do-it-yourself device were sent in by Roland T. Onffroy in Boise, Idaho. It's called a square dance caller's pitch pipe and should prove exceptionally handy, unless of course you remember that this is April Fool's month. You might try making one.

the 3rd in Dallas in April of 1954. The 4th in Oklahoma City was also in April, in 1955.

With the 5th Convention, hosted by San Diego, California, the time was switched to the summer and June 22, 23 and 24 were set as the dates. The 6th Convention, in St. Louis, was June 13, and the remainder of the Conventions were as follows: 1958, Louisville, Kentucky, June 19; 1959, Denver, Colorado, May 28; 1960, Des Moines, Iowa, June 9; 1961, Detroit, Michigan, June 29; 1962, Miami, Florida, June 14; 1963, St. Paul, Minnesota, June 20. As mentioned earlier, this year's convention will be held in July. Next year, the time is set for June 24, 25 and 26 in Dallas.

This inconsistency of dates quite often results in schedule conflicts which, directly or indirectly, affect the National Convention. Quite often some of the Nation's more popular callers find themselves booked well into the future with camps and tours which cannot be changed when the date of the National Convention is announced. Vacation camps and institutes which reserve space three and four years in advance are often chagrined to discover that a National Convention will not only be their competition but that they to a degree will be detracting from the Convention by holding their institute at the same time.

We share the feeling with those who would have a National Convention held at the same time each year. If the last weekend in May—the Memorial Day weekend—might be selected, for example, then every year, without exception, dancers, callers, teachers, those running square dance vacation institutes, and others, would know that this particular weekend *belonged to the National*.

Of course, it would take a while before everything could gear up to a plan such as this. Those callers who find themselves booked three and four years into the future and those institutes with space reserved until 1967, would just have to let the time run out before they could fit into the new and permanent pattern.

Something of this type would also make it necessary for the National Convention Executive Committee to assign convention locations further into the future in order to get facilities in a given town at the specified time. However, all of this could be licked and if you'll just check your local papers, you'll undoubtedly realize that many other similar "big

affairs" such as boat shows, national bowling meets, and other conventions, have adopted this permanent date method.

We don't advocate that Memorial Day is the only *ideal time*. We simply suggest it as one possibility. For those who must wait until it's the children's vacation before they can plan any lengthy trip, a date this early in the year might not be the best. However, this is something to be weighed carefully. Basically, we feel that much could be gained by deciding on and sticking to one date each year.

Idea Department

PERHAPS YOU'RE ACQUAINTED with the recent appearance of a number of restaurant promotions that have cropped up in large areas across the country. Called by various names such as Gourmet Dinners, Invitation Dinners, etc., these outfits sell a booklet of coupons for \$5.00 or so. Each coupon is good for one free meal at a specified restaurant when the coupon holder also buys one meal at the regular price. Obviously, the intent of such a promotion is to encourage individuals to eat out and to try various eating establishments they might otherwise not visit.

As far as we know, no square dance association has applied this idea as a means of encouraging dancers in a given area to call on various square dance clubs they might otherwise not visit.

Something of this type could work in a number of ways. Let's just suppose that an association received an okay for twenty different square dance clubs in the area to honor a scheme such as this on one particular night during a several months period. No two coupons would be good on the same evening. Each would be for a different club and the bearer of a coupon book would simply tear out the specified coupon and present it at the door as payment for one member of the couple. He would then pay the regular amount for himself.

The association, in selling these books, might sell the entire collection for \$2.00. After costs of printing, etc., were defrayed, this money would go to the association for its particular financial needs. The dancers (and this would be particularly applicable to new dancers just finishing their classes and ready to look for a club affiliation) would be encouraged to get out, dance to different callers and visit the various

square dance groups in the area.

Because this would only happen to one given club on one specific evening, the club could plan a special party for these guests. Although the club might not be making as much income off a single dancer-participant, they might very easily fill their hall on this particular night and have, not only a financial success, but a very happy time as well.

Round and Round

THE DILEMMA of selecting rounds of the month especially suitable for square dancers continues to plague a majority of square dance areas today. This problem is certainly not a new one, but with more and more dancers traveling from one area to another the problem seems to be intensified rather than eased. Dancers feeling confident in being able to handle rounds currently popular in their own area are often dismayed at a selection of dances completely foreign to them when they visit a neighboring area.

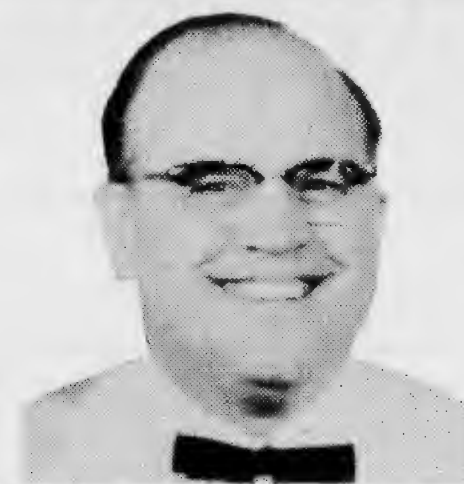
Assuming that, as in the case of square dances, the hoped for goal is to program rounds that appeal to the majority of those attending the dance, the great discouragement comes when only a handful get up for the couple dances. It is assumed that a solution to this problem at this particular time could be beneficial to the entire movement.

At the present time we're looking for a possible answer in the form of an acceptable method of selecting a round for square dancers which might be presented each month in *Sets in Order* as a suggested round of the month.

Perhaps with the help of ideas and suggestions from many of you we can come up with a program in the near future. We'll need a good definition of a square dancer's round dance, incorporating such factors as minimum time necessary for teaching, catchy music, good floor pattern, et cetera. We must also decide how important it is to select a more or less unproven round each month. This would be in contrast, perhaps, to alternating newer material with some of the proven dances that have provided great pleasure for square dancers in the past and which will be "brand new" to those recently entering the square dance picture.

All of this must be worked out, but those of you who are square dancers and those of you

**George
Nichols**



Square dancing recently lost one of its staunchest supporters. George Nichols of Denver, Colorado, passed away February 25. George and his wife, Miriam, have long been associated with square dance activities in that State and as the result of being an extremely active and unselfish worker for many years, George was appointed chairman of the 8th Annual National Square Dance Convention held in that city in 1959. George's life was dedicated to the helping of others and his dedication to the square dance movement has done much for the general enjoyment of square dancers in his State and in many other states who enjoyed Denver's hospitality in 1959. As a member of the National Convention Executive Committee, George gave tirelessly of his ideas and time that this project could be the source of enjoyment for so many dancers.

who are callers who will be interested in experimenting with such a plan would do our round dance department a favor by lending us your suggestions and ideas.

Bits and Pieces

WE CONTINUE to get letters and questions and indications of results from the square dance publicity book which appeared in the January issue of *Sets in Order*. Almost every day brings with it a new request for samples of square dance columns from newspapers all over the country. Evidently, there is considerable interest in developing new columns. The interest is also high for new radio shows and we are quite interested in keeping track of any additional ones that start up.

• Square dance callers are known by many terms but the young son of square dancer Joan Kettner in Beaverton, Oregon, watching a square dance in operation on a local television show, said, "Gee, Mom, I'll bet even I could do that if the *yeller* told me what to do."

*Do Si Do while
I think a minute*

LOCAL SQUARE DANCE PUBLICATIONS

We've been receiving repeated requests for an up-to-date list of area square dance publications so here is what we have at the present time. These particular publications are each dedicated to a specific area. Many of them provide dance listings for enthusiasts in the community. Others serve as a voice for an association of dancers or callers and provide news pertinent to the interests in the area. Our congratulations go out to the hard working editors and crews that work diligently, usually without compensation other than the satisfaction of a job well done. And we urge square dancers everywhere to support their local square dance publications. It is part of being a complete square dancer.

ALLEMANDE STAR – Betty Pierce, 1231 Sheridan Dr., Ogden, Utah (Ogden Area S/D Assn.)

AUSTRALIAN S/D REVIEW – Jim White, 26 Osborne Rd., Lane Cove, N.S.W., Australia

BOW & SWING – John Weber, Box 891, Kissimmee, Fla. (State of Florida)

THE CALLER – Bill Crawford, 1049 W. Perkins Rd., Memphis 17, Tenn. (Greater Memphis S/D Assn.)

CALLERS CORNER – Rt. 1, Box 271, Central Point, Ore. (Rogue-SisQ Area Council) (S.W. Ore.)

CALLS 'N' CUES – Geo. Fellabaum, 9601 Flower Ave., Silver Spring, Md. (WASCA) (Washington, D.C., Area)

CENTRAL COAST CHATTER – Ruth Brooks, 1416 Vine St., Paso Robles, Calif. (Central Coast Calif. Assn.)

CHIT-CHAT – Nancy Aldridge, P. O. Box 731, Evansville, Ind. (Evansville Council)

CROSS-TRAILER, THE – Roger D. Billings, Route 1, Harrod, Ohio

CROSS TRAIL NEWS – John Fairweather, 977 Victoria Ave., Victoria, B.C., Canada (Victoria Island Assn.)

DVSD NEWSLETTER – Marie Harrold, Media Line Rd., Newton Square, Pa. (Dela. Valley S/D Assn.) (S.E. Pa. & S.W. N.J. Area)

DANCER, THE – Art Gibbs, 12505 N.E. Fremont St., Portland, Ore. 97230

DANCER'S NEWSETTE – Paul Moore, Room 124, City Hall, Columbus, O. (Central Ohio S/D Clubs)

DANCE NOTES – Ruthe Dreiling, 68 S. Maddux Dr., Reno, Nev. (Inter-Club Cncl.)

DANCIN' WITH DAWSON – Bob Dawson, 4715 Greenwich Dr., Sarasota, Fla.

DE LUXE S/D NEWS – Chuck Horak, 4063 Milwaukee Ave., Chicago 41, Ill. (every 2 months)

EAASDC NEWSLETTER – Cpl. D. D. MacLeod, 1 Air DivRCAF, CAP 05052, Metz, Moselle, France (Secy. Assn.) (covers Western Europe)

FEDERATION FACTS – Leon Cairns, 3351 N. 60th Terr., Kansas City, Kans. (Heart of Am. Fed.)

FOOTNOTES – Jean M. Gronlund, P. O. Box 455, Mercer Island, Wash. (State of Wash. Fed. S/D)

FOOT NOTES – Larry Sloan, 4845 Ridgebury Blvd., Lyndhurst 20, O. (Ohio State Corp. Clubs)

FOOT NOTES – 170 Martha Ave., N.E., Atlanta 17, Ga. (Greater At. Fed.)

GRAND SQUARE – Bob Keck, 27 Nottingham Rd., Metuchen, N.J. (No. N.J. Assn.)

- HERE 'TIS – Bill Kersey, Box 1224, Milwaukee 1, Wisc. (Area Callers' Council) (4 times a year)
- HOEDOWN LOWDOWN – Julia Stillwagon, 1627 Columbine, Boulder, Colo. (Council–Boulder S/D)
- IOWA SQUARE & ROUND DANCE NEWS – Ray Thompson, 525 Broad, Des Moines 15, Iowa (Iowa State Fed.)
- JACKSON AREA S/D NEWS – Eldine Hawley, 425 Seymour Avenue, Jackson, Mich. (Jackson Area Council)
- KENTUCKIANA SQUARES & ROUNDS – John Mueller, P. O. Box 1553, Louisville 1, Ky. (Kentuckiana S/D Assn.) (4 times a year)
- LET'S SQUARE DANCE – Peter King, 137 Walnut Tree Rd., Charlton, Shepperton, Mdx., England
- LINKED SQUARES – Burlen Southern, 898 Chinook, Akron 5, Ohio (Akron Fed.)
- LOCAL SQUARE – Helen Smithwick, 4618 Cass St., San Diego 9, Calif. (San Diego & Environs)
- MASON-DIXON DANCER – Doris Kothe, 1726 Abbotson St., Baltimore, Md. 21218 (Mason-Dixon S/D Fed.)
- MIAMI VALLEY DANCE NEWS – Michael Solomon, Munic. Bldg., Dayton 2, O. (M.V.S.D. Council) (Bi-monthly)
- MICHIGAN S/D NEWS – Henry T. Morris, 15377 Robson Ave., Detroit 27, Mich. (State-wide)
- MID-ATLANTIC SQUARE DANCER – Morris Groce, P. O. Box 65, Sadsburyville, Pa. (Dela., Md., N.J., Pa.)
- MODERN SQUARE – Bill Massey, 6831 Dahlia St., Little Rock, Ark.
- MIKE & MONITOR – Jim Schnabel, 214 Breezy Terr., Alexandria, Va. (Washington, D.C. Area)
- NEW ENGLAND CALLER – Charlie Baldwin, Box NC, Central St., Norwell, Mass. (New England States)
- N.H. FOLK BULLETIN – Edna Priest, Tinker Rd., Nashua, N.H. (N.H. Dance Fed.)
- NEWS & VIEWS OF TEXAS – Gus Noble, P.O. Box 371, Grand Prairie, Texas (State)
- NEWS & VIEWS – Chuck Bennett, 12233 Caladre Ave., Downey, Calif. (South Coast Assn.) (Long Beach Area)
- NEWSLETTER – Mike's Barn, 1210 E. Indian School Rd., Phoenix, Ariz.
- NEWSLETTER – Jim Boyd, Box 64, Kinistino, Sask., Can. (Parkland Sq. & Rd. Dance Callers and Teachers)
- NEWSLETTER & WORKSHOP NOTES – Maurice Lansdown, 42 Elm Park Rd., Winnipeg 8, Man., Can. (Folk Dance Fed. Manitoba–Eastern Division)
- NEWS NOTES – Edge, 813 S. 4th St., Artesia, N.M. (N.M. State S/D Assn.)
- NORTHEAST COLORADO BULLETIN – Bob Cline, 3405 Eastman Ave., Boulder, Colo. (N.E. Colo. Council)
- NORTHERN JUNKET – Ralph Page, 117 Washington St., Keene, N.H. (General; local flavor)
- OPEN SQUARES – Doris McCartney, Box 336-M, Pasadena, Calif. (Greater Los Angeles Area)
- OREGON FED. NEWS – Mrs. "Scotty" McCully, P. O. Box 7623, Salem, Ore. (State)
- PROMENADE – Jo Peters, 2214 Crystal St., Maumee, Ohio (Toledo Area)
- PROMENADER – Barbara Gardner, 8 Jones Lane, Huntington, L.I., N.Y. (L.I. Fed.)

- PRAIRIE SQUARES – Dorene Mott, 406 3rd Ave., N.W., Minot, N.D. (N.D. State Clubs & Callers' Assn.)
- ROUND DANCER – Bud and Lil Knowland, 1250 W. Garnette, Tucson, Ariz. (Round Dancing Exclusively)
- ROUNDUP, THE – Clyde Neal, Box 5477, Lake St. Sta., Minneapolis 8, Minn. (Minn. State S/D Fed.)
- SCRIPT-O-SQUARES – Herb Seitz, 84 Klaum Ave., No. Tonawanda, N.Y. (Western N.Y. S/D Fed.) (Niagara Area)
- SMOKY MOUNTAIN DANCER – Bill Byrd, 5209 Bluefield Rd., Knoxville, Tenn.
- SQUARECASTER, THE – Vic Smith, 3241 California Ave., Carmichael, Calif. (Sacramento & Environs) (A-Square-D Sup.)
- SOONER SASHAY – 1010 N.W. 6th St., Oklahoma City, Okla. (Okla. State Fed.)
- SQUARE CIRCULAR – Florence Weems, 730 Riverside Dr., Macon, Ga. (Middle Ga.)
- SQUARE DANCE CALLER – Vernon Thobe, 1707 Pine St., Davenport, Ia. (Central Ia. S/D Callers)
- SQUARE DANCE NEWS – Bev Miller, 134 Lillie St., Battle Creek, Mich. (B.C. Area S/D Assn.)
- SQUARE DANCE NEWS – Dee Mararra, P. O. Box 82, Campbell, Calif. (Oakland)
- SQUARE DANCE NEWS – Frank Minnehan, 151 Grassy Hill Rd., Waterbury, Conn. (The Roost)
- SQUARE DANCE REPORTER – Harold Bausch, Leigh, Neb. (Parts of Nebr., So. Dak. & Iowa)
- SQUARE DANCER, THE – Kent Hubbard, 808 Arrington Dr., Silver Spring, Md. (S/D Assn. Montgomery Co.) (Washington, D.C., Area)
- SQUARE DANCERS' GRAPEVINE – Bob White, 1803 Avenue E, Billings, Mont. (Yellowstone Council)
- SQUARE DANCE – WHERE? – Ed Ferrario, 2005 Sandcreek Way, Alameda, Calif. (N.C. Callers' Assn.) (San Francisco & Environs)
- SQUARE NEWS – Ray Castner, 3755 Creston Dr., Indianapolis 22, Ind.
- SQUARE NOTES – Cathie Burdick, 1130 Highland Ave., Hamilton, Ohio (S.W. Ohio)
- SQUARE & ROUND DANCE NEWS – Joyce Walter, 1518 W. Mistletoe, San Antonio 1, Texas
- SQUARE TALK – Tommy Thompson, 638 East 60th St., Savannah, Ga. (So. Ga. Fed. S/D)
- SQUARE TALK – Dick Hopkins, 1633 South 165 West, Orem, Utah (So. of S.L. City)
- SQUARE YOUR SETS – Norman Marocchi, 620 5th Ave., So., Port Alberni, B.C., Canada (Alberni Valley S/D Assn.) (West Vancouver Island)
- SQUARES & CIRCLES – Edsel Hatfield, Box 7623 Progress Sta., St. Louis 3, Mo.
- STIR THE BUCKET – Barden's Barn, 77 Prospect St., Lebanon, N.H. (No. N.E.)
- TIPS – Carolyn Balch, 1105 Eadom Pl., Birmingham 15, Ala. (Birmingham S/D Assn.)
- TRAVEL ON – "Pres" Grandstaff, 2423 Simmons, Salina, Kansas (Central Kan. Assn.)
- TVSDA NEWSLETTER – John Dreher Jr., 706 Greeley Dr., Nashville, Tenn. (Tenn. Valley S/D Assn.)
- VIRGINIA S/D BULLETIN – Mac Parker, 918 N. Montana St., Arlington 5, Va. (S/D Council—No. Va.) (Washington, D.C., Area)
- YORKTON ZONE S/D NEWS – Roy Parkinson, Broadview, Sask., Can. (No. of Regina)

THE DANCER'S WALKTHRU

Sets in Order

THEME FOR APRIL

WITH WINTER almost a forgotten memory, this is the time to think toward spring and all its promises: flowers and frills and perhaps a new square dance outfit. Uh uh, checked the waistline lately? Has it changed a mite due perhaps to a bit of winter inactivity?

All right, Refreshment Chairmen, here is your call to arms. Let's see if you can't combine a spring table decoration with a bit of inviting but low-calorie-count food.

One tempting dish for the weight-watcher might be stuffed bell peppers. However, this time they're just for the eye, not for the tummy. First decide how large or how small your table centerpiece will be and then purchase whatever number of green pepper "flowers" you will need.

Carefully cut off the stem of the pepper and remove all seeds. Then shape the top edge into three or four petals cutting down the sides only an inch or so.

Use narrow wooden doweling the desired length of your flower stems and bind with green floratape available at your florist or variety store. Fresh leaves may be bound to the doweling with this tape to add foliage to the bouquet.

Gently insert the dowel into the lower end of the pepper and secure in place with floral clay. Cut a carnation flower with just enough stem to hold it together and place in the top of the pepper to complete a tulip.

The pepper tulips can be arranged in a vase of your choosing and secured with clay or styrofoam.

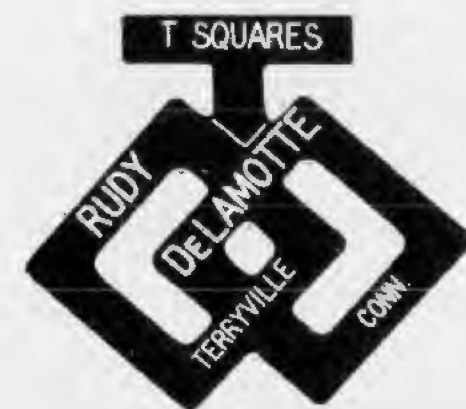
Now to complement this visual calorie-conscious table, why not provide a generous and colorful bowl of appetizers? Such foods as finger tomatoes, celery sticks, carrot curls, cucumber slices, ice-cold cauliflower buds and dill and sweet pickles are all kind to the weight-watcher. These nibbles might be accompanied by any variety of crackers and toasts available

on the market and plainly marked as being low in calorie count.

There you have it — good on the eye and the waistline. And now — what size for that next square dance dress?

(Our thanks to the Coca-Cola Company for a portion of the above ideas.)

BADGE OF THE MONTH



Our badge for April features a bit of ingenious design of two interlocking hollow squares. Known as the T Squares, the group originally had planned to be called the Terryville Squares, after their location. However that was shortened to the Terry Squares and finally just to the T Squares. The final name indeed produced an attractive badge.

The T Squares say they are "more interested in having fun than in dancing the latest new basic" and they manage to keep their dances interesting "by variety" but not by "speed competitions or rat races and no one gets upset if someone goofs occasionally."

We are especially intrigued with the following: Although the club dances in Terryville, the members also come from Bristol, Plainville, Torrington, Winsted, Waterbury, Naugatuck, Watertown, Woodbury, Farmington, New Britain, Washington, New Milford, Gaylordsville, Middletown, Elmwood and *several* other towns and cities of Connecticut. We're wondering if there are any towns left in the area from which they do *not* come?

TELLING THE STORY

THE FESTIVAL was a huge success. Over 800 dancers came from all parts of the State and filled the auditorium in the center of town. Along with the gaily costumed dancers there were others, not so colorfully dressed, perhaps, who also enjoyed the show. These were the townspeople who had read the publicity concerning the festival in their newspaper and heard about it on radio.

"Come and watch this modern day phenomenon," they had been told. "Square dancing is fun and this will be your opportunity to see hundreds of gaily costumed dancers enjoying their favorite activity — there is no admission fee." The prospects for an evening of fun did the trick and, in addition, *the price was right*. When eight o'clock rolled around and the first

caller took his place at the mike the floor was filled with dancers, and several thousand spectators packed the seats of the arena.

Some two or three hours later the dance had ended. A majority of the spectators had stayed until the end, enthralled by the color of the activity, the ease in which the dancers followed each call, and the friendly atmosphere which seemed to fill the entire dancing area.


Undoubtedly, more than one man turned to his wife and said, "This looks like great fun. Just by watching the folks out there that we know and others that look no different than you and me, I'm sure that this would be something that we could do. Let's find out more about it."

Leaving the hall, these people stopped several dancers, asking them if they knew where a person might learn to square dance. "You might try getting in touch with so-and-so, he's the caller here." Or, "Why don't you call the local Park and Recreation Department, they usually know when a new class is about to start."


Look as they might, our couple and others like them, now that their enthusiasm for square dancing has been built up, were unable to satisfy this desire. Here, after developing the best publicity and advertising campaign for square dancing, the sponsors were unable to "make the sale." Unfortunately this incident is so typical of hundreds of similar instances when non-dancers have been "sold" on square dancing and yet were lost to the activity before they ever got started.

There are many ways to take advantage of situations such as this and convert an enthusiastic non-dancer into an equally enthusiastic square dancer. An increasing number of festivals are making a definite effort to enroll

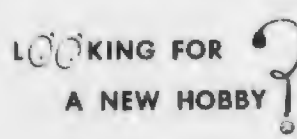
The Dudes and Dames of Glen Ellyn, Illinois, print this eye-catching promotion on heavy yellow paper in brown ink and use it as a mailing piece or handout in bringing new square dancers into the activity.



TRY SQUARE DANCING...
You won't find a nicer way to meet some of the friendliest people in town.



TRY SQUARE DANCING...
You can't be lonesome long when you are dancing with three other couples in a 'set'.



TRY SQUARE DANCING...
No expensive equipment connected with this hobby... for the gals we suggest skirt, blouse and flats. For the men, sport-shirt and slacks.

BE OUR GUEST Just gather some of your friends and neighbors and come to our HI-NEIGHBOR DANCE on Friday, September 7th, from 8:00 to 10:00 PM at Forest Glen School, Main & Elm Streets in Glen Ellyn. The dancing and refreshments are free. Frank Green will do the calling, and we know you will have a good time. If you are already a dancer, you might like to join the Dudes and Dames. You will be very welcome.

Our New-Dancer class will begin on Monday, Sept. 10th, from 8:00 to 10:00 PM at Forest Glen School... there is plenty of off-street parking. Just call Marshall or Jeanne Clemeau at H09-0874... they will be happy to tell you more about the new class.

We are looking forward to meeting you at the HI-NEIGHBOR dance.

THE DUDES AND DAMES SQUARE DANCE CLUB

newcomers in beginner classes. At some festivals information booths are placed at strategic locations and square dance attendants, well versed on the area's dancing, are on duty to answer questions, take names, and even occasionally sign up the newcomer in a beginning class.

At one festival, members of teen age square dance clubs were on "recruiting" duty. They traded off during the evening, passing out post cards to spectators in the stands, asking them to fill in their name and address and return the card so that they could be contacted later when new classes started up.

An extremely helpful recruiting device in situations such as this is a well-designed descriptive pamphlet on square dancing. Armed with an information sheet such as this, a non-dancer can follow up his initial burst of enthusiasm with answers to questions he undoubtedly might ask; i.e., where do I learn?

The WALKTHRU

how much does it cost? what do I wear? etc.

A very simple, one-page interest-getter was designed by the Dudes and Dames Square Dance Club in Glen Ellyn, Illinois. This eye-catcher was designed to hand out to friends or to be folded over and used as a mailing piece.

The Southwestern Ohio Square Dance Federation's publicity committee recently turned out an eye-catching pamphlet which they made available to square dancers, who in turn handed them out to their non-dancing friends.

Whatever method you use, treat this next big festival or convention as an ideal time to interest newcomers in this activity. At least, get them to sign a register and follow thru with some colorful bit of propaganda that may do the trick in encouraging them to become a part of this hobby.

learn to
SQUARE DANCE

To find the FUN PEOPLE in your neighborhood, ask to learn how about this job. Then call for a list of local representatives of the Southwestern Ohio Square Dance Federation:

want to find the FUN PEOPLE?

Just put on your DANCING SHOES!

the Fun People do it ...why not you?

← FRONT

REVERSE



This attractive "Learn to Square Dance" leaflet unfolds to approximately 8½ by 11 inches. Folded into thirds, it fits well into a No. 10 envelope and also makes a handy handout at big square dance events. It is copyrighted by the Southwestern Ohio Square Dance Federation and is shown here with their permission.

Any Questions About SQUARE DANCING?

What is Square Dancing?
Where can I learn to Square Dance?
How much does it cost?
What do I wear?
When do Square Dances take place?
Is Square Dancing dangerous?
Is Square Dancing popular?
Is Square Dancing important?
Is Square Dancing fun?

Interested? We have all the more questions! Want details? Join the Fun People! Join the Fun People! Join the Fun People!

Learn to Square Dance!

THE DOOR PRIZE DILEMMA

A SIDE-ATTRACTION which seems to be a part of most square dance clubs at least once each year is the giving of door prizes. If only a very few prizes are to be given away there seems to be no problem in handling them quickly and efficiently. But square dancers are a generous lot and we've attended many groups where the prizes have been innumerable, all the way from a weekend vacation somewhere to a gift subscription to *Sets in Order*. (Keep the latter in mind; it does make a good gift.) And we must admit that more often than not these gigantic drawings get tedious.

We've often thought there must be a better approach to this and then a few months ago we attended a square dance function which presented just such an answer. We're sure there are limitless possibilities on how to handle door prizes but for your interest and use we do offer this suggestion.

This particular method was presented by Duchess Domrose at a meeting last December of the committees for the 13th National Square Dance Convention. There were perhaps 200 persons in attendance.

As each person came into the building he was asked to sign his name on a piece of paper and drop it in one of two artificial chimneys marked "For Gents" or "For Ladies." The chimneys were left at the door until the end of the meeting to make certain everyone had entered his name.

In the lobby of the building all the door prizes were displayed — unwrapped — so that everyone could see and enjoy them. These, too, were left in place until the end of the meeting.

At the appropriate time in the program, when all attending the event were comfortably seated, Duchess brought forth the two cardboard chimneys. In addition she had two Christmas trees appropriately decorated with several large Christmas balls. The reverse side

of each Christmas ornament bore a number corresponding to a matching number on one or the door prizes. (The Christmas theme, of course, is just incidental. Hearts, pumpkins, shamrocks or firecrackers could be just as effectively used.)

Duchess drew the first name from one of the chimneys and as soon as that individual came forward he selected a Christmas ornament from one of the trees (the trees also were indicated "gents" and "ladies") and matched his number with a gift on the table. Two assistants at the gift table helped speed the distribution along.

As soon as the first winner had chosen a gift, he reached into the second chimney and withdrew the next name. And thus the awarding of door prizes continued until all had been received.

This type of procedure obviously takes a lot of thought and planning but it did seem to have many advantages. To mention a few:

There was no need to retain ticket stubs.

There was no interminable waiting while people tried to match numbers to those called out.

Everyone was comfortably seated during the entire program.

Everyone had ample opportunity to view all the gifts and enjoy them whether they were themselves winners or not.

The gifts were evenly distributed between the men and women.

The program moved quickly and without pause.

There was no need to introduce each winner as he was already identified by the reading out of his name.

There was no need to read long credits of the donors as these names accompany the gifts on display.

While this particular event was at the Christmas season, the same general pattern could be carried out during any holiday or at any regular square dance program. The only changes required would be substitutions for the cardboard chimneys and the Christmas trees. The season or theme of the dance could certainly indicate several choices.

Perhaps the next time your square dance club plans to include door prizes, it will incorporate some of these ideas and improve the distribution of the gifts.



SQUARE DANCE PARTY FUN

GOIN' FISHIN'

Here's a wild and woolly relay race which causes a bit of pandemonium with both the participants and the audience. It is most fun when the teams line up side-by-side, facing the audience, rather than the normal procedure of one behind the other.

You will need four to six couples for each team, alternating men and women, and two impartial team captains who will also act as judges. You will also need the following supplies: Two fishing poles (or two reels or two smooth pieces of wood), two fishing lines or two balls of string wound onto the reels or around the wood, two weights (one fastened at the end of each line). Be certain the weights are smooth. They work best if bullet shaped.

The team captains stand at the head of each line with the fishing poles or reels. On the word "go" the first person on each team takes hold of the fishing line and winds out whatever

amount of string he wishes and drops the weight down his right trouser leg. As soon as the weight hits the floor, the next lady picks it up and drops it down the front of her dress. The next man picks it up and puts it down his right trouser leg and so on until it hits the floor after passing through the dress of the last lady on the team.

As soon as this happens the team captain begins to reel the line back in and each participant must work the weight back up through his own clothing. When one line is completely rewound onto the reel or the stick that team is judged the winner.

As the game unfolds the players will quickly learn that cooperation in reeling the line out and in to their teammates will help. But that is where the cooperation must end. Each person is strictly on his own to get that weight up and down.

MORE DANCE INSTITUTES

In addition to the dance institutes listed in the February, 1964, issue of Sets in Order, here are a few more to add to the bountiful supply from which to choose.

June 26-28 — Bangor Lodge Square Dance Weekend, Bracebridge, Ont., Canada. Dan Dedo. Write Jean Freeman, 452 Palmer Ave., Richmond Hill, Ont., Can.

July 12-17 — Mon Chateau Square Dance Vacation, Morgantown, W. Va. Jack Jackson, Dave Taylor, Blackie Simmons, Betty & Sam Evans. Write "Rendezvous," P.O. Box 572, Blue Ridge Summit, Pa.

Aug. 30-Sept. 4 — Bangor Lodge Square Dance Vacation, Bracebridge, Ont., Canada. Dave Taylor, Earle Park, Marg Hough. Write Marg Hough, 33 Kells Ave., Scarborough, Ont., Canada.

Corrections and deletions department: The *correct dates* for the Squaw Valley Weekened in California are June 12-14. This is the camp with Bob Page, Dave Taylor and the Bill Barrs. Also, the Blue Ridge Square Dance Camp at Clayton, Ga., has been *cancelled* for the week of Aug. 23-29, due to conflict with early school opening dates.



NEW BASICS? WHY?

*By Russ and Betsy Ard
Victoria, B.C., Canada*

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A QUESTION OFTEN ASKED by dancers who subscribe to and read square dance magazines is "Why aren't we doing all the new basics we read about?" The answer to this question is not something to be approached lightly or flippantly. To begin, a lot of these new figures are not new basics and are not printed with the intention of making them a part of the square dance diet. Rather they are ideas dreamed up by people interested in dancing and are presented in print with the thought that they may, after careful workshopping, have some good useful purpose in the dancing picture. Most of them do not and many of them, we understand, are written by people who do not even dance.

Great Care Needed

If all these new figures were dumped into the pot of generally used movements without being carefully screened as to smoothness, ease of movement and general desirability, the results would be utter confusion because a great number of them are very similar in formation and execution to existing basics and to each other. A great number of them simply do not "dance." We have watched experimental squares dancing some of them and being firm believers that dancing should be a combined movement of various parts of the body moving smoothly to music with most of the movement carried by the feet, we were amazed to notice that in lots of cases the people were hardly moving anywhere but their hands were flying in all directions. This is particularly true of figures of the Double and Triple Star Thru variety. Many of the new figures are done from lines of four formations and if they were all used in the program the dancer would be so busy remembering whether he was the right hand couple, left hand couple, centre couple,

end two etc. that he wouldn't remember which way was up, and he most certainly would never smile at his corner. By the end of the evening he wouldn't even want to!

Can you remember when we used to smile at the corner? If you can, son, you are an old dancer and you probably enjoy dancing a smooth rhythmic figure to good, solid hoedown rather than the geometry lessons we do today.

To guard against this influx of literal garbage we have locally set up a committee of five callers and their wives who meet when the need arises and thoroughly try out these figures. If they show possibilities they are passed on to the callers' workshop as a whole and are then put into use or discarded. A good many of them never even reach our area as they are screened by the big workshops to the south and are rejected by their committees before the general dancing public are exposed to them. There are as yet so many unexplored possibilities in the use of combinations of already known basics that it seems a pity to add a lot of unnecessary movements that do not add anything to the general feeling of friendship and relaxation which is the basic need of most of us today.

More people by far stop square dancing because of the frustration of trying to cope with too much new material than ever did because they were bored with the old tried and true movements, provided of course that their particular caller doesn't get in a rut and never gives them any variety...

The Ards express one of many varied opinions and suggested solutions to the problem of new material. Sets in Order is increasingly interested in different constructive views designed to help specific areas meet this particular situation.

—Editor



OVERSEAS DATELINE

Morocco . . . Rick Wilson is now club caller for the Kenitra Squares, with Marv Clem as co-caller. Both are working hard teaching a new class of five squares, bringing the old dancers new material to put them on a dancing par with the dancers in the European Assn. of American Square Dance Clubs. Round dancing is being re-introduced with the aid of Ed and Joy Hobby (now there's a girl appropriately named for a square dancer!).

Kenitra Squares were amazed when 16 "hobos" came running into their dance, beating on coffee cans and yelling. The hobos were members and callers of the African Promenaders Square Dance Club. The visitors — or invaders — sat on the floor during the breaks, ate beef stew from coffee cans and "bummed" cigarettes from their hosts. —*Skip Leach*

Iran . . . The Teheran Tanglefeet held a graduation and dinner party recently. Many prospective dancers also attended. During the evening the club presented a silver tray engraved with the club emblem to their caller and his wife, Lt. Col. and Mrs. Bill Sillin. The next beginner square dance group saw a turn-out of three squares. —*Pat Kriesten*

France . . . Three of the new officers of the European Association of American Square Dance Clubs are from the Canadian Armed Forces in Europe, certainly a "first" in the officership of this association. President is F/L E. J. deBeaupre; Vice-President is W/C L. E. Vail; Secretary is Cpl. D. D. MacLeod. All of these men are stationed in Metz, France. The two Americans on the staff are Major R. H. Millican and CWO James H. Long.

The Philippines . . . The 13th Philippine All-Island Jamboree was held at the end of the rainy season on a star-lit night lovely for outdoor dancing. Seven clubs were represented by 175 dancers and 8 callers. Rubbing shoulders at the callers' platform were Bob Mix, Vince Walmer, Jim Palmer, Matt Newell, Jack Hensley, Fred Diaz, Dave Bridges and Abe Ulanca, representing 5 clubs among them.



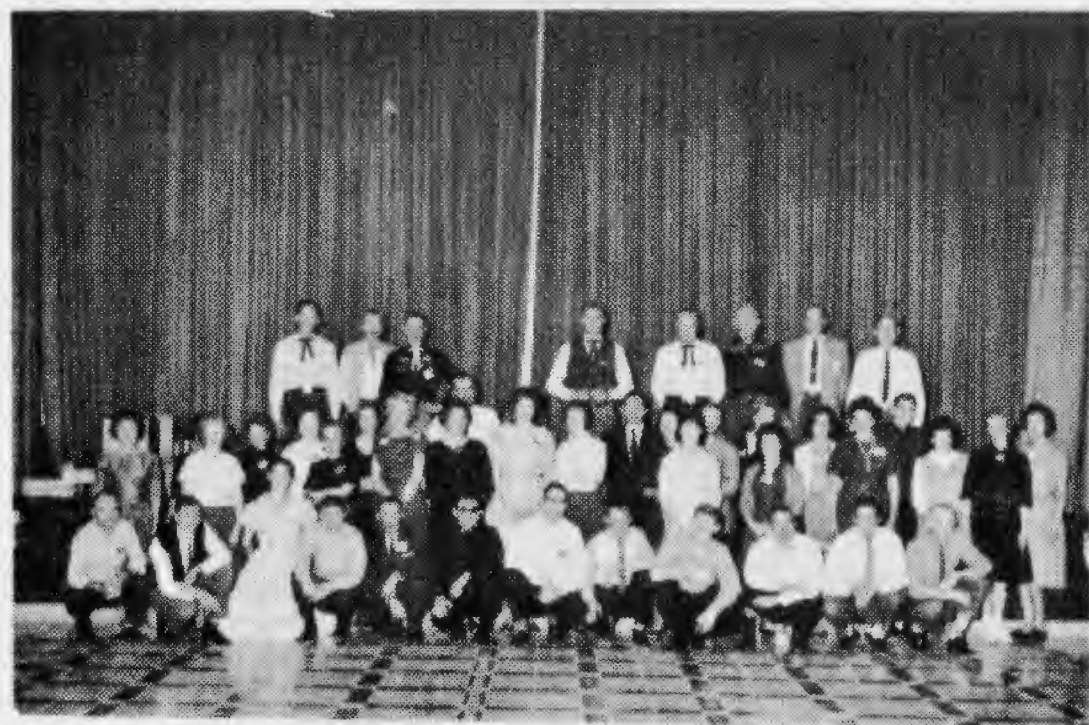
At Sangley Point in the Philippines, caller-teacher Bob Mix presents his square dance diploma to graduate Dick Justinger.

Gradually new square dancers are coming into the picture in the Philippine sector, with 13 graduating at Sangley Point Naval Station, from classes conducted by Bob Mix.

Okinawa . . . Dixie Welch, who has been dedicated to the spread of square dancing on "The Rock" during his tour of duty there, was agreeably surprised when on his recent birthday his class presented him with a new "dynamic" mike. Dixie will be leaving Okinawa next June to return to the United States, and not without some regret. Altho' he will be happy to be back in the country and especially settled in the midst of square dancers at his new station in Nevada, yet he is reminiscent of what square dancing has meant to him and many others stationed at remote outposts in the world.

Rice Paddy Promenaders now number over 100 members and dance on Saturdays from 8 to 11 P.M. Members are mostly U.S. military servicemen and their dependents. There is also a local Ryukyuan Club whose American instructor is Les Woodard. —*Andy Uravich*

These are the Teheran Tanglefeet who dance in Teheran, Iran. The gent in the plaid vest, top row center, is Lt. Col. Bill Sillin, club caller.



PROC-4

by Bob Begg (Sgt. Major R. Begg)
Stationed overseas at the time this was written

DID YOUR Right Hand Lady get smeared with peanut butter on that last left allemande? Do you remember your number 2 gent by his broken handle? Then, you must be a caller-teacher trying to work out patter and class exercises with tea cups. Perhaps its dolls or cards or chessmen? Clear the kitchen table and let your wife fix a cup of coffee while you work out your plays in a notebook like a real pro.

PROC-4 (Say it, don't spell it!) is a real break-through in calling. It applies the science of cybernetics to square dancing and comes up with some astoundingly simple results. PROC-4 is a system of notation that you can learn in ten minutes. Flip open your notebook and to the uninitiate it will appear that you are working problems in advanced math or deciphering codes. To you it will be as simple as reading the kid's comics. PROC-4 is shorthand for all your tea cups, dolls and cards.

Your present system for working plays depends upon remembering the identity of your

couples *by sex and number* (three things for each couple). For example, you must have *number 1 man* and *number 4 lady* lined up for a left allemande. You must also make sure that *number 2 gent* and *number 1 lady* are in the right position before you can resolve the square. Are you with me? Did you have to shake your head and read that over twice? If you did, we are in the same league. Yet, you go through that process every time you want to see if a gimmick will work.

PROC-4 cuts out the job of remembering or even thinking about the relationship of the couples by number and sex and it lets the caller check back to see where he has possibly goofed without reconstructing the whole figure.

Here's the secret. PROC-4 assumes that the caller is dancing the number 1 man's position and labels the ladies *only by their relationship to him*. The gents are numbered 1, 2, 3, and 4, of course. That's where the name of the system comes from. Now study the illustrations for a few minutes.

P — Partner
R — Right hand lady
O — Opposite
C — Corner
4 — 1, 2, 3, 4 gents

HERE'S A SIMPLE PATTERN FIGURE THAT YOU MIGHT USE IN CLASS:

0 3
4 R
C 2
1 P

Home

3 R
0 2
4 P
C 1

Heads lead
right, circle,
break to a line

2 0
R 3
1 C
P 4

Right & left
thru

3 R
0 2
4 P
C 1

X-Trail thru,
U-turn back
Left allemande

AND HERE'S THE FIGURE FROM MERL OLDS' "JUNE NIGHT":

0 3
4 R
C 2
1 P
Home

4 0 3 R
C 1 P 2
Heads square thru
4 hands, corners
do sa do

0 4 R 3
1 C 2 P
Pass on thru

R 4 3 P
0 1 2 C
Alle left
Promenade

R 4 P 3
1 0 2 C
Heads wheel

1 0 2 C
R 4 P 3
Star thru

4 R 3 P
0 1 C 2
Cross-Trail

R 4 3 P
0 1 2 C
Turn back, swing,
Promenade

After you have looked over the sample figures, try writing a couple of your own. If you play with it for a while you will learn to skip zero movements, you won't bother to square your sets to begin, you won't write in goal posts, and you will find that you can write familiar movements such as, "heads lead to the right, circle four, and break to a line," without any mental gyrations.

PROC-4 does not show direction (writing numbers upside down is more trouble than it is worth). You can solve this with little arrows if you like; I usually do when working around the ring.

The most wonderful thing about PROC-4 and the only "rule" in the system, is the fact that, *whenever your dancers are in order counter clock-wise PROC-1234 alternated with part-*

ners on the right (1P2R3O4C), you can resolve the square with a left allemande. You can check the accuracy of your writing because the notations *must* read PROC-1234 either clockwise or counter clock-wise at all times after each change in the figure. They just won't come out any other way. This helps speed writing too. You'll find it as easy as filling in the missing letters on a very simple crossword puzzle.

PROC-4 is easy and fast to write, it gives you a record that you can go back and check, it checks on you, and as a bonus, you will find that it suggests an infinite variety of ways to arrive at a left allemande from any given figure.

Even your wife will be able to understand it.

SQUARE DANCING

AT THE HOLIDAYS

AMONG THE MANY luxurious mobile home resorts throughout the country are the Holiday series, of which there are now five. Social life in these resorts revolves around the excellent clubhouse facilities which are provided. In Phoenix, Arizona, for example, at the Holiday Spa, the clubhouse ballroom has a maple floor 60' x 80', which can hold more than thirty squares of dancers comfortably and has, at times, held many more.

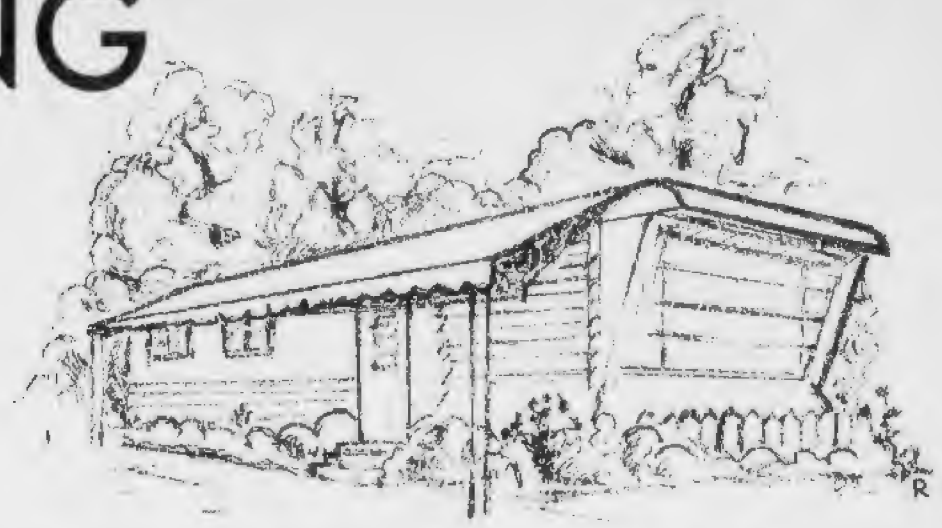
Square dancing plays a very important part in the recreation program at the Holiday resorts. One night a week is devoted to beginners' square dance lessons. Size of the classes runs from 4 to 14 squares and they go 20 weeks.

After the beginners' class graduates from this initial schooling and has received diplomas, they move into the intermediate class for about 20 weeks and then these graduates join the Holiday Squares square dance club at the Phoenix resort.

At Holiday Village in Mesa, Ariz., the Rip & Snorts and Boots & Calico Clubs dance second and fourth Saturdays each month. This dancing is to multiple callers with an admission charge of \$1.50 per couple to outsiders, while Holiday resort residents come in free of charge.

At Holiday Hills in Denver the ballroom is enjoyed by all the metropolitan Denver square dance clubs. A different club is invited to dance there each Friday evening. They average over 21 squares, with increasing attendance.

Part of the crowd at Phoenix's Holiday Spa at the dedication of the clubhouse. There were 51 squares crowded in that evening.



At Holiday Haven in Moab, Utah the square dance club dances inside for eight months of



Caller Marshall Flippo from Abilene, Texas, poses with the Guy Kinders of Phoenix, and the Lyle Christensens, Holiday Spa managers, on his recent calling date there.

the year and then outside on Holiday Blvd., for four months, taking advantage of the moderate climate.

The resorts devote a large part of their entertainment budget each year to square dancing and also make their facilities available for all benefits for worthwhile causes.

The youngsters get into the act, too. Here a group of 8 to 10-years-olds is dancing at Holiday Village.



LADIES on the SQUARE

A PEASANT BLOUSE PATTERN TO FIT ALL SIZES



By Dee Wallace, Seattle, Wash.

MANY TIMES, when you need a special color of blouse for a very special skirt, you just can't find the right size or style. Pictured is a pattern for a simple peasant blouse and one size fits all. This blouse requires 1½ yards of 36" fabric.

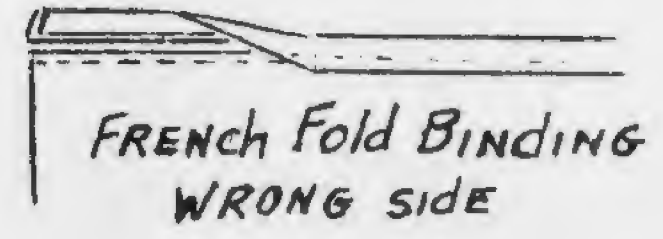
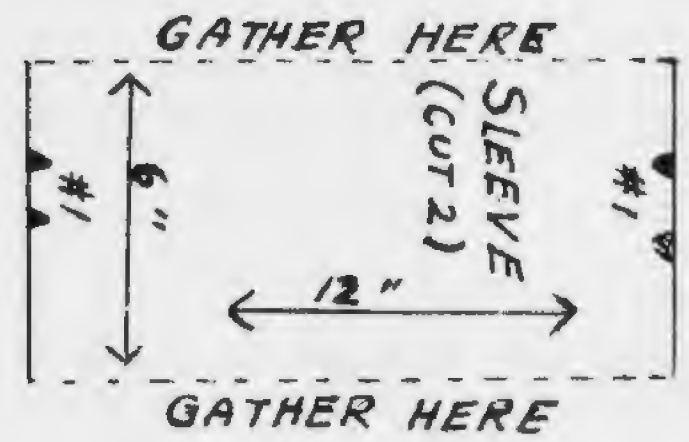
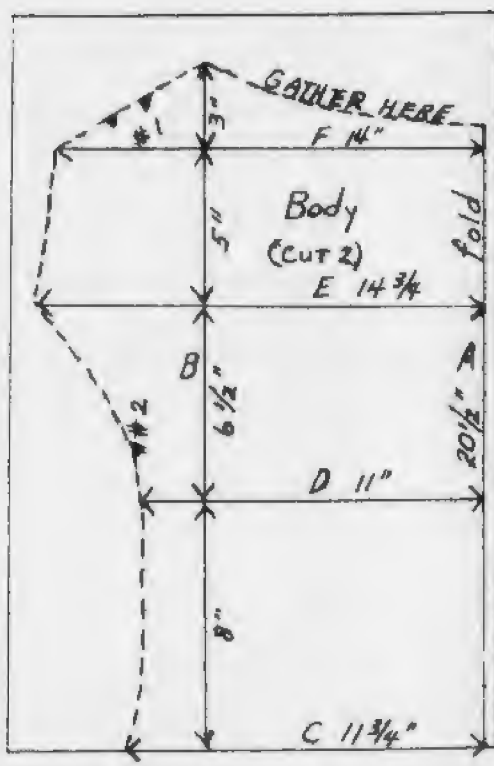
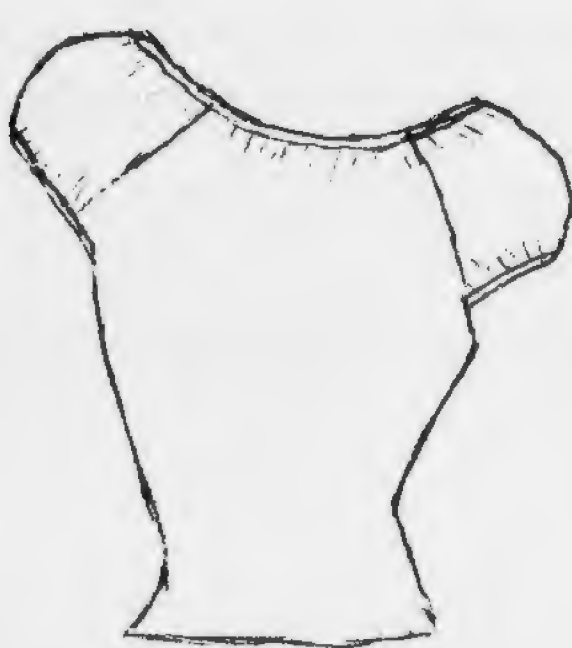
Start with a piece of paper 16"x24". Draw a line down the right side, near the edge (this line is marked "A" in the illustration). Next, measure 9" to the left of line "A" and draw line "B" parallel to it. Now, start at the bottom of the pattern and insert line "C," then "D," "E," and "F" using measurements indicating space between lines (8", 6½", 5", 3") and length lines (11¼", 11", etc.). These are the guide lines and now the cutting line, as indicated by the broken lines, may be drawn. This is the body portion of the blouse pattern, and is used for both the front and back of the blouse. When cutting, place line "A" on the fold of the material.

The sleeve portion is made by cutting a 6"x12" piece of material on the straight of the

fabric. Match notches marked "No. 1" of sleeve portion to the "No. 1" notches on the blouse and stitch in place. Sew the side seams matching notches "No. 2" as you sew.

Run a gathering stitch along the neck and sleeve edge as shown in the diagram. For size 16, the neck will be about 30" and the sleeves will be about 13" after you have gathered them. Adjust the neckline and the sleeve edge gatherings either larger or smaller to fit your individual size. Finish the neck and sleeve edges with a french fold binding as shown in the diagram. This is done by cutting 60" of 3" bias strips. Fold bias double with the right side out and baste to the right side of the fabric with the raw edges together. Stitch and trim seam edge. Turn folded edge over the seam so that it covers the stitching line. Now stitch from the right side close under edge of the binding.

The bottom edge of the blouse should be finished with a narrow hem. See you at the next dance with that new blouse that just seems to go ideally with your pretty skirt. **GOOD LUCK.**



WASHINGTON DANCERS PROVE THAT SQUARE DANCE FUN KNOWS NO AGE LIMIT

By Dorothy Mann — Aberdeen, Wash.

SQUARE DANCERS in Gray's Harbor County in Washington are very proud of one of their most ardent square dancers, Mr. Frank Milward, who celebrated his 87th birthday last February 12th.

In his life Mr. Milward has exhibited a tenacious refusal to let events get him down. Witness the time in 1951 when he suffered an accident with a load of logs during his work with a lumber company. The logs spilled over the pickup truck he was driving but Frank determined to recover, did so, and went back to work in the woods. He was then 74.

As a youth he danced rounds, squares and what was then known as "step dancing," similar to simple tap dancing. In 1952 he began modern square dancing in a class taught by Jim Harvey.

In 1953 Frank suffered a serious coronary attack which kept him "grounded" until 1956 but it was the desire to dance once more which boosted his determination, again, to get well. He joined a class at the Aberdeen (Wash.) YMCA and in 1957 he and his wife joined the Harbor Promenaders. His 80th birthday party was a joint celebration between that club and the Lucky Twirlers. He's a member of Aberdeen Callers' Club and a round dance class.

Along with his charming wife, Grace, he helped to organize a Senior Citizens square dance class in November, 1960. This meets on Wednesday afternoons and Friday evenings. Also, the Milwards have been delegates to the Southwest Council and have not missed a meeting in four years. They have attended three institutes run by the Jim Brooks' and travel around to numbers of festivals. At 83, Frank became an "Aquaduck" at the Penticton (B.C.) Festival by square dancing in the waters of the lake.

Square dancing is not Frank's only hobby. He is also a woodworker and has made hundreds of pie carriers, trays, record cases, etc. He writes poems, too, and has given a number of his compositions for anniversary parties.

Frank's square dance program is a busy one. On Tuesdays he dances with Harbor Promenaders; once monthly at the Southwest Council; on Wednesdays with a church group; on Thursdays with the callers' club or the round dance class; on Fridays with the seniors; on Saturdays at a regular calendar or large open dance; one Sunday a month he dances with the teacher-callers.

Admittedly, Frank doesn't do all this by himself. At his side is Grace, his partner, chauffeur, and as active as he is. Grace is a retired school teacher who has served as secretary for a number of clubs and for the Southwest Council. She is teacher-caller for the seniors; dance director for a young people's group in the Latter Day Saints (Mormon) Church. She has one daughter, 6 grandchildren and is a Gold Star Mother. Besides square dancing, Grace enjoys playing the organ, knitting, photography and teaching Sunday School.

Frank, too, has quite a family — a son, a daughter, 6 grandchildren and 2 great-grandchildren, all of whom have quite a time keeping up with him.

The old phrase, "square dancing pleases folks from 8 to 80" has to be extended a little in the case of Frank Milward. He is looking forward to enjoying his 90th birthday with a real celebration for all square dancers in Southwest Washington.



Grace and Frank Milward prove square dancing knows no age boundaries.

SQUARE DANCING PART OF SCHOOL CURRICULUM

*By Roland M. Chiasson,
Larose, La.*



Louisiana high school students dance to the calling of Joe Lewis and accordion.

AT LAROSE-CUT OFF HIGH SCHOOL, where I am Director of Physical Education, we conduct a 7½ weeks unit in square dancing yearly as part of the requirements in physical education. All boys and girls enrolled in regular physical education classes must participate. All receive a grade for dancing ability combined with a written test on the basics.

As we have a non-graded program, all classes have 9th thru 12th grade students dancing together 3 times a week — Monday, Wednesday and Friday. This year our girls' classes were unusually large so we were forced to eliminate the 9th grade girls.

Since 1950 we have introduced square dancing to over 3000 boys and girls and Joe Lewis of Dallas, Texas, has called at all but two of our festivals. At one time all schools of Lafourche Parish participated in a Parish Festival, which festival rotated from school to school every year. In 1958 the festival was discontinued so we simply increased our squares to ten from seven — and sponsored our own festival.

Last December we had 20 squares dancing within the area of the volleyball court and a part of the basketball court. The formation of very compact squares within this limited area enables us to place chairs around the gym floor to seat the parents who attend. As usual, the

gym was packed again this year.

All of our festival dancers are selected from volunteers. As is generally the case, we have many more girls who volunteer than boys, but fortunately every year we get enough boys to keep adding at least one more square. Every square appoints a leader who attends to the details of suitable attire for the night of dancing. We advise when they need help but only if they ask us.

Some students make the festival as freshmen. This enables them to dance at two or three festivals. Since a student participates in four 7½ weeks units in four years, he becomes a very proficient dancer well before he graduates.

We are proud of our unique square dancing unit within the framework of our physical education program. We feel that many schools can have a similar program of square dancing if physical education personnel indicate interest and solicit the cooperation of an area caller for some details.

The square dancing as an activity not only proves a perfect training ground for physical coordination but is an exercise in courtesy, in getting along with a group and with the opposite sex. In short, we have found it a most wonderful help in the sometimes painful process of teen-agers "growing up."

STYLE SERIES:

**GOOFER'S DREAM
(OR)
BUCKET
OF
WORMS**

SIDES



HEADS



OUR NOTES tell us that Rod Blaylock concocted this bit and called it Goofers Dream. We can only guess that somebody, looking down on the squares as they were going through this maze, likened the action to a "Bucket of Worms" and perhaps this is how it got its name.

A bit like one of the grand square derivatives, Bucket of Worms has the sides busy in one pattern while those in the head position are occupied in a counter movement. We have split the two so that you can see them separately and then in the pictures at the bottom

of the page have joined the two parts together.

Starting in place (1) the sides cross trail (2) and move out and behind the head position (3). Meeting their opposite at this position, they star thru (4) and face the center of the square (5).

Waiting until the sides have cross trailed and cleared the center (6) the heads start a cross trail (7) then, staying within the boundaries of the square, they do a U turn back (8). With their opposite they do a star thru (9) then move back slightly to the side position (10) allowing sufficient room in the center of the





square for the other two couples to work.

Now, putting both couples together to make a complete square (11) the sides start their cross trail while the heads wait approximately four or five beats (12). As the sides clear the center of the square, the heads start their cross trail motion (13). Meeting behind the original head positions the sides start a star thru while the heads do a U turn back (14). The sides finish the star thru at the head position while the heads move into a star thru (15). Then as the heads move back, clearing the center of the square, the sides start to do a

cross trail (16).

Whenever dancers are at a side position they do the movements shown in illustrations 1 thru 5. Whenever they are in the head positions they do the movements shown in 6 thru 10. The sides start first and continue the movement, always being several beats ahead of the heads. This means that when the sides reach the head position they do the parts shown in pictures 6 thru 10 but again a few beats ahead of the original head couples. After doing the movements shown in pictures 1 thru 10 twice, the dancers will reach home to end dance.





National

JULY 23, 24, 25, 1964

SQUARE DANCE CONVENTION

OF SPECIAL INTEREST to square dance ladies attending the Lucky 13th National Square Dance Convention in Long Beach, Calif., on July 23-25, will be the exciting and glamorous Fashion Show portion of the festivities. "Unusual," "different," "entertaining" are all words which have been applied to this virtual "production" of the Show — or Shows, as they will be presented both on Friday, July 24, from 2-4 P.M. and on Saturday, July 25, from 2-4 P.M. in the Long Beach Concert Hall. The Shows will be free to all square dancers who are registered for the Convention

Virginia (Shortie) Seifert is in charge of the fashion phase and has selected as her approach how square dance fashions may be influenced by such exotic and far-away places as India, Austria, Switzerland, Mexico, Canada and our own newest sister states, Alaska and Hawaii, plus plenty of local color from the mainland. Novel and ingenious ideas will be put forth by Shortie and her committee to stress the fun and importance of good square dance fashion and they will be presented in such a way as to be of interest to the gentleman partners as well as for their taws. After all, what red-blooded American square dance male can fail to be charmd by a parade of gracious square dance gals wearing the latest and loveliest in square dance fashion?

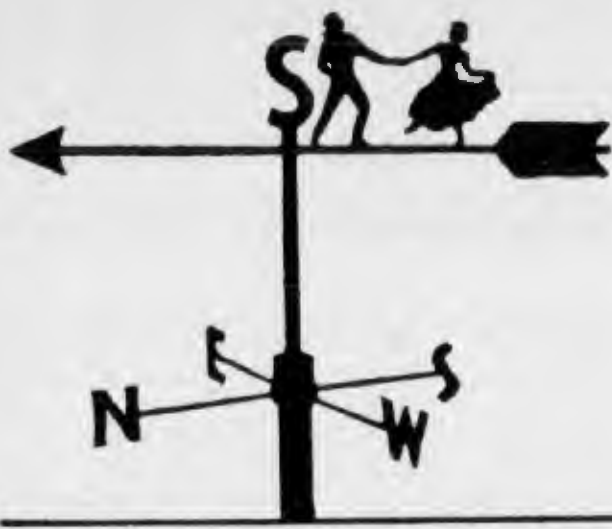
Maria Fielding, Exhibition Chairman for the Lucky 13th, has come up with an idea for presentation of exhibitions which will be of special interest to Callers' Organizations, Square Dancers' and Round Dancers' Organizations, thruout the country. Each such organization is invited to sponsor or present an exhibition of dancing the way it is done in its specific area or generally in the best interests of the dancing activity. Here is a golden opportunity for these organizations to utilize their strength, their "know-how" and their talents to foster interest by sending a group to the National. What a project to consider! Those inspired by Maria's invitation may write her for details and application blanks c/o San Diego Park and Recreation Dept., Administration Bldg., Balboa Park, San Diego 1, Calif. Exhibitions will be given each evening of the Convention from 7-8 P.M. in the Arena and the Auditorium, the main dancing areas.

Good housing for square dance visitors to Long Beach is still available at this writing. However, those who have *any idea* that they can attend the Convention should register immediately and make application for housing at the same time. The longer the dancer waits, the less desirable is apt to be the housing available. Application for Convention housing appears on the Convention Advance Registration Application. Write for yours now to Director of Registration, P.O. Box F, Bellflower, Calif., or use the blank in the December, 1963, Sets in Order.

Picture by Long Beach News Bureau

Here is the impressive site of the Lucky 13th National Convention in Long Beach. At left, the sparkling new Arena; at right, the Municipal Auditorium. In the distance—the Pacific Ocean.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Tennessee Toe-Tapping

Music City, U.S.A. (Nashville) afforded a rare musical opportunity lately. To create interest in the music forms of the south and to raise funds for the Nashville Symphony, the stars of the Grand Ole Opry, the Nashville Symphony and the Nashville Squares performed together for two hours, giving varied samples of the musical trends of our country. The Nashville Squares demonstrated two squares of western style dancing. The finale was a splendid performance of square dancing to the strains of the symphony orchestra. Probably few square dance clubs have ever had such a magnificent musical background. Club caller Clyde Smith called for the benefit performance.

On the Saturday before Easter Week, the Bluegrass Assn. for Western Square Dancers of middle Tennessee will give a benefit dance to send crippled children to the state Easter Seal Camp. Area callers give their services and dancers come from miles around. —*Alice Noel*

The Knoxville Square Dance Assn. will again participate importantly in the city-wide Dogwood Arts Festival, April 10-19. Again a photo of square dancers — this time in color — will be included on the 130,000 brochures distributed throughout the U.S.A. The square dance schedule follows: April 13, Dancing on the Mall downtown, Knoxville area callers, Live music, Free; April 14, Square dance at Jessamine S/D Center with Corky Phillips & Steve Albright; April 16, Square dance at Jessamine with Ted Frye and Allen Tipton; April 17, Round dancing at Jessamine with Manning and Nita Smith; April 18, Squares and rounds at Jessamine and Chilhowee Park with Max Forsyth and the Smiths. —*C. A. Newton*

Canadian Capers

The 13th Annual Calgary and District Assn. Jamboree will take place on May 2 at the Crescent Heights High School Auditorium, with Bob Page as guest caller. There will be

an afternoon workshop in rounds and squares and an evening dance. —*Doreen Warren*

Regina, Saskatchewan, will be the setting for the 5th Annual International Square Dance Convention on June 18-20. With the exception of the Saturday night dance all activities will take place under one roof, the Hotel Saskatchewan. The open dance on Saturday will be held in the Regina Armouries. On the staff will be the Earle Parks of Yorkton, the Jack Mathers of Regina, the Scotty Wilsons of Regina. Write for further information to Jack Mather, P.O. Box 624, Regina, Sask.

Circle-N-Star Club will present their 2nd Annual Star Lite Affair at Fanshawe Park Pavilion, London, Ontario, on July 10, with dancing from 8:30 P.M.-11.15 P.M., featuring Ron and Marie Thornton. —*Millie Christie*

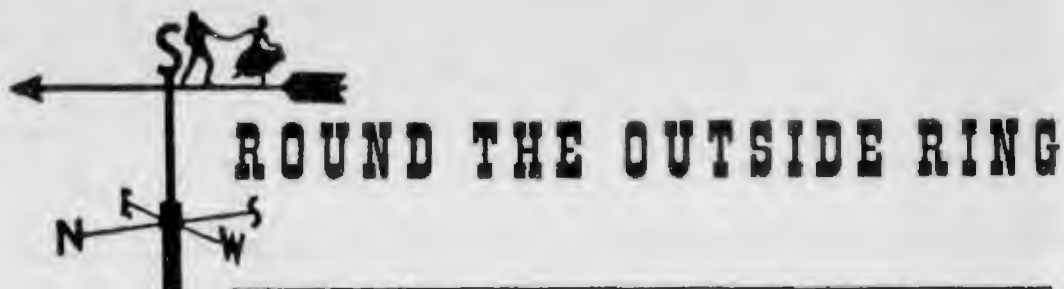
An Area Round Dance Party is being planned for those clubs whose leaders are members of the Toronto and District Square Dance Assn. Host club will be Carousel and the dance will be held at the 27 Restaurant, West Mall, Etobicoke, Toronto, on April 26. The afternoon workshop will begin at 3 P.M.; there will be a banquet meal and then a "Two and Two" dance in the evening with a top area caller. —*Eileen Dockman*

Bruce Johnson will be the featured guest caller at the 13th Annual Spring Jamboree to be given by the Square Dance Federation of Manitoba (Eastern Division) on May 2 in the Notre Dame Auditorium, Winnipeg.

—*C. J. Dempster*

News from New Jersey

Square dancers are helping the state of New Jersey celebrate its tercentenary — its 300th year. Tenakill Twirlers had their extra special dance on January 23, with Johnny Roth calling. Jody Bromberg and Peg Tirrell created a miniature felt replica of the club banner and a formal resolution was drawn up on parchment proclaiming the event. This, together with the miniature banner bearing the words,



"Cresskill's Tercentenary Square Dance," was sent to New Jersey's Governor Hughes.

The Garden State Plaza Auditorium in Paramus will be the setting for the afternoon and evening dances which will make up the 5th Annual Knothead Reunion on May 31. Marty Winter, Dick Jones and Chip Hendrickson will be the callers.

Of Moment in Maine

With 35 clubs in the State of Maine and many fine callers, there is dancing every night of the week and many special activities as well. The Square Knots and Polka Dots from Old Town held their graduation for 62 at the Helen Hunt Auditorium in mid-January. The Swinging Hicks and Chicks from Herman and the Barnyard Shufflers recently graduated classes, also. The Inn Promenaders dance at the V.F.W. Hall in Ellsworth on Saturday nights.

New York Notice

Officers of the Mohawk Valley Square Dance Assn. are Irwin Dorfman of Utica, assisted by Al Clough, William Perry, Robert Sherwood and Larry Griswold. There are now 6 clubs in the association. Preparations are under way for the 2nd Annual Spring Festival on April 25 at Mohawk Valley Community College. Guest callers will be Curley Custer, Dick Jones, and Ed Gilmore, with Tom and Betty Jayne Johnston in charge of rounds. Registrar for this festival is Ken Guyre, 122 Roosevelt Ave., Liverpool.

—*Pearl Perry*

California Capering

Mt. Burney Sashayers of Burney will hold their 9th Annual Jamboree on June 27-28 at Burney Vets Hall, with Ken Bishop and David Schneider scheduled to call.

—*David Shiple*

Maryland Mores

"A Square Deal in Hagerstown" is the slogan for the 6th Annual Square Dance Festival on May 2 at North Hagerstown High School. Jack Livingston, Louis Calhoun and Harry Lackey will call; the Jules Billards will handle rounds. Write to Ernest Bell, 637 Guilford Ave., Hagerstown, for more information.

Texas Talk

The 2nd Annual Texas State Square &

Round Dance Festival is planned for May 30 in Dallas. The air-conditioned Memorial Auditorium is the setting; there will be two bands, a style show and a gala after party at the Adolphus Hotel. Sponsor is the Texas State Federation.

The West Texas Square Dance Festival will take place in the Municipal Coliseum at Lubbock on April 3-4. At the mike will be Singin' Sam Mitchell and Meltron Luttrell. Ann and Pete Peterman are featured in the round dance department.

—*Alvin Ryan*

Nevada Notes

Dancers are invited to help celebrate Nevada's centennial at the 9th Annual Las Vegas Square Dance Convention on April 17-18 at the Convention Center. For further information contact the Whirl-A-Way Club, PO Box 645, Las Vegas.

In the Great Northwest

May 1-2 are the dates for the Maverick Spring Roundup in Casper, Wyo. Johnny LeClair will top the calling program.

—*Virginia Salveson*

The 14th Annual Missoula (Mont.) Square Dance Festival will go on May 15-17 at the South Avenue High School Gym, with Ray Lindenau of Hoquiam, Wash., calling.

Fairgrounds Pavilion in Tulsa, Okla. has been set for the 17th Annual Northeast Okla. Square Dance Festival on April 11. Callers will be Ken Golden and Van Greenwood. There will be an afternoon workshop; the Grand March will commence at 7:45 P.M., with intermission entertainment and breakfast at midnight. Housing arrangements may be made thru Ken Morgan, 4132 E. 28th Pl., Tulsa, Okla.

Colorado's 1964 State Festival will be held in the new hall in Estes Park on June 5-6. MC will be Don Armstrong; in charge of couple dancing, Charlie and Jerry Tuffield. Write Leonard Shaffer, 165 N. 7th St., Laramie, Wyo. if you want to know more.

Kentucky Kinetics

Six couples from the Boots and Chutes of Fort Campbell joined the Squar-A-Naders at Murray on February 15 at a dance in the Murray State College building with Bill Kirkpatrick as caller. The hosting club is in the process of teaching a square dance class of 24 couples.

The 6th Annual Kentuckiana Spring Festival



ROUND THE OUTSIDE RING

is planned for Louisville on April 24-26 at the Fairgrounds. Spring is particularly lovely in Kentucky and dancers are invited not only to dance but to look around them and enjoy it. Featured callers will be Singin' Sam Mitchell, Chuck Raley, and Billy Lewis, with Kea and Dot Olson on rounds. For information write the Kentuckiana Assn., PO Box 1553, Louisville, Ky. 40201. —George Farr

Arkansas Antics

The Dudes and Dolls of Fayetteville will hold their 10th Annual Festival on June 6 in the Bates Elementary School Auditorium. Ben Knight, Tommy Melrose and Ken Golden comprise the calling staff. The afternoon clinic will be preceded by an hour of contra dancing, conducted by Ken Golden. A breakfast will be served between the evening's dance and the after party. —Clyde Timbrook

Nebraska News

Featured caller for the 15th Annual Omaha Square Dance Festival on April 25 at Ak-Sar-Ben Coliseum is Bruce Johnson.

—Mrs. George Dukat

Bill Castner from California will be at the mike for the 24th Annual Festival of the Lincoln Folk and Square Dance Council on May 2 in the Pershing Municipal Auditorium in Lincoln. Ernie and Naomi Gross are featured as round dance leaders. —Pete Wagner

Ohio Observations

The Promenade Jamboree of the Toledo Callers' Assn. is scheduled for the Toledo Sports Arena on April 5, with dancing from 1 to 10 P.M. in 3 large halls, over 40 callers and round dance leaders participating. The program will include workshops and demonstrations. —Jo Peters

April 17-19 are the dates for the 6th Annual Buckeye State Convention at the Music Hall in Cincinnati. Festivities will begin at 8 P.M. Friday and run thru Sunday afternoon. The Hotel Sheraton-Gibson will host the special round dance program and after party dances. For further information write Convention, PO Box 30-0097, Cincinnati 30, O. —Hank Ohler

Missouri Musings

Plans are completed for the Gateway of the West Square Dance Festival to be held April 24-25 at the Parkway Junior High School and the Armory. The Jack Chaffees of Denver will head the round dance program; Frank Lane will be the featured caller. To learn more, write Square Dancing, Box 7623 Progress Station, St. Louis, Mo. 63103. —Rosemary Parker

Louisiana Lore

The 5th Annual Cenla Square Dance Festival will be held May 9 in the new air-conditioned Convention Hall in downtown Alexandria. Workshop, breakfast and After-Dance will also be in the same building. MC's are Tiny Palmer of El Dorado, Ark. and Red Donaghe of Houston. Round dancing will be under the supervision of the Alvin Boutilliers of New Orleans. —Margie Webb

The Round Dance Teachers Club of Greater New Orleans will have their First Round Dance Festival on April 25 with Manning and Nita Smith doing the Workshop and exhibition dancing. The affair will be held in the Palomino Room of the Bar-None Ranch. —Earl Roney

There are now four square dance clubs in the Shreveport-Bossier City area and they coordinate their dance nights so that dancers may visit around. Dixielanders Club is the newest, dancing at Bossier City Recreation Center on 1st and 3rd Saturdays. April callers will be Royce Barfield and guest callers; in May W. D. Woods, Buck Flanagan and Glenn Vowell are signed. —M. L. Vandiver

New president of Honor Your Partner, Baton Rouge's oldest square dance club, is Ken Wirth. An annual event for this club is the Mardi Gras, when the club becomes the Krewe of Onayapodna in the tradition of Mardi Gras. A king and queen are chosen by lot and their identity is kept a secret until the night of the dance. Caller is Frank LaChapelle.

A new club in Baton Rouge is comprised entirely of teen agers. This evolved from a class taught for the Recreation Dept. by Frank LaChapelle. The club is called the Teen Twirlers and Rodney Hargroder is president.

The South Louisiana Square Dance Council held their 15th Annual Spring Festival on February 21-22 at the Jack Tar Capitol House. Melvin Holly of Jackson, Miss. and Royce Barfield of Sulphur, were MC's —Frances Peak

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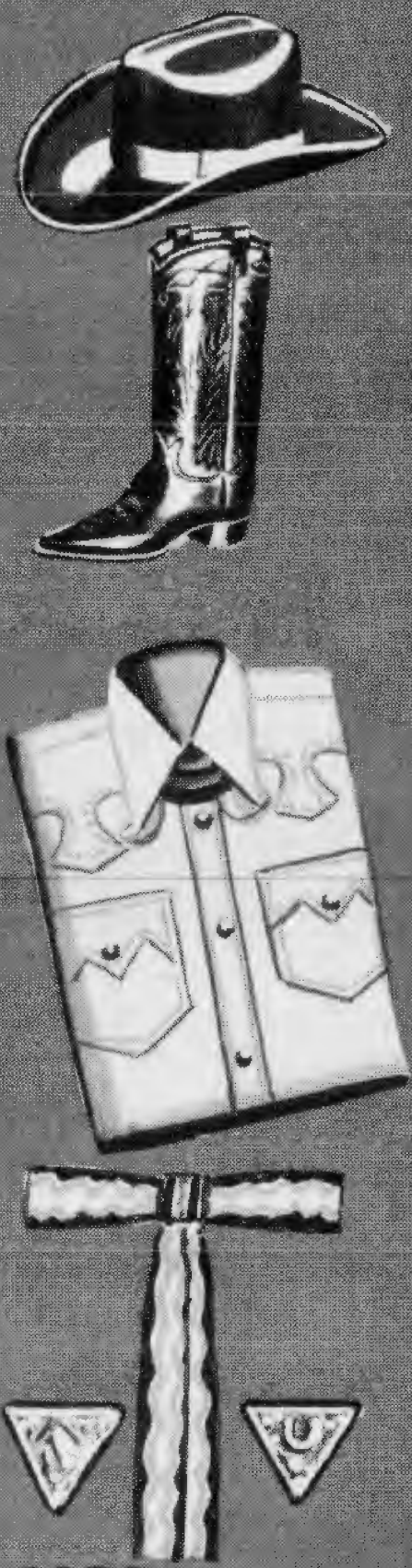
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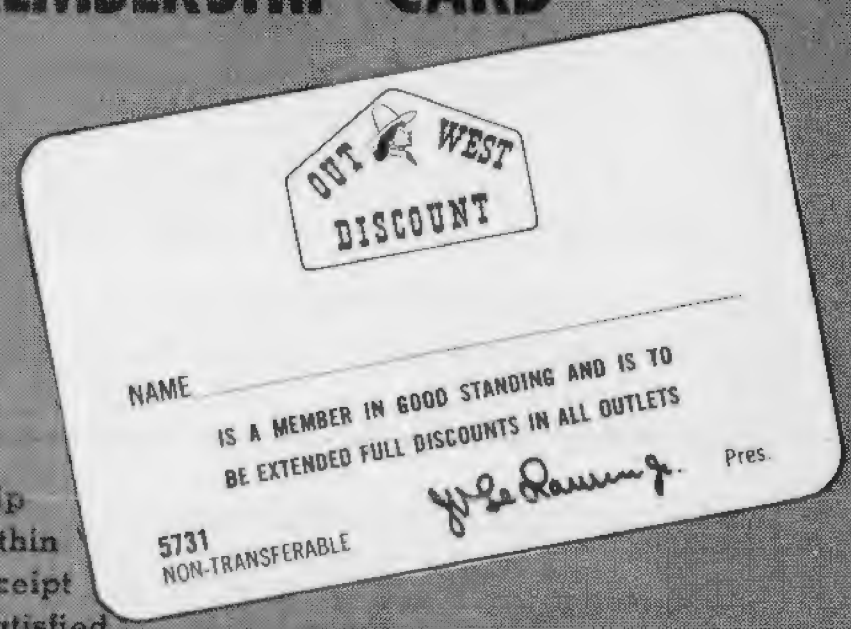
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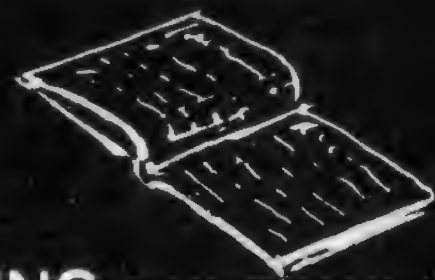
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April, 1964

APRIL IS USUALLY earmarked for special fun along the theme of April Fools but George Elliott feels that there's always room for well-timed fun on the square dance floor. Here are a few "gimmicks" which he mixes in with his regular calls. An over-use of this type of material could defeat the purpose but just a touch of these now and then can be a delight to the dancers.

Tell the men to:

Swing your corner's partner's right hand lady

**Forward eight and back in time
Bend the itty bitty line
Go right and left grand**

**Forward eight and back in time
Face the end of the itty bitty line
And allemande left**

**Circle left go hand in hand
Girls turn left, go right and left grand**

**Allemande left and don't be missed
Get back home and do the twist**

**Forward eight and back once more
One face three and two face four
Allemande left**

**One and three go forward and back
With the opposite lady boompie do
Find old corner, left allemande
Circle to the left go round the hall
And all four ladies listen to the call
Walk all around your right hand guy
One time around and don't be shy
See saw round with your old man
Then allemande left with your left hand**

**Circle to the left go round the land
Then whirl away, go the wrong way grand
Hand over hand to where she's at
Meet your own and box the gnat
Go right and left grand**

**Join your hands and make a little ring
Circle left with the dear little thing
Walk all around that big old ring
And allemande left**

**Circle to the left don't take all night
All four ladies out to the right
And allemande left**

**Head two pass thru and turn back
Side two pass thru and turn back
A right to your corner and pull her by
Allemande left**

Start the music and say:
Go right and left grand

**Forward eight and back to the bar
A right to your own for an allemande thar
Go right and left and make that star**

From a promenade:
**One and three you wheel around
Go right and left grand**

**One and three you pass thru
And separate go round two
Join that pair and line up four
Forward eight and back once more
Bend the line
Go right and left grand**

**One and three half sashay
Go up to the middle and back that way
Go down the middle pass thru and turn right
Go round two
Join that pair and line up four
Forward eight and back once more
Bend the line
Go right and left grand**

**One and three you bow and swing
Go round and round with a pretty little thing
Then promenade the outside ring
Go round two to an eight hand ring
And circle left
Any old opposite two you trail thru
To a left allemande**

**Ladies center and make a little ring
Circle once till you get back to your partner
(Don't drop hands)
Put your arms over the tops of the two men
next to you
Rest them on their shoulders
Men reach down below their knees
And put those birds up in the trees
Then allemande left**

**Allemande left and allemande nifty
A right to your own and go back fifty
Count each one and don't you cheat
You don't need me so I guess I'll eat**

WHOOOPS

ROLLED UP HASH

By Harley Smith, Covina, California

One and three with a half sashay
Up to the middle and back that way
Star thru, pass thru
Make a U turn back and star thru
Wheel and deal go two by two
Double pass thru is what you do
Centers in, make a U turn back
Star thru across from you
Outside two California twirl
Pass thru, make a U turn back
Star thru, wheel and deal
Double pass thru and when you're thru
Lead two California twirl
Pass thru, make a U turn back
Star thru, wheel and deal when you get thru
Outside four you separate
Everybody allemande left

BREAK

By Singin' Sam Mitchell, Lansing, Michigan

One and four a right and left thru
Four ladies chain
One and three right and left thru
Four ladies chain
One and two cross trail thru
Everybody left allemande

DIXIE WHEEL

By Ginger Mock, Independence, Missouri

One and three up to the middle and come
on back
Star thru across the track
Pass thru, split those two
Go around one down the middle with a
Dixie chain
Lady goes left and the gent goes right
Around one into the middle you box the gnat
A right and left thru after that
Now pass thru and square thru the outside two
Count to four and when you're thru
Go on to the next and star thru
Split those two go around one
Down the middle with a Dixie chain
Lady goes left and gent goes right
Around one to a line of four
Forward eight and back you reel
Pass thru now wheel and deal
Double pass thru
The first couple left and the next go right
A right and left thru the first in sight
Turn 'em around and star thru
Dive thru, pass thru
Star thru the outside two
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru
First go left, next go right
A right and left thru don't take all night
Now star thru, dive thru
Pass thru, dive thru, star thru
Cross trail and look who's there
Left allemande

QUICK DEALER

By Herb Mercier, East Hartford, Connecticut

Head couple swing and sway
Side ladies chain across the way
Heads go forward and back you do
Forward now and pass thru
Go up the outside around two
Hook on to the end of the line
Move up to the middle and back in time
Star thru, centers pass thru
First couple left, second go right
Then wheel and deal
First couple go right and the next go left
Cross trail thru and left allemande
Here we go right and left grand

SAN DIEGO GNATS

By George Vagtborg, San Diego, California

Four ladies chain three-quarters around
Heads star thru and pass thru
Do sa do, make an ocean wave, rock it
Swing thru, balance Jack, then box the gnat
Right and left thru the other way back
Left square thru three-quarters then
Center four half square thru, separate
Meet your partner, star thru
First couple left, next go right
Pass thru and bend the line
Cross trail thru, left allemande

SINGING CALL x

BLESS THEM ALL

By Andy Andrus, Port Arthur, Texas

Record: Blue Star 1718, flip instrumental by
Andy Andrus

OPENER, MIDDLE BREAK and CLOSER
Those four ladies chain across that ring
Turn 'em left and chain 'em back again
Join eight hands and circle left as you travel
round that set
Allemande left that corner, do a grand old right
and left
Bless them all, bless them all
Do sa do then promenade that hall
Promenade around that ring and if she likes
to swing
Then swing that little girl, bless them all
FIGURE
One and three lead right, circle four around
that track
Head gents break, make a line, go up and back
Without a stop you do a right and left thru
Pass thru wheel and deal, do a double pass thru
First go right, next go left, then star thru you do
Pass thru, left allemande, come on back do sa do
Swing that corner lady round and round
Promenade around that hall, with the short and
the tall
If they like to dance, bless them all

SPECIAL WORKSHOP EDITORS

June Berlin Workshop Coordinator
Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

SWING THRU WHO

By Mac McCullar, San Luis Obispo, California

Couple one go out to the right and circle up
Half way around, dive thru
Do sa do with the facing two, make an
ocean wave

Rock it up and back with you

Swing thru two by two

Then swing thru again

Go right and left thru

Couple two go out to the right and circle four

Number two gent break to a line of four

The last four go forward up and back in time

Into the middle and bend the line

Everybody go right and left thru

Then dive thru, pass thru

Square thru four hands round that's what you do

Wheel and deal two by two

Center four pass thru

Square thru three-quarters round

Look for the corner, left allemande

CROSS DEAL

By Roy Haslund, Winnipeg, Manitoba, Canada

Heads go forward back you do

Forward again and pass thru

Separate and you go round one

Into the middle star thru

Cross trail and separate

Go round one, four in line

Forward eight and back you reel

Pass thru and wheel and deal

Center four star thru

Cross trail and separate

Go round one, four in line

Forward eight and back you reel

Pass thru and wheel and deal

Center four star thru

Cross trail, look for the corner

Allemande left

ANYONE FOR ACEY DUCEY?

ACES UP

By Sam Grundman, Berkeley, California

Heads go forward back away

Roll away half sashay

Star thru then do sa do

To an ocean wave and here we go

Rock up and rock it back

Acey ducey around the track

Rock up and rock it back

Ends cross over, centers turn back

(or Cast off three-quarters round)

(or Bend the line)

Star thru and do sa do

To an ocean wave and here we go

Rock it up and rock back

Acey ducey around the track

Rock it up and rock back

Ends cross over, centers turn back

(or Cast off three-quarters round)

(or Bend the line)

Girls run, men stand

(or Half sashay)

Allemande left

RAPID RABBIT

By Bob Hayden, Lake Jackson, Texas

Heads go forward and back with you
Go down the center and cross trail thru
Lady around one, gent around two
Line up four like you always do
Forward eight and back to the land
Ladies step across for a left allemande

AN ANSWER TO THE 'THRU-WAY'

INTERSECTION PARADISE

By Monty Montooth, Fayetteville, N.C.

Side ladies chain across you do
Heads go forward right and left thru
Four ladies chain across the way
Then those heads a half sashay
Forward up and back for me
Star thru then eight chain three
Count three hands hear me say
Face your partner and back away
Forward eight back you reel
Pass on thru, wheel and deal
Right and left thru in the middle for me
Pass on thru and eight chain three
Right, left, right, look who's there
Allemande left with your left hand
Partner right, right and left grand

SINGING CALL x

ME AND MY SHADOW

By Ruth Stillion, Arcata, California

Record: Windsor 4828, flip instrumental by
Bruce Johnson

OPENER, MIDDLE BREAK and CLOSER

Left allemande and a grand old right and left
around the town

When ya meet your partner catch all eight by the
right hand half

Back by the left (full turn) to the corner, catch
all eight

By the right hand half and back by the left again

Four ladies star across — men turn 'em left

Your corner swing and promenade home with

*Me and my shadow

*Strolling down the avenue

FIGURE

Head (side) couples cross trail thru, U turn back,
star thru

Circle half and then pass thru, star thru

Cross trail thru, U turn back, star thru

Circle four go half around the floor

Dive thru and substitute

Star thru again

Cross trail to swing and promenade home with

Me and my shadow

Strolling down the avenue

TAG ENDING

At end of 7th chorus (during closer) substitute
the following for lines* above

*Me and my shadow

*Walkin' home at midnight, swingin' in the
moonlight

Strolling down the avenue

SMOOTH TWO-STEP

ONE DESIRE

By Luv 'n Johnny Anderson, Fairfield, Connecticut

Record: Windsor 4693

Position: Intro — Diag Open-Facing, Dance — Closed M facing LOD

Footwork: Opposite, directions for M except as noted

Meas.

INTRO

1-4 Wait; Wait; Apart, —, Point, —; Together (to CP), —, Touch, —;

Wait 2 meas in Diag Open-Facing pos M's R and W's L hands joined; step bwd on L ft, hold 1 ct, point R toe fwd twd partner, hold 1 ct; step fwd on R ft assuming CLOSED pos M facing LOD, hold 1 ct, tch L ft to R, hold 1 ct.

DANCE

1-4 Side, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step; Side, Close, Back, —;

In Closed pos facing LOD step swd twd COH on L ft, close R to L, step fwd in LOD on L, hold 1 ct; starting M's R ft do 2 fwd two-steps down LOD; step swd twd wall on R ft, close L to R, step bwd in RLOD on R ft, hold 1 ct.

5-8 (Vine) Side, Behind, Side, Tch; Rev Twirl/Vine, 2, 3, Tch; Twirl Fwd, 2, 3, —; Fwd Two-Step;

Step swd twd COH on L ft, step on R XIB of L (W also XIB), step swd on L ft, tch R ft to L; M vine twd wall side on R ft, behind on L, side on R, tch L to R as W twirls LF in 3 steps L,R,L, tch R to L under M's L & W's R hands to end facing diag LOD and COH; M does 1 two-step fwd as W twirls RF (R,L,R) under same joined hands to end in CLOSED pos; do one fwd two-step down LOD.

9-16 Repeat Action of meas 1-8 blending to OPEN pos on meas 16 to face LOD.

17-20 Apart, Point, Face, Tch (to Butterfly); Side, Behind, Side, Thru; Fwd, Close (W Twirl), Back, Back; Pivot 1/2, 2 (to Semi), Walk, 2 (to Open);

In Open pos step swd twd COH on L ft, point R ft fwd, step swd on R ft turning to face partner and wall taking BUTTERFLY pos, tch L ft to R; step swd in LOD on L ft, step on R ft XIB of L (W XIB), step swd on L ft, step thru in LOD on R ft; as M steps fwd in LOD on L ft, close R to L he leads W into a RF twirl in 2 steps R,L under M's L & W's R hands to end in CLOSED pos M facing LOD, step bwd in RLOD on L ft, bwd on R ft (W fwd in RLOD R,L); step bwd on L starting a 1/2 RF couple pivot in 2 steps L,R to face RLOD in SEMI-CLOSED pos, walk fwd in RLOD 2 steps L,R blending to OPEN pos.

21-24 Repeat Action of meas 17-20 moving in RLOD and ending in SEMI-CLOSED pos facing LOD.

25-28 Fwo Two-Step; Fwd Two-Step; Fwd, 2, 3, Point; Bwd, 2, 3, Touch (Face);

Start L ft in Semi-Closed pos do 2 fwd two-steps down LOD; retain Semi-Closed pos and walk 3 steps fwd in LOD L,R,L, point R fwd; take 3 steps bwd in RLOD R,L,R turning to face partner and wall in CLOSED pos, touch L ft to R.

29-32 Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; Walk, —, 2, —;

Do 2 RF turning two-steps prog LOD 3/4 turn to end in CLOSED pos M facing LOD; as M walks fwd 2 slow steps L,R W twirls RF in 2 slow steps R,L under M's L & W's R hands to end in CLOSED pos M facing LOD; walk fwd 2 slow steps L,R in Closed pos.

PERFORM ENTIRE ROUTINE FOR A
TOTAL OF 2 1/4 TIMES
(2 TIMES PLUS MEAS 1-8)

Ending: Apart, Touch, Face, Touch; Twirl, 2, Apart, Point;

In Open pos step swd COH on L, tch R ft to L, step swd on R ft to face partner, tch L ft to R; M walks fwd L,R as W does one RF twirl in 2 steps under M's L and W's R hands, change hands and step diag apart from partner on L ft, point R fwd twd partner.

FOR EVERYBODY

DON'T LET ME DREAM

By Elmer and Pauline Alford, The Dalles, Oregon

Record: Blue Star 1709

Position: Closed pos, M's back to COH

Footwork: Opposite, directions for M except as noted

Intro: Standard Acknowledgment

Meas.

PART A

1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Fwd Two-Step; Fwd Two-Step;

In Closed pos M's back to COH step L swd twd LOD, close R to L, step side L, tch R to L; step side twd RLOD on R, close L to R, step side on R, tch L to R ending in SEMI-CLOSED pos facing LOD; two fwd two-steps in LOD L,R,L; R,L,R ending in CLOSED pos M's back to COH.

5-8 Pivot, —, 2, —; Side, Behind, Side, Thru; Turn Two-Step; Turn Two-Step;

In Closed pos do a couple RF pivot in 2 steps L,R to end in Closed pos M's back to COH; step side LOD on L, R XIB L, side LOD on L, R XIF of L; two RF turning two-steps down LOD L,R,L; R,L,R ending in SEMI-CLOSED pos facing LOD.

PART B

9-12 Lock, Step, Lock, Step; Lock, Step, Step, Touch (Fwd); Lock, Step, Lock, Step; Lock, Step, Step, Touch (Bwd);

M steps fwd on L, lock R behind, step fwd on L, lock R behind; step fwd on L, lock R behind, step fwd on L, tch R ending in SEMI-CLOSED pos facing LOD; step back on R, draw LXIF of R, step back on

R, draw LXIF of R; step back on R, draw LXIF of R, step back on R, tch L to R ending Semi-Closed pos facing LOD. (This is a slow draw reverse Lock, fit to music.)

13-16 (Vine) Side, Behind, Side, Touch; Side, Behind, Side, Touch; Side, Close, Cross, —; Side, Close, Cross, —;

Grapevine apart, M twd COH step to side on L, XIB on R, side on L, tch R; vine together step to side on R, XIB on L, side on R, tch L turning on last count 1/4 to face partner M's back to COH in CLOSED pos; step side on L, close R to L, L XIF of R (W XIB), hold 1 ct; side R, close L to R, R XIF of L (W XIB), hold 1 ct ending in CLOSED pos M's back to COH.

PART C

17-20 Two-Step/Twirl; Two-Step (Bwd); Two-Step (Fwd); Two-Step/Twirl;

As W twirls RF M maneuvers 1/4 RF to face RLOD and does one bwd two-step; retaining M's L (W's R) in L OPEN pos facing RLOD both do one bwd two-step LOD (R,L,R); still in L Open pos M does two fwd two-steps facing partner on last count of 2nd two-step as W does one fwd two-step and one LF twirl to end facing partner in CLOSED pos M's back to COH.

21-24 (Box) Side, Close, Fwd, —; Side, Close, Back, —; Vine/Twirl; Vine/Twirl;

M steps LOD on L, close R to L, step fwd on L; step RLOD on R, close L to R, step back on R; grapevine LOD L,R,L, tch as W makes R face twirl LOD under M's L and W's R hands joined; grapevine RLOD R,L,R, tch as W makes L face (reverse) twirl under jointed hands to CLOSED pos M's back to COH.

DANCE THRU THREE TIMES.

Ending: Twirl and Bow.

YOU'LL TWINKLE

GOLDEN EARRINGS

By Irene and Bill Hart, North Royalton, Ohio

Record: Grenn 14059

Position: Intro — Diag Open-Facing, inside hands joined

Footwork: Opposite, directions for M except as noted

Meas. INTRO

1-4 Wait; Wait; Bal Apart, Point, —; Tog, Tch (to Open), —;

In Diag Open-Facing pos M's R and W's L hands joined wait 2 meas; step apart M back on L, point R twd partner, hold 1 ct; step together R, tch L to R, hold 1 ct end in Open pos facing LOD.

DANCE

1-4 Waltz Away; Spin/Manuv; (R) Waltz Turn; (R) Waltz Turn (to Open);

In Open pos start M's L waltz fwd moving slightly away from partner; M maneuvers 1/4 RF to face RLOD at the same time

giving W a strong lead into a solo LF spin twd RLOD to end in CLOSED pos M facing RLOD; start back on M's L do 2 RF turning waltzes easing apart to OPEN pos on last count.

5-8 Bwd Twinkle; Bwd Twinkle; Fwd Waltz (W RF Twirl); Fwd Waltz (to Open);

In Open pos M's L XIB of R and turning to face partner, step to side R turning twd RLOD join M's L and W's R hands, close L to R end facing RLOD in L Open pos; starting with M's R repeat action of meas 5 twd LOD to end in momentary BUTTERFLY pos; keeping M's L and W's R hands joined M waltzes fwd one meas as W twirls RF prog down LOD ending in OPEN pos; do one fwd waltz in Open pos.

9-12 Waltz Away; Spin/Manuv; (R) Waltz Turn; (R) Waltz Turn (to Open);

Repeat action of meas 1-4 ending in Open pos.

13-16 Bwd Twinkle; Bwd Twinkle; Fwd Waltz (W RF Twirl); Fwd Waltz (to Semi-Closed);

Repeat action of meas 5-8 ending in Semi-Closed pos facing LOD.

17-20 Fwd Waltz; Pivot, 2, 3; Side, Behind, Side; 1/4 R Turn (to Sidecar);

In Semi-Closed pos start M's L do one fwd waltz; do a couple pivot in 3 steps to end M facing wall and partner in LOOSE CLOSED pos; step side L, behind R, side L (W XIF step side R, front L, side R); M step thru R turning 1/4 RF to face RLOD, step L, close R to L (W step back L turning RF to face LOD, step R, close L to R) ending in SIDECAR pos M facing RLOD.

21-24 Twinkle (RLOD); Change Sides, 2, 3 (to Sidecar); Twinkle (LOD); Change Sides, 2, 3 (to Closed);

In Sidecar pos M's L XIF of R (W XIB) twinkle twd RLOD M turning LF to face LOD on cts 2 & 3 (W face RLOD) to end briefly in Banjo pos; change sides in 3 steps M moving twd wall (W step diag back twd COH on L and turning under her R and M's L hands RF to face RLOD) end in Sidecar pos M on outside of circle facing LOD; start L and repeat action of meas 21 twd LOD turning to face RLOD and Banjo pos; change sides repeat action of meas 22 M moving twd COH and making 1/4 L turn (W turn RF) to CLOSED pos M's back to COH.

25-28 Bal In,—,—; Manuv, Apart, Close; Waltz Around (W Under); On Around (to Closed);

In Closed pos balance in twd COH on M's L; M maneuvers 1/4 R to face partner and RLOD, join both hands M steps back twd LOD on L floating apart to arms length (W back on R), close R to L; maintaining M's L and W's R hand hold M waltzes twd COH and RLOD moving CCW around partner (W turns 1/4 RF diag twd wall and

LOD); M continues on around in a wide circle twd partner (W steps back diag across LOD twd COH on L, step R, close L to R) to end in CLOSED pos M facing LOD.

29-32 Fwd Waltz; (R) Waltz Turn; (R) Waltz Turn; Fwd Waltz (W RF Twirl) to Open;

Start L do one fwd waltz; start R do 2 RF turning waltzes; M continues fwd with one waltz meas (W twirls RF) to end in OPEN pos.

DANCE GOES THRU THREE TIMES ENDING WITH A BOW AND CURTSY.

Note: Try the flip side too.

FUN MIXER

HILLBILLY MIXER

By Phyl and Frank Lehnert, Toledo, Ohio

Record: Hi-Hat 801 (Note: Slow record slightly)

Position: Open

Footwork: Opposite, directions for M except as noted

Intro: Wait 2 meas (4 cts) then do standard 4 ct acknowledgment

Meas.

1-4 Walk, 2; Step/Step, Step; Walk, 2; Step/Step, Step;

In Open pos walk fwd 2 steps L,R; step 3 quick steps in place; starting with R repeat the action of first two measures.

5-8 Side, Point (XIF); Side, Point; Side, Point; Face, Touch (to Butterfly);

In Open pos step to side on L, point R across in front of L; step to side on R, point L across in front of R; repeat meas 5; face partner stepping R, touch L to BUTTERFLY pos.

9-12 Side, Close; Side, Swing; Side, Close; Side, Swing;

In Butterfly pos step swd on L, close R to L; step to side on L turn to face LOD in OPEN pos and swing R fwd; step twd RLOD on R turning to Butterfly pos, close L to R; turning to face RLOD and stepping R into L OPEN pos, swing L fwd.

13-16 Back Away, 2; 3, Point; Step/Step, Step; Together, (to new partner) 2;

Face partner and back away (M twd COH) L,R; L, point R twd partner; turn slightly R to face a new partner and do 3 quick steps in place R/L,R; moving twd new partner step L,R and take OPEN pos facing LOD to repeat dance.

DANCE GOES THRU SIX TIMES ENDING WITH A BOW TO NEW PARTNER.

SHORTIE

KINNANE B

By Ralph Kinnane, Birmingham, Alabama

Heads to the right and circle to a line

Two ladies chain across

Double star thru, then wheel and deal

Allemande left

HERE'S A LONG ONE

MAL'S OFFERING

By Mal Minshall, Sidney, Nebraska

Head two couples right and left thru

Head ladies chain, turn this girl

Head two couples square thru

Four hands around that's what you do

Circle up four with the outside two

Head gent break to a line of four

Rock up to the middle and back in time

Pass thru and bend the line

It's forward up and back you go

A right and left thru across from you

Two ladies chain, turn these girls

Chain 'em back same ole track

Go right and left thru

It's forward eight and back in time

Pass thru and bend the line

Right and left thru you're doing fine

It's forward up and back in time

Go right and left thru across the line

It's forward eight and back you reel

Pass thru and wheel and deal

Those in the middle star thru

Same two ladies chain, turn a little girl

Cross trail thru go round one

Into the middle and box the gnat

Pass thru go right and left thru

Turn your girl now dive thru Frontier whirl

Now square thru four hands around that's what you do

You're facing out, U turn back

Star thru and Frontier whirl

There's old corner, left allemande

BREAK

By Ivan Hasbrouck, Sacramento, California

Allemande left and allemande thar

Go right and left and form that star

Men back up in an allemande thar

Four couples left swing thru

First by the left, then by the right

Left allemande

CONTRA CORNER

STOUGHTON REEL

By Herbie Gaudreau, Holbrook, Massachusetts

Suggested music: SIO 2135 (D & A Breakdown)

1, 3, 5, etc. active and crossed over

During the Intro:

With the left hand lady star thru

— — **Right and left thru**

Turn 'em around and star thru — — pass thru

Star thru and the ladies chain — — — —

— — **Chain back — — — —**

Same four right and left thru

— — — — — **Half promenade**

— — — — **Same ladies do sa do**

— — — — **Same men do sa do**

Just the ends box the gnat

With the corner star thru

This is a double progression dance. It can also be done as a grand progressive circle.

STORMY

By Fred Christopher, St. Petersburg, Florida

Heads go forward, come right back
 Half square thru then U turn back
 Pass thru and split two, line up four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Double pass thru, centers in
 Cast off three-quarters men
 Those who can right and left thru the
 diagonal way
 Then roll away with a half sashay
 Star thru, California twirl
 Right and left thru and turn your Sue
 With the one in front left allemande

SQUEAKY WHEELS

By Buford Evans, Prairie Village, Kansas

One and three promenade
 Half way round with your maid
 Then lead to the right and circle four
 Head gents break, two lines of four
 Forward eight and back you squeal
 Pass thru and wheel and deal
 *Double pass thru then I say
 *Face your partner and back away
 Forward eight and back you reel
 Pass thru and wheel and deal
 *Double pass thru then I say
 *Face your partner back away
 Forward eight and back you squeal
 Pass thru and wheel and deal
 Don't just stand do an
 Allemande left with your left hand
 *Alternate equivalent for these lines for those
 who use cast off and centers in and a
 smoother pattern is:
 Double pass thru and centers in
 Cast off three-quarters round
 New lines of four when you come down

WORKS WELL

AUSTRALIAN WHEEL

By Marty Winter, Cresskill, New Jersey

Couple one stand back to back
 With your corner box the gnat
 Now square your se just like that
 Heads go forward and back with you
 Cross trail go round two
 Then make a line go up and back in time
 Pass thru, now bend the line
 Then pass thru wheel and deal
 Inside four square thru
 Four hands that's what you do
 Separate go round one make a line of four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Inside four square thru four hands go all the way
 Separate go round just one to a line of four
 Forward eight and back you reel
 Pass thru wheel and deal
 Inside four square thru three-quarters round
 Now look out Jack, there's old corner
 Left allemande

GRAND SQUARE SURPRISE

By Bill Blinn, Orangevale, California

Four ladies chain three-quarters round
 Turn 'em right around now one and three
 Go up to the middle and come on back
 Forward again and star thru
 Do a double pass thru
 Centers in and cast off three-quarters round
 Forward eight and back right out
 Circle to the left and hear me shout
 Circle up eight and all four gents
 Go up to the middle and back
 Then pass thru do a U turn back
 And all four ladies
 Go up to the middle and back
 Then pass thru do a U turn back
 Now all four gents
 Gents face — grand square
 Now gents to the middle and come on back
 Left square thru around that track
 Four hands round start lookin' man
 Corner girl left allemande
 (Phrasing and fill in patter is up to the
 individual caller and requirements)

SINGING CALL x

A CHANGE IN ME

By Johnny LeClair, Riverton, Wyoming

Record: Sets in Order 143, flip instrumental by
Johnny LeClair

OPENER and MIDDLE BREAK

Four ladies chain three-quarters, hey, you turn
 'em around
 Join hands and circle eight, you circle left around
 Four ladies rollaway, grand ol' right and left
 La de da — you promenade around
 But don't you stop
 Well now the heads wheel around, you do a
 right and left thru
 Cross trail on back, allemande left you do
 Come back and promenade her home and swing
 La de da — there's been a change in me, I say
 FIGURE (Twice thru with Heads active, twice thru
 with Sides active)
 Four ladies chain three-quarters, hey, you turn
 'em around
 Heads pass on thru, go round just one you do
 Go forward eight, come back, all eight star thru
 Center four square thru three-quarters round,
 allemande
 Grand right and left
 **When I was very young my mommy
 always said
 **You'll do sa do, promenade instead
 But I found out that she could swing
 La de da — there's been a change in me, I say
 **Alternate lines:
 I started noticin' the little girl next door
 You'll do a do sa do promenade once more
 Now as the years went by I sure did get around
 You'll do sa do promenade on down
 But now I've met a gal who stole my heart away
 You'll do sa do promenade I say

DOUBLE TROUBLE

By Pete Sansom, West Palm Beach, Florida
Promenade and don't slow down
One and three wheel around
Circle up four
Go one time around and a little bit more
Head gents break line up four
Move up to the middle and come on back
Do sa do go back to back
Inside two star thru and Frontier whirl
Outside two star thru
Double pass thru
Centers in and cast off three-quarters round
Star thru with the two you found
Double pass thru
Centers in and cast off three-quarters round
Star thru with the two you found
Double pass thru
Centers in and cast off three-quarters round
Star thru with the two you found
Those who can do a right and left thru
Those who can do a pass thru
Those who can do a pass thru
Those who can do a left allemande

BEGINNER'S DELIGHT

William Sell, Naples, Florida
One two three, boopity boo, boop again,
goof through.
Face somebody, box the grasshopper, hit her
eye, back away.
Get through, like you always do.
Puss in the corner, whamety wham, grand
push and pull.
Grab somebody, drag her home. Snarl your set.
Sides faces, just stare.
Two three four, yackety yack, get across, try
getting back.
Do me do to a permanent wave. Rock it up,
rock it down.
String through, sling through, struggle through,
switch blade.
Slap your partner, slap him back, lemonade
around a tack.
Snarl your set. Heads crush tail for a bucket
of snakes.
One two three, rod and reel, push through,
squirm and squeal.
Double push through. First couple this way, last
couple that.
Meet somebody, left alley cat. For a hazy chain.
Forward two, and turn back.
Now go forward, now go further, now stop and
block the others.
Go on to the next and snare through, three and
a half hands.
Half to the next, pull her by, skip several girls.
Skip everybody. There you stand.
Stand and wait for the left allemande.
Up and down the left hand lady, hee haw your
pretty law.
Calomel left for aluminum tar, right and wrong
to the morning star.
Shoot the star and neck little girl, marmalade
around the whirl.
Bow wow wow to the corner of the hall.
Go sit down, that's it, that's all.

WOW!

READY NOW?

By Fred Bailey, N. Las Vegas, Nevada
Four ladies chain across the square
Turn this girl when she gets there
The two head couples square on thru
Four hands round and when you're thru
Half square thru the outside two
In those lines you cast off now
Three-quarters round and then star thru
With the ones you face swing thru
A half turn right and a half turn left
Then acey ducey round the set
Ready now? All eight you circulate
To a right and left grand

SWAN'S MESS

By Walt Swan, Riverside, Rhode Island
Sides do a half sashay
While the heads cross trail thru I say
Go behind the sides and star thru
Forward eight and back with you
Face your partner back you reel
Pass thru and wheel and deal
Double pass thru, center move in
Cast off three-quarters round
Star thru when you come down
First go left, next go right
Square thru the first in sight
Four hands hear me cry
Give a right to mother pull her by
Left allemande

SINGING CALL x

WOMAN'S INTUITION

By Chuck Raley, Long Beach, California
Record: MacGregor 1014, flip instrumental by
Chuck Raley
OPENER, MIDDLE BREAK, ENDING
Do sa do with the corner girl, see saw around
your law
Join hands circle around that ring
Four men make a right hand star, once around
from where you are
Allemande left and then you weave the ring
It's a woman's intuition that arouses her suspicion
Do sa do and promenade that line
It's a woman's intuition that arouses her suspicion
You can bet that they'll be right most every time
FIGURE
Head two couples lead to the right
Circle four with all your might
Without a stop you do a right and left thru
Go forward eight and back you reel
Pass thru and wheel and deal
Center four you do sa do around
Swing thru go two by two box a gnat when you
get thru
Square thru three-quarters round and swing
It's a woman's intuition that arouses her
suspicion
You can bet that they'll be right most every time
SEQUENCE
Opener, Heads twice, Break, Sides twice, Ending

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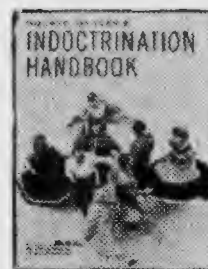
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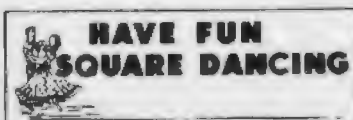
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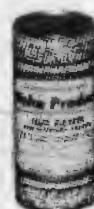
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(Letters continued from page 3)

These are posted at all main intersections leading into town and direct a person to where there is square dance activity. Of course in Europe these are temporary signs and are only displayed on days of an activity, with special permission by the local police. I join Mr. Heinrich in advocating an adaptation of this idea on the edge of towns along with the signs of the Rotary, Moose and similar signs seen at every city limits.

I would also like to comment on the In-

doctrination Handbook (S.I.O., September, 1963). I believe this to be one of the best all-inclusive, concise approaches to square dancing, or any activity, for that matter, that I have ever seen. It's a "must" for every dancer.

Jim Rahn
Darmstadt, Germany

Dear Editor:

. . . Deep sympathy goes out to the Kenneth McCartney family in the loss of their wife and mother, Fay. Fay will always be remembered for her sunny smile, thoughtfulness and friend-

REGISTER EARLY

to avoid disappointment



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liness. The Lord called for her on February 2 and she will be missed always by her many friends she made in square dancing as well as in other activities . . . Ken is co-caller with Bill Speidel for the Circle Eight and Swing 'Em in Gingham Clubs in Lincoln and various clubs in Beatrice, Ashland, Omaha and Nebraska City, Nebr. Fay was very helpful in her job as a caller's wife; always at Ken's side when needed.

Donna Reilley
Lincoln, Nebr.

Dear Editor:

"So You've Been Elected" in the Publicity Handbook (S.I.O., January 1964) is immensely valuable. I wish I had had it before this . . .

Faye Rathbun
Portland, Ore.

Dear Editor:

Like the Square Gem in the December, 1963, issue of Sets in Order, we also have beginner classes in our basement and serve coffee and cookies each time. We don't use paper cups, however. We asked each person

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to bring a cup with his name on it in nail polish. We built a cup cupboard which was an improvement to our "wreck" room. At the end of the evening someone volunteers to do the cups and hang them in the cupboard. There they stay until the next class night. We really have a collection of cups at our "Douglas Street Dungeon."

Mrs. Jack Keefer
Mt. Vernon, Wash.

Dear Editor:

After having danced comfortably along in

the same several clubs for about 10-12 years or so, my wife and I were invited to another club recently. We did not know the caller altho' we had heard good things about him and we looked forward to our dancing date. Our enjoyment was short-lived, however, as we found that the group danced much faster than we were accustomed to and were doing "new basics" of the non-directional variety that we had not learned. After the first tip or two we sat along the sidelines, chagrined, and even our hosts understood the situation and let us

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sit there. If we could have left without causing a disturbance, we would have done so. Maybe the problem is ours, that we don't get around enough in our square dancing but I still think the calls should tell the dancer what to do. Our “home clubs” looked mighty good to us after our venture.

Dale Crider
Sutton, Ill.

Dear Editor:

Where is the Friendly Westerners Traveling Banner? The Friendly Westerners Club of

Plainville, Conn. is looking for their Traveling Banner which they sent around to be given to the couple traveling the greatest distance to the dance. It was last seen on Long Island. Any information will be welcomed by B. Colburn, 20 Andrew St., Forestville, Conn.

Bob Tonkin
Bristol, Conn.

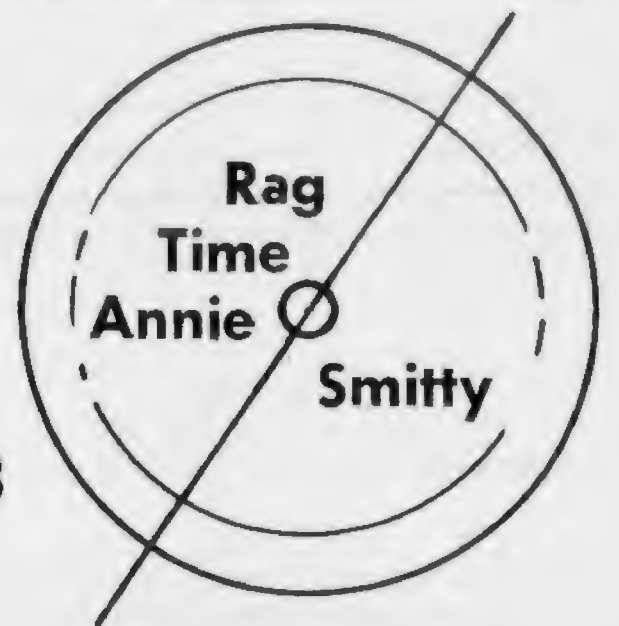
Uncle, kids! This is just about the last “lost banner” notice we can print in Sets in Order. We have been swamped by them to the point where it would seem they never do come home to roost.

ANOTHER NEW

Sets in Order

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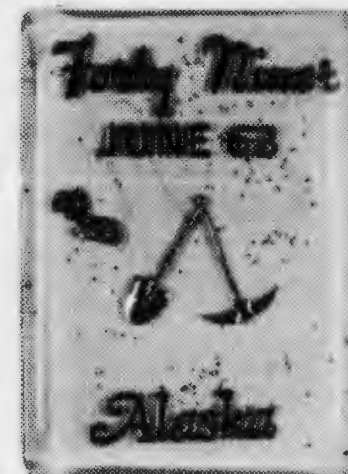
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Since we can by no means print all of the items we're just going to have to eliminate them all after this month. Editor

Dear Editor:

My husband has been calling only a short time but has found Sets in Order invaluable... He reads them from cover to cover — back to front as so many of the cartoons on the back remind us of the fun-loving, hilarious group of dancers he calls for...

Mrs. Thomas Craddock
Arlington, Va.

Dear Editor:

Just wanted to call to your attention that our names were omitted from the vacation staff listings for Greenbush Inn at Greenbush, Mich., for the weekend of June 26-28. We'll be there along with Pete Noll and Bev Tallman with head-staffer Bill Peterson.

Wayne and Pat Anderson
Cadillac, Mich.

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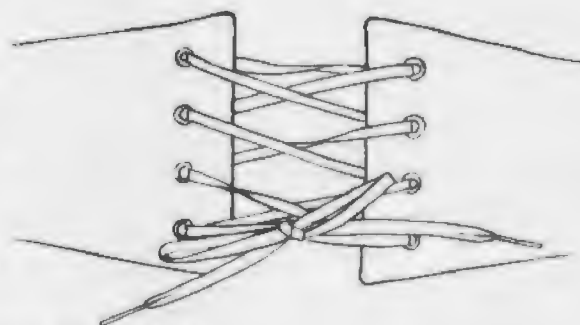
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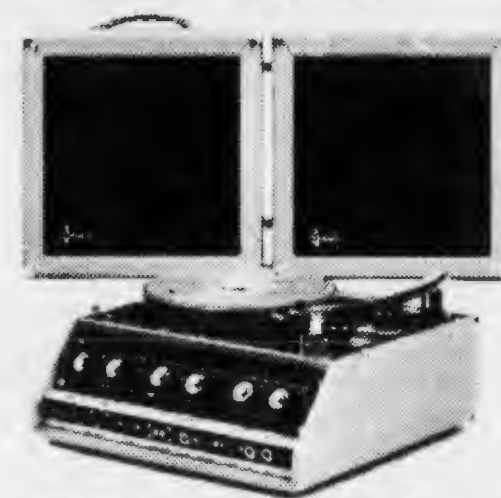
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in a "This is Your Life, Ralph Maxhimer" evening in Chatsworth, Calif. on January 24th. Figures from Ralph's dancing past kept emerging to confront him as he sat in his position of honor. Chuck Jones acted as M.C., with an assist by Bob Osgood. Miriam Meuhlenbach and Elaine Kieth were organizers for this warm and wonderful event which certainly will never be forgotten by Ralph, his wife Eve or their children and grandchildren.

Among the hundreds who came to honor Ralph were Louis and Ovie Lutz who had driven from Laramie, Wyo., for the event.

Other notables included the Ron Harveys, Frank Hamiltons, Bruce Johnsons, Glen Storys, Ray Ormes, Joel Ormes, Willie Stotlers, Bill Holmes', Ivan Lowders, etc. etc. All of these callers and round dance leaders have at one time benefited from the coaching or instruction of the Maxhimers.

The hall was decorated with amusing cut-out figures, dressed in square dance clothes, representing Ralph and Eve. And all around were letters and telegrams from the many who could not attend the gala affair.

Among his many accomplishments, Ralph is

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noted as a pioneer square dance caller and teacher of callers as well as dancers. He has done particularly fine work with young peoples' exhibition groups and in the round dance field. Among the several round dances credited to him and Eve and which have become classics, are Melody of Love Waltz, Shadow Waltz, Evening Waltz, Tennessee Waltz and the two-step, How About That.

Ralph has been one of those rare combinations with equal interest and importance in both square and round dancing. At one time

he was even president of the Southern Calif. S/D Callers' Assn. and the Round Dance Teachers' Assn. *at the same time*. An evening in his honor was certainly a fitting accomplishment.

FRIENDSHIPS ON THE SQUARE

Mayor Frank Noe of Cypress, Calif., an active square dancer, is demonstrating friendships between dancers in an outstanding way, as per the following letters, the first from Noe, the second from his new Canadian friends:

"Last spring when I was elected as Director



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Just for you — Circle Eight has created a brand new idea in square dance wardrobes — original designs in ever-smart black-and-white to mix and match from season to season in outfits that are always fresh, always new, always exciting! See the first five exclusive numbers in our new Spring-Summer 1964 Mail Order Catalog.

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★ **AL BRUNDAGE**

★ **JACK JACKSON**

★ **CURLEY CUSTER**

★ **Paul and Laura MEROLA**

of Fourth District, A-Square-D, I decided to get some ideas on several matters from square dancers throughout the world and I scanned Sets in Order for addresses to write to. I noticed a short comment and the address of Harold and Elva Turner, Killaly, Sask., Canada and wrote to them. Harold answered immediately and in the letters that followed, we felt we knew all about him and Elva and the kids and the dog, in fact all of the square dancers in their area. Harold is Station Agent for the Canadian Pacific Railway Company so

I wrote them a letter with a pre-registration form for the 13th National Convention in Long Beach, near us, suggesting they get a pass on the train and we would be happy to have them as our house guests. Here is their answer."

(From the Turners) — "... Now I have the pleasant surprise of receiving an invitation to your home. I have been bragging already to some of our square dance friends. They say, 'My, isn't that nice,' but they fail to realize the full significance of the gesture. It is more than a gesture. In S.I.O. there was an article

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 August 9-15 - MSC-TEXAS A&M - College Station, Texas-with Ben & Vivian Highburger
 September 10-13 - INDIANA BEACH - Monticello, Indiana-with Date & Dot Foster
 January, 1965 - MEXICO HOLIDAY TOUR - Mexico City, Acapulco, etc.

Write for information and details to: Manning Smith
 113 Walton Drive Box B
 College Station, Texas



about the hand of friendship reaching out to you. That's what it is. I believe this hand of friendship is found more in square dance circles than elsewhere.

"... A trip to the National in the States is something one just thinks about... Just to be there, the smallest part of a square in the midst of hundreds... I cannot say now if we will be able to make it or not. With your kind permission we will leave it that way and we will come if we can work out my holidays and those of my wife and the many other details

that have to be thought about... Your invitation proves that there can be goodwill among men - and we thank you for it."

FIRST SPECIAL FOR CLUB

Woodside Squares of Rockford, Ill. will present a father-daughter calling combination at their "Special" on April 19, 2-5 P.M. Teenager Charlotte Watkins and her father, Paul, from Indianapolis, Ind. will share the calling at Sherwood Lodge on Route #173. Club dancers had enjoyed Charlotte's calling at the National in St. Paul, so planned the "Special."

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**CALLER
OF THE
MONTH**



Linc Gallacher — Falls Church, Va.

LINC GALLACHER believes in injecting a bit of humor into his calling and his dancers look forward to the zany hats which are among the "props" he uses to whomp up a laugh or two.

The Gallachers — Linc, his wife Nita and their two children — migrated from Salt Lake City to Lincoln, Nebraska in 1953 and there they attended their first square dance at the "Y." They were caught immediately and signed up for lessons in rounds and squares. Shortly after completing them they were transferred to Bismarck, N.D., and from there attended their first square dance camp with Lynn Woodward and Terry Golden among their instructors.

This was the beginning. In a very short time Linc became active not only as a caller but as a leader. At the time of his 1956 transfer to Falls Church he was president of the North Dakota Square Dance Assn. and Editor of *Prairie Squares*, their publication.

Linc now calls regularly for 8 clubs in the Washington, D. C. area and uses his vacation for making a weekend tour about once a month plus one extended calling tour every year. These tours have taken him into 19 states in the past 3 years. He has also done institute

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staff work with the Golden Triangle.

Playing his guitar along with his calling program enables Linc to add still more fun to the evening. "When the dancers have more fun, so do I," says Linc.

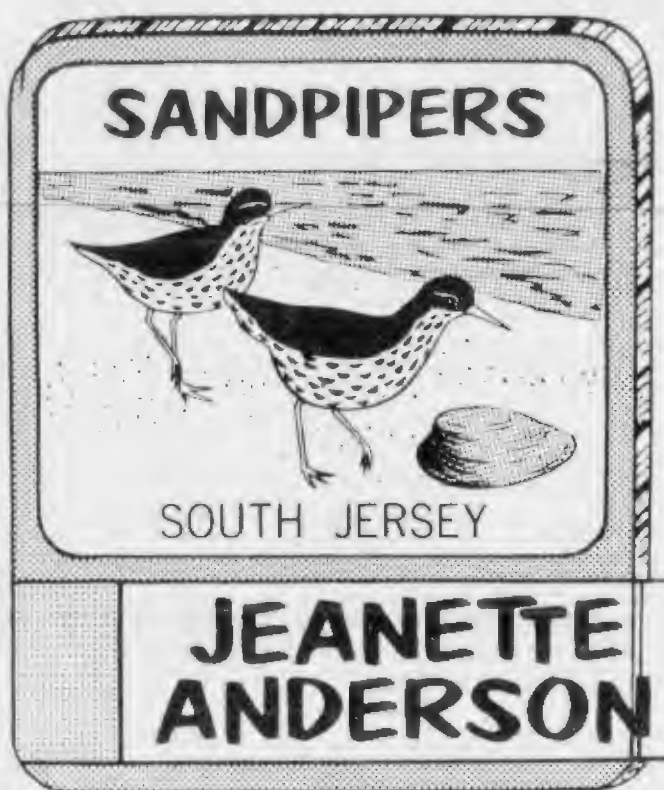
Daughter Nina, 13, belongs to a teen age square dance group that started about the time of the first successful orbit by an American and it is called, "A-Okeys." David, a young adult, is in Southern Brazil doing missionary work for the Mormon Church.

In everyday life Linc works for the U.S. Soil

Conservation Service and has been with them for more than 20 years. He is enthusiastic about doing his part to help conserve the nation's natural resources and just as enthusiastic about square dance calling and dancers.

SQUARE GEM

Because we were short of closet space for my square dance petticoats, my husband suspended a length of small sized gas pipe on small pulleys from two strong hooks in the ceiling of our basement stairway. One pulley must be a double one or use two together.



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petticoats to top of wire clothes hangers and hang over rod. I use snap clothes pins.

— *Fay Pearsley, Leavenworth, Kans.*

Fay receives a crisp new one dollar bill for her Square Gem.

"TRAILER LIFE" SQUARE DANCE ARTICLE

"Trailer Life," the hobby magazine for trailer-ites, printed an excellent article in their January, 1964, issue, spotlighting the Square Wheels Trailer Club of Denver, Colo. This group of square dancing trailer people has enjoyed many an outing in their vacation-type trailers and coaches and, as the article points

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out, are planning a caravan in July, 1964, from Denver to the 13th National Square Dance Convention in Long Beach, Calif. Wagon Masters for the outfit are Leroy Frank and Jack Halfacre. The latter can be contacted at 3050 W. Harvard Ave., Denver 19, Colo. both regarding the Convention Caravan and for any information on the dual hobbies of square dancing and trailering.

WESTERN JUBILEE FESTIVAL THEME

"Western Jubilee" is the theme for the Council Bluffs, Ia., 4th Square Dance Festi-

val on April 4 at the Lewis Central School Gym. Callers will be Keith Thomsen and Johnny Roth. Sponsors are the Saturday Nite Club and Hoops 'n' Boots of Council Bluffs.

BIG ONE IN OMAHA

The 15th Annual Omaha Square Dance Festival at the huge Ak-Sar-Ben Coliseum on April 25 will feature Bruce Johnson and the Lloyd Pooles. Intermission entertainment will be by the Dana Folk Dancers from Dana College in Blair, specializing in Danish dances nicely costumed.

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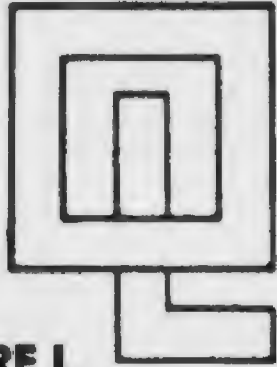
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Along the same train of thinking as so many other clubs these days the Kera Dudes 'n' Dolls of Ravenswood, West Va., have evolved an item to encourage clubs to visit each other. The one coming the "travelling bucket," inscribed with the names of the clubs who have won it. At the moment the travelling bucket of the Dudes 'n' Dolls is on the "missing list," also in common with many others of the travelling items. Anyone knowing the whereabouts of said bucket is invited to contact the Herb Henrys at 812 Adams Ave., Ravenswood, W. Va. The Henrys are shown holding the bucket.



DEALER INQUIRY INVITED



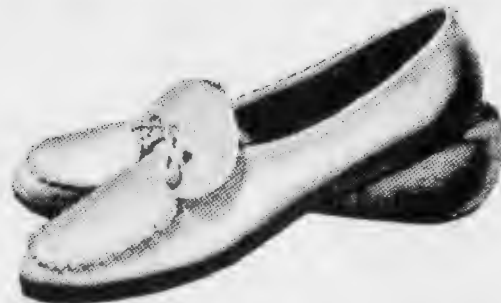
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Carl and Pat Smith — North Canton, Ohio

BEFORE CARL AND PAT SMITH were married in 1952, Carl feels he had his first big push in the round dance field when he attended "Pappy" Shaw's class at Colorado Springs in 1950 and 1951.

At this time he was a promising square dance caller at home but soon he and Pat found that round dancing was taking up more of their time and so they turned completely to teaching in this activity. Wanting to share it with their friends they began with a group in their home. In 1954 they attended a round dance workshop in Akron, with Frank and Carolyn Hamilton conducting and this was their second big push along the road to happy round dancing.

Akron folks had really been bitten by the round dance bug so the Smiths were asked to teach a round dance class there. Since then they have taught at least one basic round dance class each year in the Canton-Akron-Massillon area, and sometimes three.

Carl's work with the Pennsylvania Railroad somewhat hampers their traveling any distances to serve their hobby but they have conducted workshops at festivals in their own bailiwick. They have been workshop instructors at the Round Dance Snow Festival in

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No. 6019—HONKY TONK GIRL Flip Instrumental By Tommy Stoye, Tacoma, Wash.

No. 6018—CLIMBING UP DEM GOLDEN STAIRS Flip Instrumental By Bill Castner, Pleasant Hill, Calif.

FIRST Round Dance Release

No. 6300—FAIRY TALE Instrumental & Flip Sides with Cues

Written by Bernie Tourigny & Jan Brunell of Holden, Mass.

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(On the Record, continued from page 5)

dance patterns are both conventional and well timed. Your like or dislike of this one will depend on how the tune pleases you.

Rating: ☆☆

RAGTIME GAL — Blue Star 1710

Key: C **Tempo: 132** **Range: High HB**
Caller: Sal Fanara **Low LA**

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

Synopsis: (Break) Allemande — do sa do — swing — allemande — forward two for a thar star — shoot star, full around — pass partner — allemande — promenade. (Figure) Head ladies chain — rollaway — up and back — star thru — circle to a line — up and back — star thru — square thru 3/4 — allemande — pass partner — swing — promenade.

Comment: This tune has been done before ("Hello Ma Baby") and lends itself well to square dancing. Tune is good, music is quite acceptable and the dance patterns move.

Rating: ☆☆

MARZY DOATS — Lore 1057

Key: E flat **Tempo: 163** **Range: High HB**
Caller: Dick Kenyon **Low LB**

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

Synopsis: (Break) Circle — allemande — partner right — girls star left — do sa do — allemande — promenade — swing. (Figure) Heads up and back — right and left thru — pass thru — around one — right and left thru — full turn — star thru — roll away — allemande — pass one — promenade — swing.

Comment: Tune is very "bouncy" and is recorded at a very fast tempo. Reducing the speed of record takes the life out of the music.

A CHANGE IN ME — Sets In Order 143 *

Key: G **Tempo: 128** **Range: High HD**
Caller: Johnny LeClair **Low LC**

Music: Standard 2/4 — Guitar, Trumpet, Piano, Vibes, Accordion, Drums, Bass-Guitar

Synopsis: Complete call printed in Workshop.

Comment: A novelty tune that offers good opportunity for showmanship. Dance patterns are

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well timed and music is good. Rating: S.I.O.

BLESS THEM ALL — Blue Star 1718 *
Key: G Tempo: 132 Range: High HA
Caller: Andy Andrus Low LD
Music: Western 2/4 — Accordion, Piano, Drums,
Guitar, Bass

Synopsis: Complete call is printed in Workshop.
Comment: Dance is lively, well-timed and pat-
terns are interesting. The tune is good and the
music quite acceptable. Rating: ☆☆☆+

YELLOW ROSE OF TEXAS — Hi-Hat 304
Key: F Tempo: 128 Range: High HB
Caller: Merl Olds Low LA
Music: Standard 2/4 — Piano, Guitar, Bass-Guitar,
Drums

Synopsis: (Break) Circle — corner swing — alle-
mande — partner right — gents star left — do
sa do — allemande — pass one — swing —
promenade. (Figure) Heads promenade half —
square thru — right and left thru — dive thru
— do sa do — pass thru — corner swing —
allemande — promenade.

Comment: Clean, easy to follow music. Figures
are well timed and call is metered for easy
calling. Two sets of lyrics are offered for the
figure.

Rating: Record Produced by the reviewer

ME AND MY SHADOW — Windsor 4828 *
Key: C Tempo: 130 Range: High HC
Caller: Bruce Johnson Low LC
Music: Standard 2/4 — Trumpet, Guitar, Clarinet,
Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.
Comment: The instrumental is well arranged and
has excellent fidelity. The dance patterns are
fast moving and well timed. Adjustment of
word meter will take a little practice.

Rating: ☆☆☆+

WOMAN'S INTUITION — MacGregor 1014 *
Key: C Tempo: 126 Range: High HA
Caller: Chuck Raley Low LC
Music: Western 2/4 — Accordion, Piano, Guitar,
Drums, Bass

Synopsis: Complete call printed in Workshop.
Comment: Dance patterns are conventional but

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I LIKE YOUR KIND OF LOVE — Bogan 1166

Key: F **Tempo: 125** **Range: High HD**

Caller: Billy Dittmore **Low LF**

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

Synopsis: (Break) Allemande — forward two for a thar star — shoot star — forward two more for thar star — shoot star — weave — promenade — swing. (Figure) Heads up and back — half square thru — split side to a line — up and back — box the gnat — right and left thru — star thru — dive thru — pass thru — swing — promenade — swing.

Comment: Music is adequate but both the tune and the key selection are quite poor. Dance patterns are conventional. Rating: ☆

IDA — MacGregor 1012

Key: B flat **Tempo: 127** **Range: High HC**

Caller: Joel Pepper **Low LB**

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

Synopsis: (Break) Heads up and back — right and left thru — sides promenade half — pass thru round one to a line — up and back — spin the wheel — square 3/4 — allemande — swing — promenade. (Figure) Heads right and left thru — sides right, circle to a line — up and back — pass thru — wheel and deal — double pass thru — centers in — cast off 3/4 — star thru — square thru 3/4 — corner swing — promenade.

Comment: A good standard tune and music is well played. Meter of call will need some practice but dance patterns are close timed and interesting. If you like singing calls using the "newer basics" this will fit into your program. Rating: ☆☆☆

DANCING ON TOP OF THE WORLD —

Blue Star 1711

Key: C **Tempo: 128** **Range: High HC**

Caller: Sal Fanara **Low LC**

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

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Synopsis: (Break) Allemande — partner right — gents star left — do sa do — allemande — swing — allemande — grand right and left — promenade. (Figure) Head ladies chain — Dixie chain — lady left, gent right — round one to middle — box the gnat — right and left thru — two ladies chain — pass thru — swing — allemande — promenade.

Comment: A good tune that has been done recently on another label. Music is adequate and dance has good timing and conventional patterns. Word meter needs some adjusting.

Rating: ☆+

THAT'S HOW MUCH I LOVE YOU — Jewel 116

Key: F **Tempo:** 122 **Range:** High LC
Caller: Louis Calhoun Low LC
Music: Western 4/4 Shuffle — Guitar, Piano, Bass, Drums

Synopsis: (Break) Allemande — partner right — allemande — do sa do — men star left — swing — circle — ladies chain — rollaway — circle — allemande — weave by one — promenade. (Figure) Heads star thru — right and left thru — pass thru — right and left thru — dive thru — pass thru — do sa do — eight chain thru — right and left thru — dive thru — pass thru — swing — allemande — weave — promenade.

Comment: Music has nice swing but lacks fidelity. Tempo of music is slow but dance is close timed and moves well. Success of this dance depends on the showmanship of the caller.

Rating: ☆☆

COCOANUT GROVE — Tahoe 506

Key: F **Tempo:** 124 **Range:** High HD
Caller: Lloyd Springer Low LC
Music: Standard 4/4 — Piano, Accordion, Guitar, Steel-Guitar, Bass

Synopsis: (Figure) Ladies chain — circle — whirlaway — whirlaway — swing — allemande — do sa do — men star left — partner right — allemande — weave — do sa do — swing — promenade — heads wheel — pass thru — cross trail — swing — promenade.

Comment: Music is very well played and recording quality is excellent. Tempo is slow and dance is not too interesting. Meter of call needs some adjustment.

Rating: ☆

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Jose	Kalox 1031
Get Me To The Dance	Sets In Order 141
Walking To Kansas City	Kalox 1028
I Saw The Light	Kalox 1030
I'm The Boss	Windsor 1827

ROUNDS

Lonesome Two-Step	Decca 31514
Kentucky Home	Grenn 14059
City Lights	Blue Star 1657
Fraulein	Blue Star 1645
C'Est Magnifique	Hi-Hat 801

BLESS 'EM ALL — MacGregor 1013

Key: G Tempo: 127 Range: High HA
 Caller: Bill Ball Low LD

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

Synopsis: (Break) Ladies chain — circle — allemande — go forward two for a thar star — slip clutch — twice around — allemande — promenade. (Figure) Heads promenade half — sides right and left thru — heads cross trail — round one to a line — up and back — pass thru — wheel and deal — double pass thru — first left, second right — star thru — allemande — pass one — promenade.

Comment: Very good music and a good tune. The dance patterns are conventional and many callers will prefer it to the other record to this same tune. Rating: ☆☆

MOUNTAIN DEW — Blue Star 1713

Key: F Tempo: 132 Range: High HC
 Caller: Vaughn Parrish Low LC

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass-Guitar

Synopsis: (Intro) Allemande — box the gnat — ladies star left — do sa do — swing. (Figure) Heads up and back — box the gnat — pull by — turn partner left — corner right — partner thar star — shoot star — right and left grand — do sa do — promenade. (Break) Allemande — forward two for a thar star — shoot star — forward two for a continuous do paso (caller sings song lyrics) — right and left grand — promenade.

Comment: Very similar to a dance done to this same tune a couple of years back on another

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label. Music is lively but lacks fidelity. Patterns are well arranged and dancers like them.
Rating: ☆☆

A GOOD MAN IS HARD TO FIND — Jewel 120

Key: G Tempo: 136 Range: High HA
Caller: Ray Bohn Low LD

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

Synopsis: (Break) Grand square — allemande — do sa do — weave — box the gnat — pull by, allemande — right and left grand — swing — promenade. (Figure) Heads bow — square thru 3/4 — around one to middle — right and left thru — frontier whirl — eight chain thru — pass partner — corner swing — allemande — do sa

do — swing — promenade.

Comment: Music has an interesting rhythm pattern but dances much better when decreased slightly in speed. Music does not have a strong "lead" and has numerous "stop breaks" so caller will have to know tune. Dance patterns are interesting.
Rating: ☆+

WHEELS Q — Top 25075

Key: B flat Tempo: 133 Range: High HB
Caller: Dick Leger Low LB

Music: Western 2/4 — Piano, Banjo, Guitar, Bass

Synopsis: (Break) Circle — heads right and left thru — circle — sides right and left thru — allemande — grand right and left — promenade.



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(Figure) Ladies chain — chain back — corner do sa do — men star left — do sa do — allemande — box the gnat — pull by — turn corner under — promenade. (Ending) Grand square — ladies chain — chain back — promenade.

Comment: Music is well recorded and is the tune "Wheels." Dance is cued as in a quadrille and dancers move to the music. A good change of pace dance. Rating: ☆☆☆+

IN THE GOOD OLD SUMMER TIME — Magic 1001

Key: G Tempo: 130 Range: High HB

Caller: Fred Bouvier Low LB

Music: Western 2/4 — Piano, Rhythm-Guitar, Bass, Guitar

Synopsis: (Break) Allemande — Alamo balance — turn right — Alamo balance — turn right — gents star left — do sa do — allemande — right and left grand — promenade. (Figure) Heads up and back — square thru — with sides right hand star — heads star left — once and half around — with new sides right and left thru — do sa do — swing — promenade.

Comment: Music is recorded well and in an easy voice range. Dance patterns are interesting and just a bit different. Rating: ☆☆

AIN'T WE GOT FUN — Top 25074

Key: C Tempo: 128 Range: High HD

Caller: Paul Hartman Low LB

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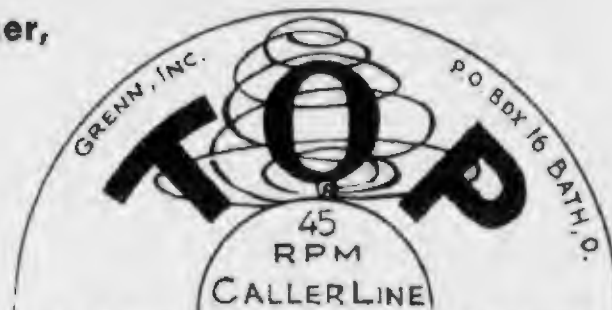


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Springfield 9, Mass.

Music: Standard 2/4 — Piano, Banjo, Guitar, Bass

Synopsis: (Break) Allemande — box the gnat — ladies promenade — partner right — wrong way thar — throw in the clutch — second time, box the gnat — pull by, allemande — promenade. (Figure) Ladies chain — heads right and left thru — star thru — pass thru — do sa do — ocean wave — eight chain five — allemande — promenade.

Comment: Music is well recorded but a little thin. The dance patterns are interesting and well timed. Callers who can handle this type of tune will enjoy this one. Rating: ☆☆

AIN'T WE GOT FUN — MacGregor 1015

Key: C **Tempo: 126** **Range: High HD**

Caller: Don Stewart **Low LB**

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

Synopsis: (Break) Corner do sa do — see saw partner — circle — corner star thru — circle — ladies chain — chain back — whirlaway — right and left grand — promenade. (Figure) Heads separate, go half way — star thru — rollaway — up and back — star thru — right and left thru — dive thru — square thru 3/4 — allemande — do sa do — corner swing — promenade.

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Comment: Music is well played and dance patterns are interesting. Tune is quite bouncy and has rather wide range. Rating: ☆☆

PUT YOUR ARMS AROUND ME — Blue Star 1712
Key: C Tempo: 126 Range: High HB
Caller: Al Brownlee Low LB

Music: Western 2/4 — Piano, Accordion, Guitar, Bass-Guitar, Drums

Synopsis: (Break) Ladies chain — rollaway — circle — do paso — thar star — slip clutch, allemande — pass one, swing next — promenade. (Figure) Head ladies chain right — new side ladies chain — heads up and back — do sa do — star thru — rollaway — substitute — corner swing

— promenade.

Comment: Music is well played in a good voice range. Dance patterns are conventional. This one could be a sleeper... good callers will put it over. Rating: ☆+

DIXIELAND SWING — Flip 117

Key: B flat Tempo: 132 Range: High HD
Caller: Art Matthews Low LE

Music: Standard 2/4 — Piano, Trumpet, Clarinet, Drums, Guitar, Bass

Synopsis: (Break) Allemande — forward two and thar star — shoot star to right and left grand — right hand turn — go back two, box the gnat — do sa do — allemande — promenade. (Fig-

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ure) Heads up and back — lead right, circle to a line — up and back — pass thru — wheel across — star thru — do sa do — ocean wave — double swing thru — pass thru — corner swing — promenade.

Comment: Tune is "Washington and Lee March" done in a good "Dixieland" style. Dance patterns are busy and close timed. Caller and/or club likes will determine this one's acceptance. Word meter is excellent. Rating: ☆+

I'LL ALWAYS CARE — Mustang 104

Key: C Tempo: 128 Range: High HA

Caller: Boots Lewis Low LA

Music: Western 2/4 — Accordion, Guitar, Clarinet,

Piano, Bass

Synopsis: (Break) Allemande — swing — promenade — heads wheel around — star thru — eight chain four — partner do sa do — star thru — cross trail — allemande — promenade — swing. (Figure) Heads promenade half — lead right, circle half — dive thru — pass thru — right and left thru — dive thru — star right once and a half — allemande — do sa do — corner swing — promenade.

Comment: Tune is good and recorded to the low side. Music is adequate. Dance patterns are interesting and well timed but words lack interest and meter needs some adjustment.

Rating: ☆+

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HECKSAPOPPIN — Windsor 4694

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Choreographers: Al and Mary Brundage

Comment: Music has a march flavor but is well played and lively. Dance is a couple mixer worked in a progressive circle. The flip side of record has the same dance with voice cues by Al Brundage.

HILLBILLY TWO-STEP — Hi-Hat 801

Music: (Vaughan) Saxophones, Clarinets, Trumpet, Trombone, Piano, Guitar, Bass, Banjo, Drums

Comment: A Dixieland version of the "Beverly Hillbilly" theme played with a big band. Dance is fast moving and very easy.

C'EST MAGNIFIQUE — Flip side to the above

Music: (Vaughan) Saxophones, Clarinets, Trumpet, Flute, Trombone, Guitar, Piano, Drums, Bass

Comment: Well played music in a slight "Latin" flavor. Dance is an easy two-step with one gimmick using a "double scissors." Routine is not long.

HOEDOWNS

CHATTAHOOTCHEE —

Top 25073

Key: C **Tempo: 132**

Music: (Russel) Piano, Drums, Guitar, Bass

YELLOW CREEK — Flip side to the above

Key: C **Tempo: 132**

Music: (Russel) Piano, Drums, Banjo, Bass

Comment: Chord pattern hoedowns. Good quality recordings No definite melody.

Rating: ☆☆

JULIDA — Rockin' A 1311

Key: G **Tempo: 131**

Music: (Whirlwinds) Banjo, Piano, Drums, Bass

SHADOW — Flip side to the above

Key: A **Tempo: 131**

Music: (Whirlwinds) Piano, Guitar, Drums, Bass

Comment: Chord pattern hoedowns with a steady beat. No actual melody but yet they are a little melodious.

Rating: ☆☆



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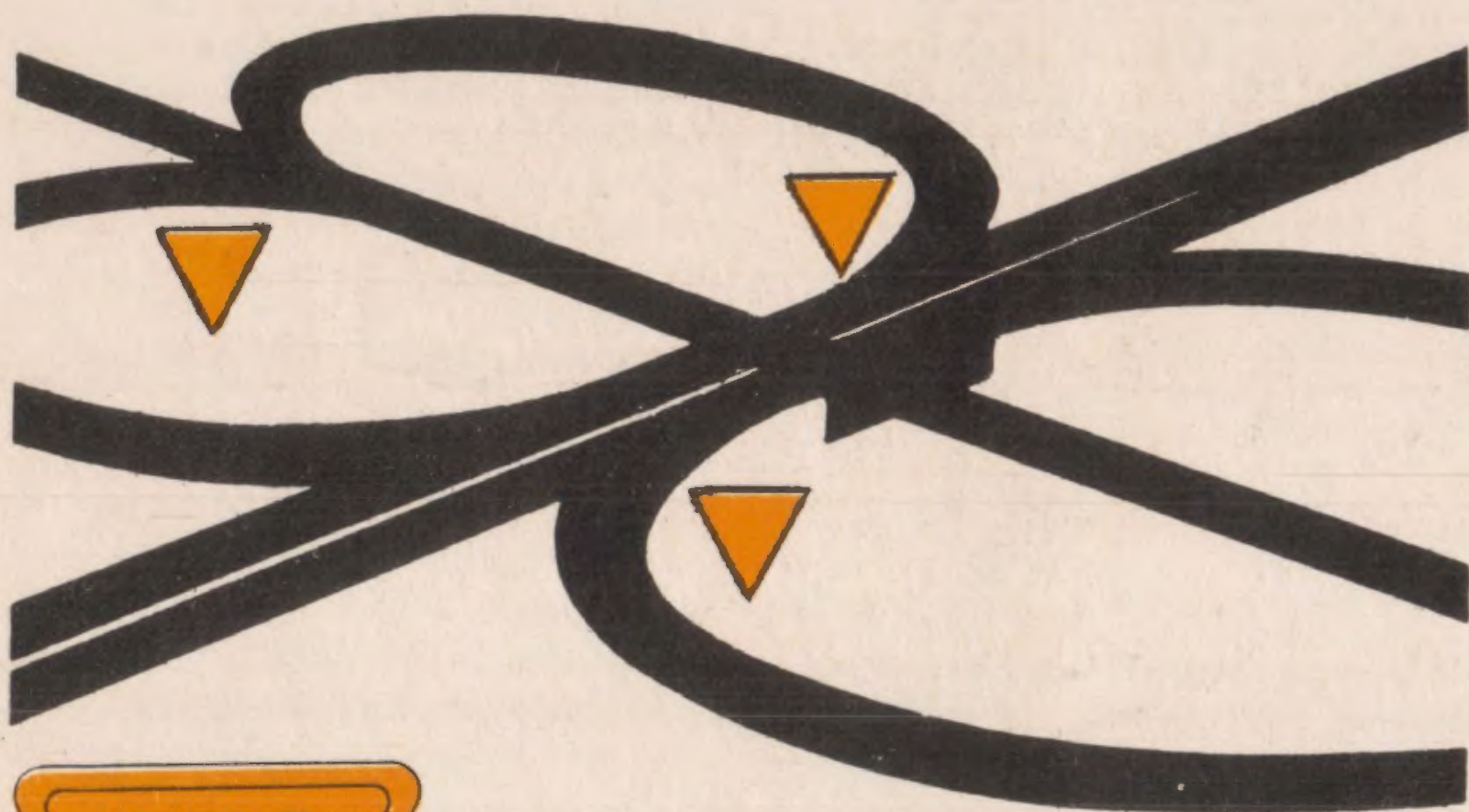
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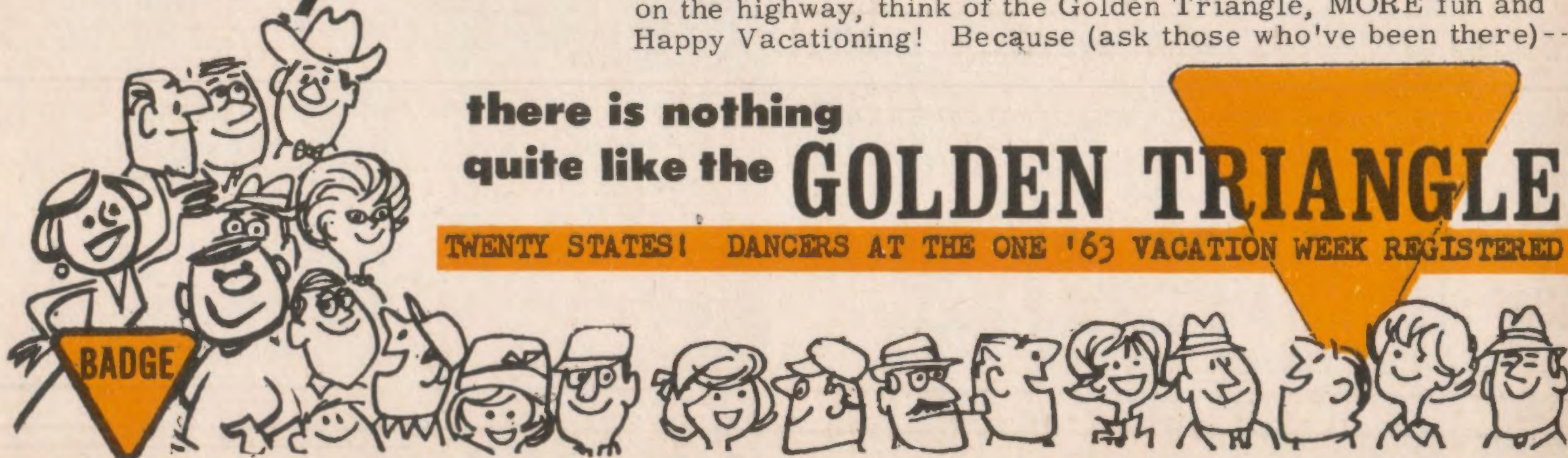
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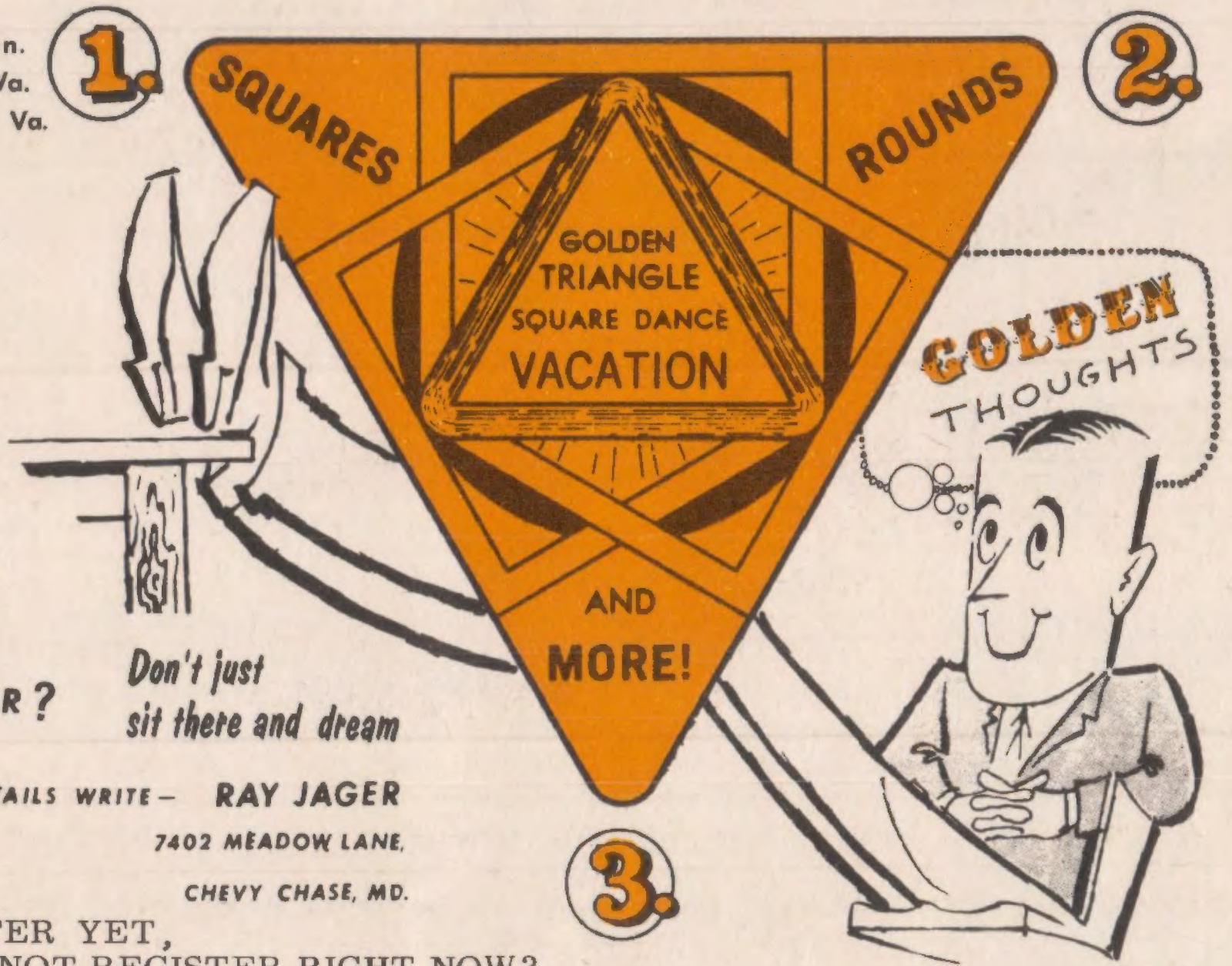
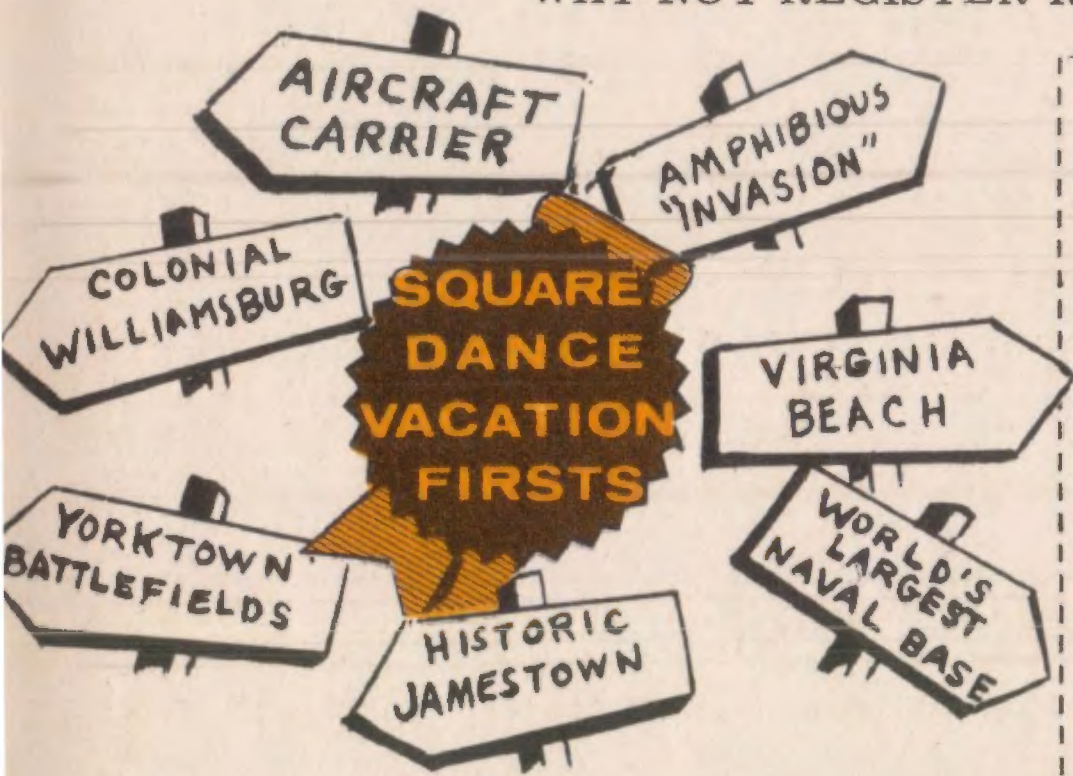
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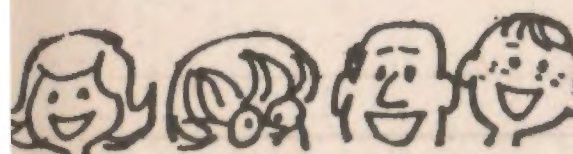
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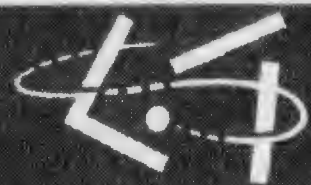
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EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

FROM OUR NEIGHBORS to the north, we get this contribution to experiment with. It's a flowing movement that combines a cast off with a wheel and deal, changes direction and moves the dancers from a line position into double pass thru position.

Cast Off Like a Wheel and Deal

by Margaret Huggins, Winnipeg, Manitoba, Canada

From two facing out lines of four, each line will break in the middle and the couples on the left will start a three-quarter cast off, turning counter-clockwise. Simultaneously, the couples on the right end of each line will cast off three-quarters, turning clock-wise. As the three-quarter cast off is almost completed, the couples will work as though they were doing a wheel and deal. The couples on the right will end in front and the couples on the left will finish behind them. When completed, the dancers will be in starting double pass thru position.

We had plans of running some examples of this in the Workshop this month but perhaps we'll be able to do it in May. In the meantime, you might try working out some examples of your own. Following our square, the two lines of four have just passed thru (1). Breaking in the center, both couples start a cast off (2). The couple on the left end of the line wheels to the left and moves a little wider than the couple coming from the right, which wheels in front of them (3). When completed the couples will be set up for a double pass thru (4).

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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