

Thanks for hours of pleasant dancing  
Bob and Skeet Gillespie  
From the Wild Ones  
El Monte, California

Thanks to our caller and wife  
Pete and Lora Rosenman  
From Sing and Queens and Swickard  
Pittsburg, Kansas

Thanks for our enjoyable dancing  
To Ray and Sylvia Kefauver  
From Mog and Harry Barr  
Long Branch, New Jersey

**Sets in Order** THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

IT'S TIME TO SAY "THANK YOU!"

NOVEMBER 1964

35¢ PER COPY

Thanks to this wonderful couple  
**George and Kate Taylor**  
Known as "Mr. and Mrs. Square Dancer  
of South Bend," Indiana

Thanks for introducing us to square  
dancing, **John and Ruth Walker**  
From Lorne and Betty Hay  
Collingwood, Ontario, Canada

Thanks for western square dance hospitality  
**To Hal and Dode Thomas**  
From Flo and George Dobbins  
Leamington, Ont., Canada

Thanks to our caller and taw  
**Bruce and Dorothy Thompson**  
From Shootin' Stars Teenagers  
Casper, Wyoming

Thanks to caller and taw  
**Tommie and Kay Thompson**  
From Loyal Dancers at Wheelus AFB  
Tripoli, Libya

To our caller and his dearest one  
**Thanks to Ron and Marie Thornton**  
The Square-a-naders all know  
Love comes from Brantford, Ontario

Thanks to our founder and caller  
**Kirby Todd**  
From the Folk Valley Dancers  
Marseilles, Illinois

Thanks for teaching us squares to dance  
**To Phil and Nancy Trainor**  
From the Center Wheelers  
Susanville, California

**Thanks to Dutchie and Kay Van Deelen**  
For hospitality at Banff Convention  
From Flo and George Dobbins  
Leamington, Ont., Canada

Our thanks to our "Roving Ambassador"  
**George Vincent**  
From YWCA Hoedowners  
Billings, Montana

Many thanks to our caller and taw  
**Dale and Florence Wagner**  
From Calhoun Dancers  
New Berlin, Wisconsin

Thanks to our caller and taw  
**Jerry and Dee Wallace**  
From the Saddle-ites  
Tukwila, Washington

**Order of Dances**

AT THE

**Thanksgiving Ball,**

*AT PURRINGTON HALL,*

MATTAPOISETT,

**Wednesday Evening, Nov. 25th, 1868.**

---

1—March and Circle .....

2—Quadrille .....

3—Polka Quadrille.....

4—Quadrille.....Ladies' Choice

5—Waltz and Polka.....

6—Contra .....Rustic Reel

7—Quadrille .....

8—Polka Redowa Quadrille.....

9—Schottische Varsovienne .....

10—Quadrille.....Portland Fancy, Ladies' Choice

11—Quadrille .....

12—Waltz Quadrille.....

INTERMISSION 30 MINUTES.

---

13—Polka Quadrille.....Ladies' Choice

14—Double Quadrille.....

15—Waltz and Galop.....

16—Quadrille.....

17—Contra .....Money Musk

18—Quadrille Highland.....

19—Polka Redowa.....

20—Quadrille.....

Thanks to our round dance leaders  
**Ray and Teada Wallander**  
From Roun-Don-Aires  
Bethlehem, Pennsylvania

Thanks to our caller and taw  
**Les and Mildred Warson**  
From the Dancing D's  
Donnellson, Iowa

Thanks to our caller and taw  
**Ferd and Dorothy Wellman**  
From Dudes 'n' Dolls  
Topeka, Kansas

Thanks to our leader and taw  
**Jim and Louise West**  
From the West Whirlers  
South Hempstead, New York

Thanks to our caller and husband  
**Wanda and Ed Willey**  
Lil Angels Square Dance Club  
Novato, California

Thanks to our caller and taw  
**Gale and Mary Yanke**  
Atwood Squares  
Madison, Wisconsin

Thanks to our caller and taw  
**Kenny and Julia Young**  
From El Camino Reelers  
Oceanside, California

Thanks to our caller and his taw  
**Russ and Maxine Borchert**  
From '64 Beginners' Class  
Logan, Utah

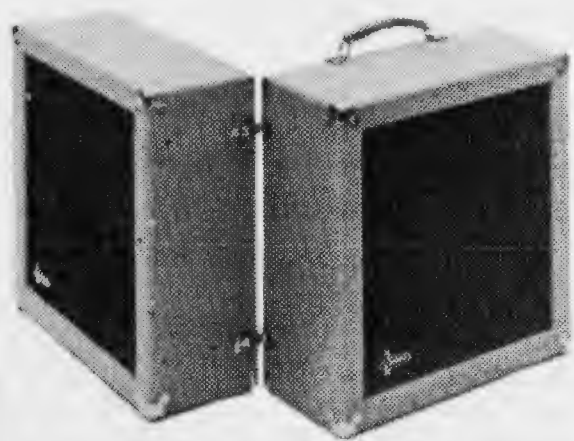
Sincere thanks to our caller  
**Chuck Jones and his wife Margie**  
Rawhide Square Dance Club  
Midwest City, Oklahoma



*More Square Dance  
"Thank You's"  
(See page 3)*



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# Thanksgiving-1964

**T**HANKSGIVING! The month of November yearly re-emphasizes all that we, as square dancers, have for which to be grateful. That this sentiment is widely shared and enthusiastically expressed is shown by the number of Thanksgiving messages on these pages—the greatest number ever received for this annual feature. Some thirty-six states are represented, as well as three Canadian provinces and even the foreign land of Libya. Square dancers know something good when they have found it.

Thanks to our caller and taw  
**Joe and Sue Abbott**  
From Circle 8 Square  
Hearne, Texas

Many thanks to our caller and taw  
**Ed and Ida Adams**  
Dudes and Dames of Elmendorf AFB  
Anchorage, Alaska

Thanks to **Thurman Adams & Charlie Viar**  
Who have taught many beginners  
And brought new members into our club  
The Twirley Q's, Lynchburg, Va.

Thanks to our teacher and caller  
**Billy Allan**  
From Beach Twirlers  
Myrtle Beach, South Carolina

Thanks to our caller and taw  
**Wayne and Pat Anderson**  
From Swinging Eights  
Big Rapids, Michigan

Thanks to our caller and taw  
**Roy and Laura Appling**  
From Guys & Dolls  
Mobile, Alabama

Thanks to our caller and wife  
**Leo and Martha Baker**  
Pioneer Square Dance Club  
Marietta, Ohio

With gratitude to our caller  
**Gordon "Red" Bates and Shirley**  
From the Russell Ridge Runners  
Russell, Mass.

Thanks again to our caller and taw  
**Jerry and Helen Benoit**  
From Patty Squares  
So. Hadley Falls, Mass.

Thanks, **Bill & Barb**, you are tops  
From Jack & Hilda Stewart  
Swingin' Squares  
Pt. Credit, Canada

Special thanks to our R/D instructors  
**Glenn and Helen Black**  
Swinging Rebels Club  
Midwest City, Oklahoma

Thanks to our hosts and friends  
**Karl and Mabel Boehm**  
From the "Charge" Dancers  
Milwaukee, Wisconsin

Thanks to our caller and his taw  
**Russ and Maxine Borchert**  
From '64 Beginners' Class  
Logan, Utah

Thanks to our caller and taw  
**Glenn and Lois Boswinkle**  
Jack and Babe Becker  
Cedar Lake, Indiana

Thanks to our club prez and wife  
**Ed and Betty Bowen**  
From the Chico Squares  
Chico, California

Thanks to our caller and wife  
**Bill and Elma Brandon**  
From the Promenaders  
Idaho Falls, Idaho

A big thank you and greetings  
**To Vic and Ella Buckley**  
From Bring 'Em—Swing 'Em Club  
Watrous, Sask., Canada

Thanks to our caller and taw  
**Bill and Kathy Burnsides**  
From the Left Allemanders  
Columbus, Ohio

Thanks to our dance directors  
**Ed and Marea Cassidy**  
From Y-Squares  
Erie, Penna.

Thanks to our Caller and Taw  
**Walter and Lou Chisolm**  
Dixie Twirlers  
Athens, Georgia

Thanks to our caller and taw  
**Rex and Jo Coats**  
From Star Thru Squares  
Andrews, Texas

Many thanks to our caller and taw  
**George and Evelyn Cockrell**  
From the Country Cousins  
Rialto, California

Thanks to our caller and taw  
**Shelley and Rosie Lee Coon**  
From Okie Squares  
Mangum, Oklahoma

Many thanks to our caller and taw  
**Bill and Marilyn Crutcher**  
From Ball and Chain Club  
Orofino, Idaho

Thanks to our caller and taw  
**Roy and Glenda Culbertson**  
Shooting Stars Exhibition Group  
Omaha, Nebraska

Thanks to our caller and taw  
**Curley and Ruthie Custer**  
From Curly-Q Square Dancers  
Chambersburg, Penna.

Many thanks to our caller and taw  
**Tom and Anna Daley**  
From the 4-Hands-Round Club  
Swansea, Mass.

Sincere thanks for everything  
**To caller Bud Dallin and Taw Eleanor**  
Wagon Wheels Square Dance Club  
Prince Albert, Sask., Canada

Thanks to our caller and taw  
**Don and Jerri Day**  
Shirts & Skirts and Rondoliers Clubs  
Traverse City, Michigan

Thanks to all the **Docey Toes**  
For keeping this caller's taw  
Dancing instead of sitting  
Mary Lou Brakeman, Belmont, Calif.

Thanks to our caller and taw  
**Fred and Leona Douglas**  
From Swinging Squares  
Aurora, Illinois

**Thanks to Danny and Bette Downs**  
From the Belles and Beaux  
And Harry and Ida Nelson  
Grand Forks, North Dakota

Teacher, caller and very good friends  
**Bob and Virginia Duffey**  
Kentucky Kuzzins  
Covington, Kentucky



Thanks to our caller and taw  
**Dale Durbin and Rosalinda**  
From Square Wheelers  
San Diego, California

Thanks to our caller and taw  
**Don and Claudine Echols**  
From Centennial Square Dance Club  
Wichita, Kansas

To our favorite caller and his wife  
**Howard and Margaret Ellsworth**  
From the Brownsdale Squares  
Brownsdale, Minnesota

Thanks to founders of our R/D club  
**Everett and Grayce Fortin**  
From the Smiling Rounders  
Bennington, Vermont

Thanks to our caller and taw  
**Leon and Jane Franks**  
From Boots and Bows Club  
San Antonio, Texas

Thanks for enjoyable dancing hours  
**Earl and Cathe Geiss**  
From Dorothy and Don Rice  
Olean, New York

Thanks to our caller and his wife  
**Earl and Cathe Geiss**  
From Swinging Squares  
Portville, New York

Thanks for hours of pleasant dancing  
**Bob and Skeet Gillespie**  
From the Whirl-O-Bobs  
El Monte, California

Thanks to our caller and her Ed  
**Marie and Ed Gray**  
From Shooting Stars  
Tucson, Arizona

Thanks to our caller and taw  
**Dez and Marge Gourley**  
From the Virginia Reelers  
Charlottesville, Virginia

Thanks to our caller and taw  
**Ernie and Naomi Gross**  
from Guys & Dolls Square Dance Club  
Tecumseh, Nebraska

Thanks to our caller and taw  
**Nathan and Audrey Hale**  
Do-Si-Do Club  
Palestine, Texas

Thanks to **Russ and Opal Hansen**  
For more than just calling  
From the Haylofter Club  
Cedar Falls, Iowa

To our caller and his wife  
**Kenneth and Norine Harden**  
From the Hereford Whirlers  
Ada, Oklahoma

Thanks to our club prez and wife  
**Bob and Ethel Hardin**  
From Silver Buckle Club  
Altus, Oklahoma

Thanks to our club prez and his wife  
**Marlyn and Jackie Harris**  
From Highlands Lads and Lassies  
Sacramento, California

Thanks to our caller and taw  
**Harry and Mary Catherine Harrison**  
From the Merry Makers  
Pensacola, Florida

Thanks to our caller and wife  
**Pete and Lois Heckman**  
From Kings and Queens—and Steckmans  
Pittsburgh, Penna.

Sincere appreciation for hard work and  
Expert calling—to **Charles Hill**  
From the Rebel Rousers  
Savannah, Georgia

Thanks to our caller and taw  
**Al and Dottie Horn**  
From Prairie Dusters  
Pueblo, Colorado

Thanks to our caller and his sister  
**Dick and Darlene Houlton**  
From the Mavericks  
Stockton, California

Thanks to our caller and taw  
**Mo and Diane Howard**  
From Belles 'n' Beaux  
Oneida, New York

**Thanks to John and Billie Hubenka**  
For 11 years of square dancing fun  
From Walt and Armis Higgs  
Riverton, Wyoming

Thanks to our dance instructors  
**Art and Evelyn Johnson**  
Rug Cutters Round Dance Group  
Garden Grove, California

Many thanks to our caller and taw  
**Jim and Deloris Johnson**  
From the Swingin' 8's  
RAF Bentwaters, England

Our thanks for Everything  
**To Jim and Deloris Johnson**  
From Howie and Kathy Wynia  
RAF Bentwaters, England

To our caller and his wife, the best!  
**Jack and Carol Keefer**  
From the Whidbey Whirlers  
Oak Harbor, Washington

Thanks for much enjoyable dancing  
**To Roy and Sylvia Keleigh**  
From Meg and Harry Barr  
Long Branch, New Jersey

Thanks to our caller and taw  
**Tom (Lt. Col.) and Betty Kelley**  
From Chuck & Kelly Bahm and  
Garmisch Squares, Germany

Another year, another thank-you  
**To Charlie and Dottie Kides**  
From John and Dolores Kauffman  
Levittown, Pennsylvania



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Thanks to our round dance instructors  
**Leonard and Sue Kidwell**  
From the Rounders of Chico Square  
Chico, California

Our thanks to our president  
**Gerald and Mary Kieffer**  
From Paxon Prancers  
Jacksonville, Florida

Many thanks for your hospitality  
**To Lew and Frances Kreglow**  
From Dutch Treat  
Birmingham, Michigan

Thanks to our caller and taw  
**Charles and Virginia Lairmore**  
From Jake and Eileen McKay  
Casa Grande, Arizona

For your wonderful ways, thanks  
**To Glen and Arlene Lapham**  
From the Hillers  
Omaha, Nebraska

Thanks to our past presidents  
**Lionel and Celeste Lapuyade**  
From Rip 'n' Snort  
New Orleans, Louisiana

Thank you to our "Lucky 13" caller  
And his equally wonderful partner  
**Johnny and Marjorie LeClair**  
Hoedowners, Riverton, Wyoming

Thanks for teaching, calling, patience  
**To Bob and La Nell Lee**  
From the Square Knots  
Grass Valley, California

Thanking our callers—teachers  
**Leslie and Bernice Limbeck**  
From Appleatchee Square Dancers  
Wenatchee, Washington

Thanks to our teacher and taw  
**Garland and Vivian Long**  
From Rockin' R Ramblers  
Houston, Texas

*(More thank yous on page 10)*

# Sets in Order

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

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Are you:

a doctor, lawyer, nurse, engineer, architect, gardener, politician, Presbyterian, mother, father, cook, bottle-washer, square-goofer, caller, truck driver, round dance composer, loafer, artist, astronaut, or philatelist?

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## Square Dance Date Book

- Nov 1—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Nov. 6-7—4th Ann. Mich State S/D Convention, Civic Center, Lansing, Mich.
- Nov. 6-7—4th Ann. Merry Mixers Rocket City Roundup, Huntsville, Ala.
- Nov. 6-8—14th Annual Fiesta de la Cuadrilla Balboa Park, San Diego, Calif.
- Nov. 7—Panhandle S/D Assn. Jamboree Community Bldg., Dumas, Texas
- Nov. 7—18th Ann. Okla. State Fed. S/D Fest. Munic. Audit., Oklahoma City, Okla.
- Nov. 13-14—Mid-South S/ & R/D Festival Chisca-Plaza Motor Hotel, Memphis, Tenn.
- Nov. 13-14—Square and Round Dance Jubilee Ector Co. Colis., Odessa, Texas
- Nov. 14—Grand Squares Guest Caller Dance Carpenters Hall, Jackson, Miss.
- Nov. 13-15—EAASDC Winter Jamboree Mannheim, Germany
- Nov. 14—Lonesome Pine Club Guest Caller Dance, Oakleigh School, Baltimore, Md.
- Nov. 14—All Nighters Square Dance Oak Ridge, Tenn.
- Nov. 14-15—Wheeling Stars Ann. Harvest Hoe-Down, Natl. Guard Arm., Twin Falls, Ida.
- Nov. 15—Guest Caller Dance Ranchland, Mechanicsburg, Pa.
- Nov. 15—3rd Ann. Chicagoland S/D Festival McCormick Place, Chicago, Ill.
- Nov. 20-22—2nd Ann. Central Ia R/D Festival Des Moines, Iowa
- Nov. 20-22—2nd Ann. Pinal Co. S/D Festival Francisco Grande Motor Inn, Casa Grande, Ariz.
- Nov. 21—Prairie Ramblers Night Owl Dance 4-H Bldg., Wheatland, Wyo.
- Nov. 22—Omaha Callers Series Dance Riverview Park, Omaha, Nebr.
- Nov. 27-28—1st Annual Thanksgiving Cotillion Sheraton-Park Hotel, Washington, D.C.
- Nov. 27-29—Thanksgiving Holiday Western Hills Lodge, Wagoner, Okla.
- Nov. 27-28—4th Ann. Ariz. Federation Jamb. Ramada Inn, Phoenix, Ariz.
- Nov. 28—Nite Owl Dance Princeton Roller Rink, Princeton, Illinois.

*(Please turn to page 52)*





**SINGING CALLS**

**TOOTENANY SQUARE — Top 25085**

**Key:** F      **Tempo:** 126      **Range:** High HC  
**Caller:** Stan Burdick      **Low LD**

**Music:** Standard 2/4 — Trumpet, Trombone, Piano, Saxophone, Drums, Bass

**Synopsis:** (Break) Ladies chain — chain 3/4 — circle — U-turn-out — allemande — wrong way grand — box the gnat — promenade. (Figure) Heads right and left thru — sides right and left thru — heads Dixie chain — both turn right, lady round two, gent around one — all pass thru — wheel and deal — allemande — do sa do — corner swing — promenade — swing.

**Comment:** Tremendous instrumental exceptionally well played and recorded. The figure moves very well but the break is just unusual enough that some dancers don't do it the first time although everything is standard.

Rating: ☆☆

**PLAYMATE — Blue Star 1743**

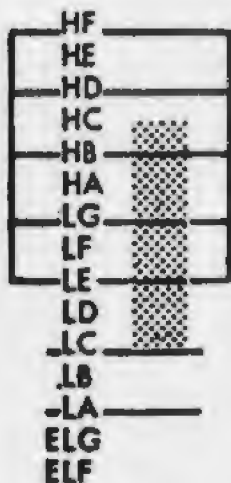
**Key:** G      **Tempo:** 126      **Range:** High HC  
**Caller:** Sal Fanara      **Low LC**

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

**Synopsis:** (Break) Circle — allemande — weave — do sa do — gents star right — allemande — promenade. (Figure) Ladies chain — circle — heads square thru 5 hands — sides divide, star thru — allemande — do sa do — corner swing — promenade.

**Comment:** Music is standard for this label and the  
*(Reviews continued on page 60)*

**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.

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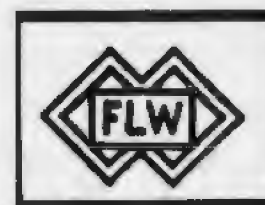
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Del and Nita Tiemann  
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Thanks to our teacher and wife  
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Thanks for making us Merry Twirlers  
**To Bill Roundtree**  
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A big Thank You to our teacher  
**John Rublein**  
From Beginner Classes  
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To our favorite caller and taw  
**Bob and Babs Ruff**  
Thanks from your many friends  
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Thanks to our past president and taw  
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Thanks to our caller and taw  
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Thanks to our caller and taw  
**Bill and Lou Schroeder**  
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**Joe and Cel Sedlacek**  
From Thursday Night Class  
Streator, Illinois

Thanks to our caller and his wife  
**Doug and Donna Schultz**  
From Pairs 'n' Squares  
Syracuse, New York

Thanks, **Deane Serena and Helen,**  
For all the calling and teaching  
From the High Nooners Club  
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Thanks to my wife, **Blanche Shepherd**  
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Thanks and appreciation to club caller  
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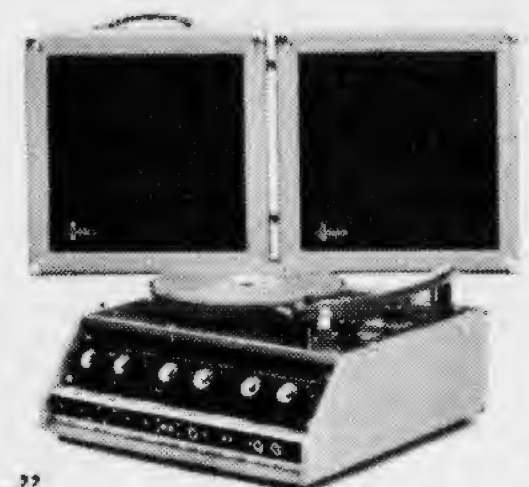
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# AS I SEE IT

bob osgood

November 1964

**Y**OUR REASONS for being grateful this coming Thanksgiving Season may differ a bit from ours but no doubt we all have much to be grateful for. Just one indication is the long list of "Thank You Notices" that came in to us in time for running in this special issue. As is always the case — there will be even more coming in after this magazine goes to press but as they stand, there are just about twice as many notices this year as at any time in the past.

This has indeed been a great year for us — and busy! Our Winter Asilomar sessions last February were among the greatest we've ever had. Then, the end of February we had the very wonderful opportunity of spending three days with the callers and dance leaders of Oklahoma, conducting their special annual caller-leadership clinic.

Just about everything went into high gear for us immediately after that as we made ready for our American Square Dance Workshop Junket to the Orient. Seventy-eight of us made the trek (SIO August 1964) and had the time of our lives visiting square dancers in Japan, Thailand, the Philippines and Hawaii.

Getting back from the junket was like jumping into a cement mixer. Being an adviser on the 13th Annual National Square Dance Convention held in Long Beach kept us on the go for awhile. The first annual callers conference at UCLA turned out to be tremendously successful and of course these two events were followed by our annual summer square dance vacation institute at Asilomar, which as usual was most enjoyable.

Then came three wonderful square dance experiences all tied into the same package. At Green Mountain Falls just outside of Colorado Springs, we enjoyed taking part in the Second Annual Reunion of Overseas Square Dancers. Here, folks gathered from all parts of the world to renew acquaintances and have a good time.

This was followed by a week in Colorado Springs with Dorothy Shaw and the Lloyd Shaw Fellowship. It was like old times again and it was a breath of fresh air dancing the old and traditional dances of our ancestors. That week was followed by another at Peaceful Valley, 9,000 feet up in the Rockies, with Karl and Mabel Boehm. Here we had an opportunity to see family square dancing at its best, enjoy wonderful food, ride some of the horses being raised by the Boehms, and see some most picturesque countryside.

Finally, we had the privilege of visiting New England and on two separate occasions met with the leaders of square dancing in the area. First, it was an all-day session with the dancer leaders, members of EDSARDA, one of the largest and most effective square dance associations today. This was followed by another full-day session directed at the callers who belong to NECCA (New England Council of Callers Associations). These meetings provided an unforgettable experience and so did the special guided tour by Charlie Baldwin, editor of the *New England Caller*. How magnificent are Maine, Massachusetts and New Hampshire in the crisp autumn air with leaves just beginning to change colors. This we'll always remember.

Thus perhaps you can see why we have special reason this year to be thankful.





WHILE WE WERE IN THE EAST it didn't seem right to return home without at least having a brief look at the World's Fair. So, detouring from Boston through New York, we had an opportunity to marvel with thousands of others at this great exhibition. The big problem, of course, was trying to see the Fair in just one visit. It isn't possible; we hardly touched the surface, there's so much to see.

One small corner of one large exhibit particularly stood out and that was the Census Bureau's exhibit in the huge United States Building. There on the wall, looking like some gigantic speedometer, was the population of the United States. We can't remember the exact number it indicated but it did show the population of our country to be somewhere around 190,000,000, with a new addition being added every second or so.

How many of that number do you suppose will ever be a part of square dancing?

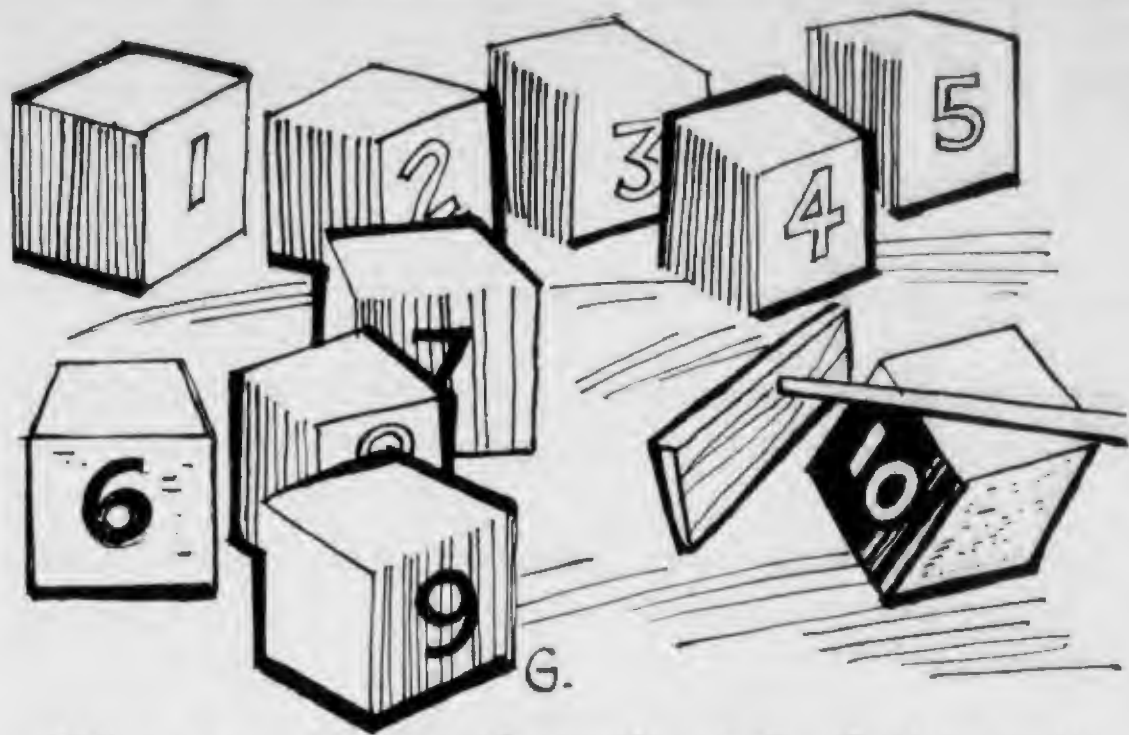
Let's put it another way. Let's just say that there are a certain number of individuals here in this country who, if given a chance, would make excellent square dancers. The activity would appeal to them; the friendliness, the club aspect, the wholesome husband and wife couple-type activity would be right down their alley. As long as we're guessing, let's just suppose that somewhere in the neighborhood of 20% of our total population, or 40,000,000 people, might be "naturals" for square dancing. This is certainly quite a potential, particularly when rather optimistic guesstimates of our total square dancing population today ranges anywhere up to 6,000,000.

Now, as long as we've started this thing, let's carry it a little bit further. Let's say that through good publicity, 50% of these people do get enticed into a *one-night stand* or an *exciter dance* leading into a beginner class. And let's say that because of the excellent job of those doing the calling, 50% of these people become interested enough to join a beginner class in their neighborhood.

Now, at this point, we have our greatest opportunity to do a good "selling" job and to retain these people in the activity. Although it's difficult to come up with absolutely accurate figures, we can from experience and from the results of surveys, show what happens next.

Let's assume that our new beginner class is comprised of ten squares of *dancers*.

By careful handling, suppose we keep nine



of those ten squares throughout the first twenty weeks. Now the class has reached its twenty-basics point. We still have 90% of the dancers enrolled and chalk up the 10% dropout to normal family and business and personality situations. The group is having fun together; they react automatically to the movements they have been taught; they think like square dancers and everything is going well.

The next step is to bring our group up from the twenty-basics plateau to the average club level of the area so that by the end of the thirtieth lesson these dancers can be "released" and find a home in the square dance community. They have current round dances, new basic language, and new singing calls to learn so that at the end of thirty weeks they can hold their own with dancers who have been in the activity anywhere from three to ten years, or longer. With the increased tempo of learning and with the emphasis being put on the *completion of class and graduation*, we may find, if our class is equal to the national average, that 70% of those who originally started are still with us.

A club or various clubs in the area invite the group, or parts of it, to a party and after an initial introduction to club dancing, six-and-a-half squares are taken in as members. To this point, 65% of the class starters have *made the grade*.

#### **Whatever Happened to Dick Evans?**

As long as you've followed us this far, we'd like to take time out for a minute to tell a story. A friend of ours, we'll call him Dick Evans, which isn't really his name, is a lawyer for one of our leading radio-television networks. Dick and his wife, Sue, learned to square dance with us a number of years ago and after finishing class they set off into the world of club dancing.

When we saw him not long ago, it had been



about three years since our last encounter. We asked him where he was dancing now and he told us that he finally had to give up square dancing after playing an active part in it for more than six years. "We just had too much to do," he started out. "The kids were beginning to grow up, Sue had a role to play with the P.T.A., and then I found that a series of business trips made it necessary for me to miss sometimes two or three weeks of dancing at a gulp.

"When we first started dancing, it didn't seem to matter too much if we took off for as long as a month or so, and one time when our youngest was born, we had to leave square dancing for almost four months. But it was rather like swimming, once you knew how to swim you could always pick it up again, even though you might have been away for a year or two. With square dancing, there might be a number of new singing calls but they all used the same movements that were familiar to us. The majority of round dances appeared to stay the same and we could find someone who would catch us up on the one or two new ones that crept in.

"This all seemed to change for us in the last two years we were dancing. I'll swear that if we were away two weeks, we'd find that half of the round dances done in an evening were brand new to us. But the biggest problem was *the language*. All the terms we had learned had been memorized and we could use them in probably any way that a caller could call them. But now it seemed as though we were getting a whole set of new terms every time we turned around.

"It got so that we were actually afraid to come to the club. Most of our friends were dancing two and three times a week and we hated to mess up a square, time after time, throughout the evening. Of course, our friends were wonderful and said that it didn't matter, but somehow it didn't seem the same to Sue and me. After messing up half the squares we were in one evening and finding that we only knew two of all the round dances on the program, we suddenly decided *we weren't having any fun* and that was that."

\* \* \*

Of course, this is just one instance but we wonder how many Dick and Sue Evans' there are. Dick had been president of one of our active square dance clubs and we feel if he

could have remained a "duffer" in the activity he'd still be with us today.

There are probably more folks such as the Evans' who represent the professional people, the doctors, lawyers, architects, etc., and those with families to raise and other obligations who find that square dancing is a perfect activity as long as it doesn't have to be *the only activity*. Once a week or twice a month is no problem but when they feel that they have to give two, three, or more nights a week in order to keep up, then the *fun element* has disappeared.

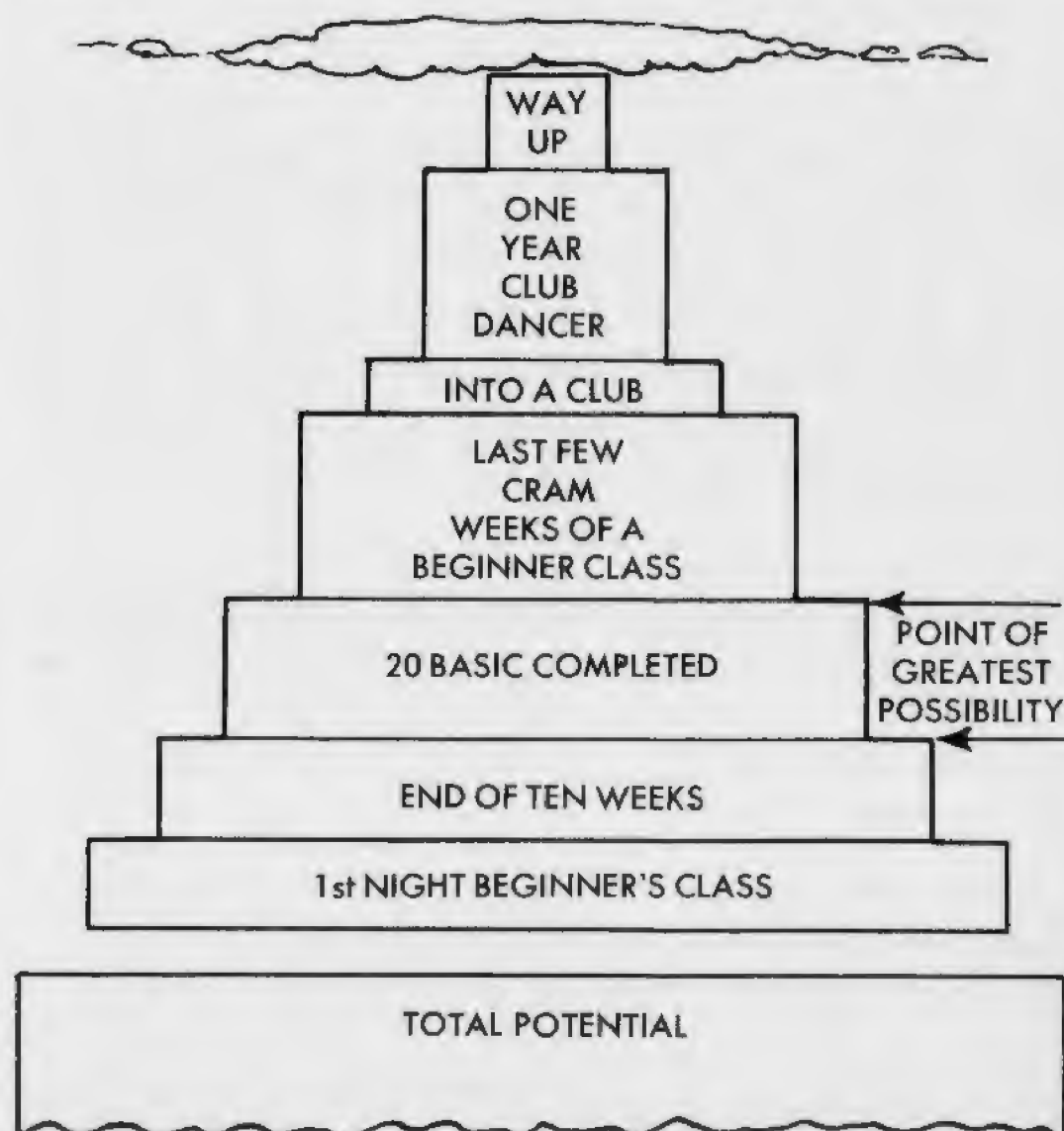
What is the percentage of the Dick Evans type of dropout? It's difficult to say, but at least it's an important part to look at, and look at seriously.

### Now Let's Go On

Unlike many recreations that place the greatest emphasis on the phase of the activity that will appeal to the *greatest number of people*, square dancing, for some reason or another, keeps pointing upward — to that target in the sky somewhere, loaded with new round dances, new basic terminology, cut timing, etc. You'd almost think the aim was to get rid of people rather than to conserve what we have.

It's as though the rarefied atmosphere at *the top* was the great goal. Under the guise of *variety* and *challenge*, designed to keep the experienced dancer, we're making it more and more difficult for the casual and the new dancer to make the grade.

If we were to visualize this in the form of a pyramid, it would look something like this:





Those whom we can entice into a one-night stand or an exciter dance form our foundation or starting place. Of this group, those we "sell" into taking the first lesson of a beginner group represent a realistic potential. The narrowing walls of the pyramid represent the effect of those who for one reason or another are forced to drop out of the activity.

Certainly, we expect to run into quite a few who are interested in a one-night dancing experience who will never go past the one-night stand or the exciter dance. They might actually enjoy a one-night, recreational dance such as this once a month or so. However, those who have stepped into the hall for the first night of a beginner group have accepted the challenge. Now they say, "You say square dancing is fun — show me!"

While they are learning and having fun, we have their attention. For twenty weeks — perhaps the time it takes to *think like a square dancer* and to *learn twenty basic movements* — we have them sold. From this point on, through the completion of the class and into the first year of club work, the total number of dancers cannot grow larger than the number who originally started out. They must all pass through the earlier stages to reach this point and from this point on, even though we may have thousands and hundreds of thousands to work with, the mortality rate is all too great.

#### What Are We Getting At?

Somewhere in the center of all this, if scholars, scientists, psychologists, educators, would study our pyramid for us, they might find a section or level at which we could hope to keep our greatest number. Perhaps this point would be at twenty basic movements. It might represent one night of dancing per week or perhaps one night of dancing every other week. But at this point, if there were dances for these people to attend, it is reasonable to assume that we could keep not just thousands, but literally hundreds of thousands of dancers that would otherwise be lost to square dancing forever.

How are we going to discover if this theory is correct? For one thing, if you're interested in experimenting, you might give careful thought to setting up a club that uses only twenty basics. Callers will have no trouble finding material to call for the group. The supply is virtually unlimited. Then, take a class only *to this point* and, after you feel confident of their ability to

dance, include them as a part of the club. We're going to try this ourselves, using a modified list of twenty basics taken from the Sets in Order Basic Handbook. We'd be interested in hearing of your experiment.

In future issues, we are going to talk a little more about class work, about ways of not only getting newcomers into our program but keeping the old timers. Possibly from you readers will come ideas for bringing back into the picture some of those who dropped out due to the rarefied atmosphere they found "at the top." To us this appears to be an important and timely challenge.

#### Miscellaneous

AS YOU MAY HAVE NOTICED in the last issue of Sets in Order, the commemorative stamp idea is getting a new burst of enthusiastic support these days. Tying in with the 14th Annual National Square Dance Convention to be held in Dallas, June 24, 25 and 26, 1965, the stamp is a distinct possibility. If you are one of the enthusiasts supporting this idea, write the Stamp Advisory Committee of the Post Office Department, in care of Postmaster General John Gronouski in Washington, D.C., and let this group hear of your support. Who knows — we may get that stamp yet. Clubs — send petition direct to Postmaster Gronouski.



● A tip of the old hat to Stan Burdick of Sandusky, Ohio, who has come out with a wonderful volume of square dance cartoons. You'll howl over many of these true-to-life situations and get a kick out of the more than 150 cartoons in the collection. The price is \$2.50 and you can write directly to *Stan at 1514 Oakmont Lane, Sandusky, Ohio*, for your copy.

*Rotate!*



## INTERESTING PEOPLE IN SQUARE DANCING

*Dot and Date Foster  
Decatur, Ill.*

**S**OME EXCEPTIONALLY AROMATIC round dancing goes on in Decatur, Ill. It takes place behind a perfume shop whose decor would delude any knowledgeable visitor into thinking he was really in Paris instead of the mid-western United States.

The shop with the Parisian air is the commercial concern of Dot and Date Foster, known for their round dance teaching and for the several gay dances which they have written, including Shortcake, Too much Mustard, and their latest, Teasin' Melody. The Fosters have been involved in the perfume business for about 15 years and call their product Vallette, after Dot's middle name. Their newest granddaughter, aged one, also bears the name.

Vallette perfume, whose fragrances are very reminiscent of the Paris product, is dispensed in the retail shop and also thru organizations such as churches, sororities, etc., for fundraising purposes. The Fosters have designed a special package for square and round dancers. The name—quite appropriately—is Take Me Dancing.

Behind the perfume shop the Fosters have set up a small studio which accommodates the

Dot and Date Foster about to launch into a round dance in their practice studio.



people who make numerous requests for private lessons and here they also work out the round dances they are currently evolving.

Still farther back, behind the practice room, is the little studio where Dot and Date really do their work—where the perfume is bottled, packaged, etc.

In addition to the perfumes and teaching round dancing, Dot and Date keep jumping with four Junior High School dance classes after school each week and three adult ballroom classes a week, all in cooperation with the YMCA, which is happily located just across the street from their shop.

The Fosters may forgive us for saying it sounds like a sweet set-up, indeed.



Dot Foster sniffs appreciatively at one of her perfumes in the Fosters' Paris-like shop.

*Sommer Photos*



# THE DANCER'S WALKTHRU

*Sets in Order*

## ONE CLUB'S SOLUTION

AN IDEA FOR  
SELECTING CLUB OFFICERS

IT IS INTERESTING to discover the variety of methods used by various square dance groups to choose their club officers. An individual approach to this need can add a great deal of flavor and appeal to a club's format. One unique method has been developed by the Royal Jesters Square Dance Club of El Monte, California.

The club was organized along the lines of the Royal Court of England of medieval days, thus the choice of the club name. Following this pattern the group decided to have a King and Queen in lieu of a president, a Chancellor for vice president, a Chief Scribe as secretary and an Exchequer for treasurer. The installation of these officers each six months takes on the appearance of a Grand Coronation Ball with appropriate hall decorations, a red velvet carpet for the King and his court and simple but regal costumes for the newly crowned heads of state. At the conclusion of each coronation the new King and Queen officially knight the club caller and his taw as Sir Bob and Lady Skeet Gillespie.

One of the most unusual aspects of this club's election is its method of voting for officers. There are no nominations, suggestions, discussions or committees set up to select the new board. At the club dance previous to the one to be used for balloting any club member may decline to run for an office but few couples during the club's six-year history have ever asked to be excused. To have such high enthusiasm for the working end of a club is indeed unique in itself.

Then at the following dance each member receives a ballot listing the four offices and any person who did not withdraw his name at the previous dance is eligible to be elected to any position. In this manner a great deal of excitement and suspense is created. The tallying of

the votes is handled by the caller's wife with the help of several couples from outside clubs who are entrusted with totalling the votes and keeping the results secret.

Another unusual idea of the Royal Jesters Club is the selection of a couple to fill a fifth honorary office known as the Duke and Duchess of Friendship. This position is determined by totalling all the votes received by each couple regardless of the office marked on the ballots. The four couples already elected to the regular offices are not considered for this title. What a happy way to show some club couple how much they are enjoyed and appreciated as members! Their only responsibility during the ensuing six months is to contribute their warm, friendly personalities to the dances.

It is easy to imagine the enjoyment and warm feeling of fellowship and club spirit that is generated by the Royal Jesters' individualized method of selecting club officers. This Dancer's Walkthru would be interested in hearing of other unusual methods of handling club duties.

The King and Queen perform their first official duty by knighting the club caller and his taw.





# The WALKTHRU

# RECIPES FOR SQUARE DANCERS

Square dancers are often as enthusiastic about eating as they are about dancing. Perhaps this is why we don't lose much weight from square dancing; we manage to eat it back on at the refreshment period and in addition generally find ourselves part of a group going out together after the dance "for a bite."

Naturally the most important side of this refreshment period is the socializing, having that few moments to sit down and visit with your corner, or right-hand lady. However we've never heard any complaints about being served good and interesting food during this period and have, in fact, discovered that there are many outstanding cooks among our square dance friends.

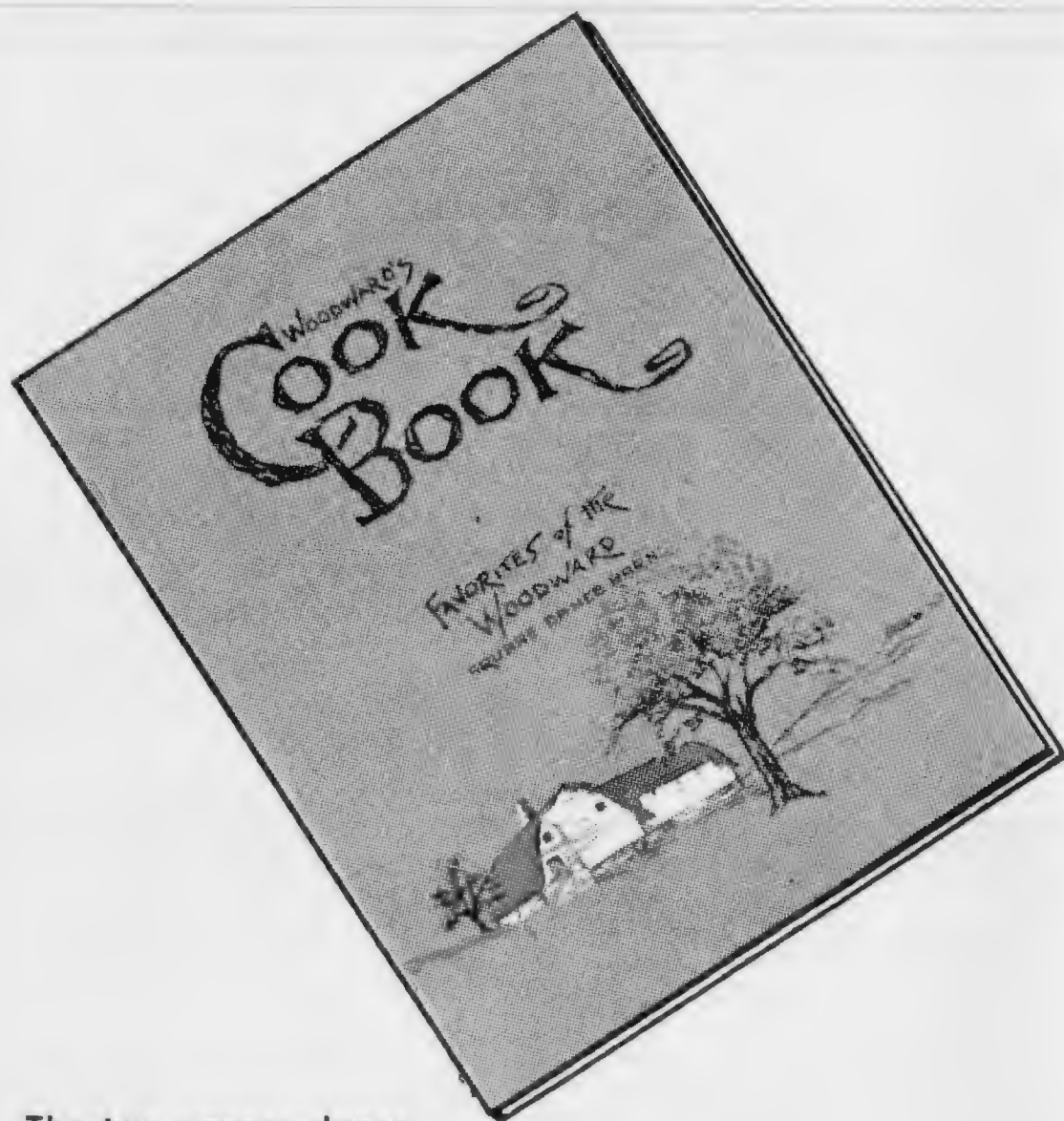
Whether as individual homemakers or as chief chef for a square dance club, we're always on the lookout for unusual recipes, or simple ones, or ones which will easily serve a crowd. Two such collections prepared by square

dancers for square dancers recently have come to our attention.

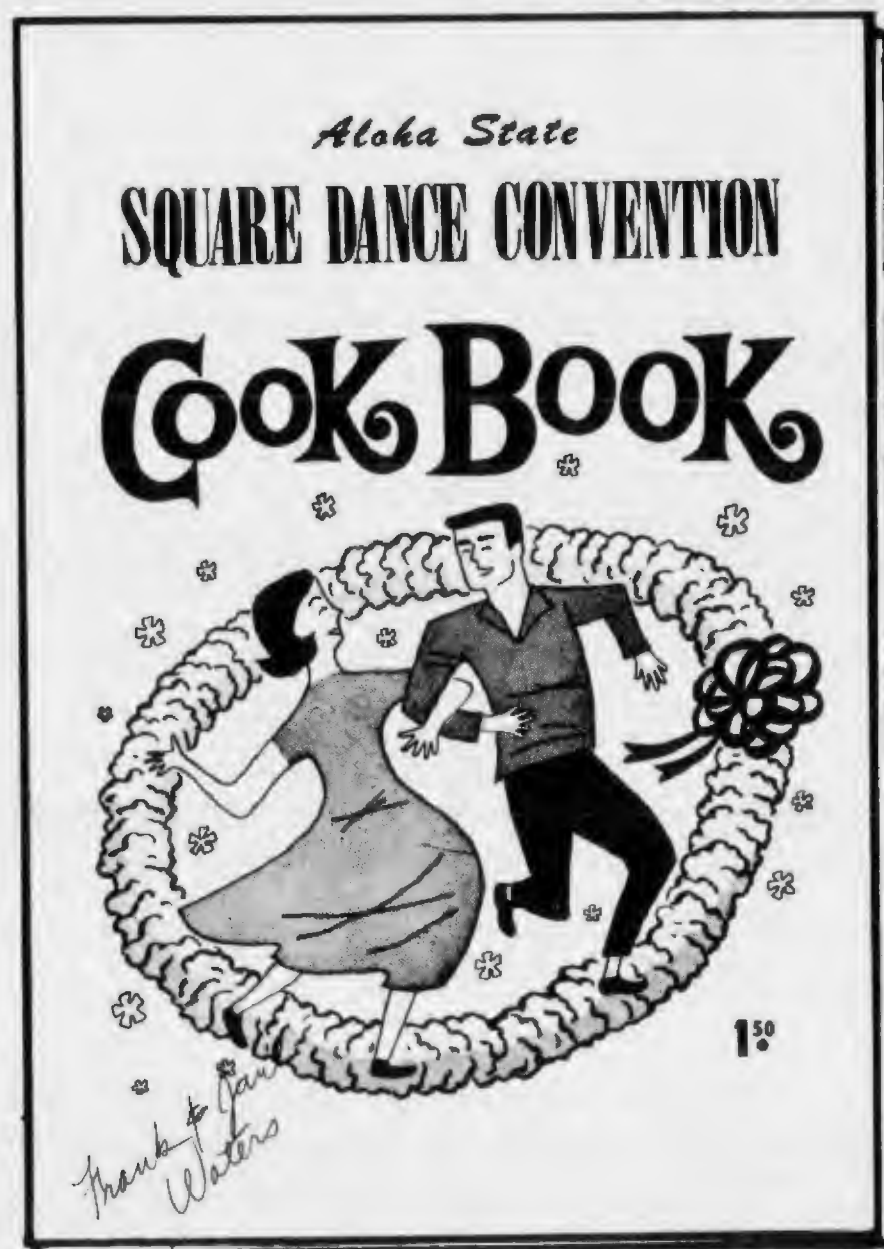
The first was put out by Maudie and Lynn Woodward, newly retired owner-operators of Woodward's Square Dance Barn in Minnesota. Compiling more than 50 recipes which were favorites over the years of dancers attending Barn functions, the Woodwards list luncheon and dinner dishes as well as a variety of desserts including an honest-to-goodness Old English Plum Pudding.

The second booklet of recipes was gathered from various square dancers in our 50th State and presented at their 1st Aloha State Convention this past summer. A great many appropriate titles appear in this collection, such as Do-Sa-Do Cookies, Acey Ducey Banana Fudge Cake, Wheel Around Coffee Cake; ½ Square Quickie Goulash and Cheese Thru. There are also several recipes typical of Hawaiian-style cooking.

Couldn't more square dance festivals or local groups benefit their immediate area as well as square dancers afar by presenting at their various functions proven recipes for a large group? These would not have to be handled as professionally as the above-mentioned books but might simply be mimeographed sheets which clubs or individual dancers could add to their files.

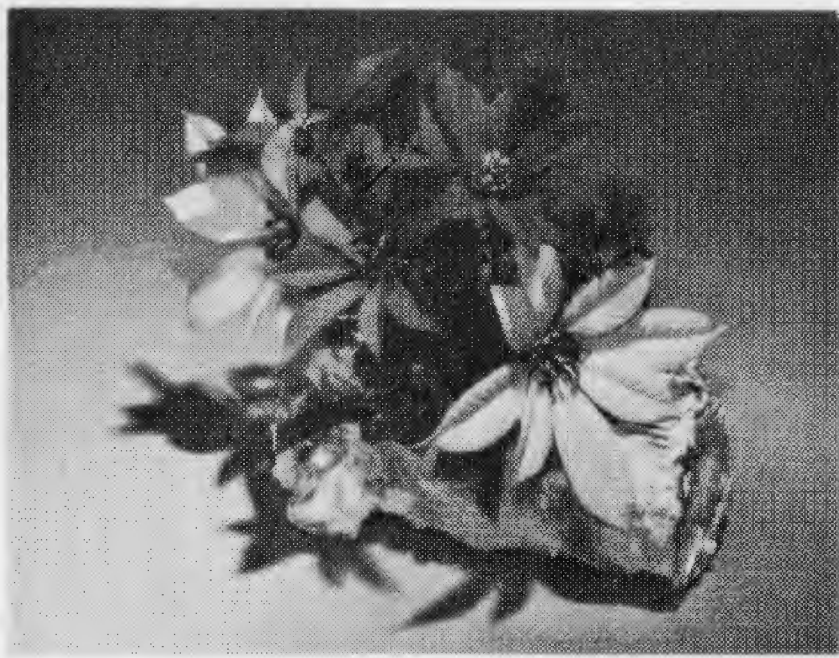


The two square dance recipe books make excellent gifts for square dance friends.





## An Elegant Decoration for Christmas



Of course we know that Christmas comes next month, but the decoration we're presenting here is a bit more complicated than some and may take some practice before it will appear as elegant and professional as the one pictured. Cora Bjork, a square dancer from the Los Angeles area, also has a hobby of flower arranging and she passes a bit of her knowledge along to you for your holiday enjoyment.

This table centerpiece is called a Christmas Log and when completed is a beautiful arrangement of yellow and red poinsettias in a snowy Yule log. It makes a lovely table decoration, a most elegant door prize or could quite suitably be used as a sale item should your club be looking for a fund-raising item.

Each Christmas Log requires the following materials:

- Two 1-lb. coffee cans
- Miscellaneous collection of cardboard tubes and soft drink bottle caps
- Masking tape
- Newspaper
- Gold spray paint
- Plaster of Paris
- Styrofoam
- Artificial flowers
- Satin ribbon

Take two coffee cans and place the open ends of each together to make one long shape. Using masking tape fasten the cans solidly together so they will not bend. With tin snips cut an oblong hole thru the center of one side of the cans to the size you desire to hold the flowers. Mask along this hole completely.

Affix bottle caps and pieces of cardboard tubes cut to various sizes to the cans in several places holding them fast with masking tape. Mask in all directions for safety. (It does not

## The WALKTHRU

matter how rough the log appears at this point.) At least two fairly large knobs of cardboard should be used on diagonally opposite sides of the cans to serve as balancing legs.

Stuff the cans tightly with balled newspaper.

Mix a thick solution of Plaster of Paris and spread over all sides of the cans covering the masking tape, bottle caps, etc. It will probably take three or four settings for a complete coating. Do not spread plaster over the newspapers in the opening at the top of the cans. Just before the final layer dries, scrape the plaster with a fork for a woody appearance.

Lightly spray gold paint on a few parts of the log for effect. Remove a portion of the paper from the opening in the can and fill this section with styrofoam. Place poinsettias, holly, or any flower desired in the opening and finish with a gay Christmas bow.

### BADGE OF THE MONTH



Pueblo, Colorado, land of prairies, cacti, regal yucca plants and a magnificent view of Pike's Peak, sends us our badge for this month. The Prairie Twisters Square Dance Club managed to combine all these natural features of their section of the country into their badge design and then top it off with a musical-twister coming across the plains.

The club has a Badge Committee which executes the initial art work for each badge with a professional badge company completing the job. They also hasten to add that their club name has nothing in common with the current popular dance fad of the same name.



# ARE THESE OUR FUTURE CALLERS?

An article appearing in the July 1964 Dancer's Walkthru inspired a reader in Florida to send in a write-up and picture of a skit presented at their State Square Dance Convention this year. Our previous article told about a square of dancers dressed as robots dancing to a simulated mechanical caller. The Florida stunt differed in that they used a real computer machine as their mechanical caller.

A "live" caller started the event off by showing the evolution of square dancing from the early visiting couple movements down to the more involved, complicated patterns of today. At the conclusion of this demonstration, the squares of dancers announced that the most recent phase of square dancing was to retire the caller and prove they could get along satisfactorily without him.

A robot was wheeled out and introduced as C.C. — the Computer Caller. It was explained that all dances had been programmed on the computer's memory tape. This was legitimately pre-taped and C.C. played music and called a series of numbers which the dancers converted into a square.

When he was plugged in, C.C.'s antenna turned, his eyes flashed, his "mouth" needle vibrated with his voice, and a beam of light raced across his oscilloscope.

However the dancers found that even robots



C.C. — The Computer Caller in Action

can make mistakes, and C.C. got a bug of some sort in his wires. He speeded up; his voice grew garbled; everything became pretty wild. One dancer rushed over and pushed the Panic Button whereupon C.C. blew up with a whine, a pop and lots of smoke.

How fortunate the dancers hadn't dismissed their "live" caller permanently, for they rushed back and begged him to call for them once more.

We often wondered how the space-age would affect square dance callers. Perhaps this proves there never will be a successful substitution for the personal relationship between a "live" caller and "live" dancers.

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## SQUARE DANCE PARTY FUN

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Self Portraits

Here's a simple stunt, needing very few supplies, which may be used at a club dance, a larger festival type after party or even in your own living room.

Decide how many people you wish to participate and then provide the same number of large paper bags and colored felt marking pens. Be sure to select pens that do not leak and colors which show up at a distance.

Ask each candidate to sit in a chair facing the audience. Place a bag over each indi-

vidual's head and have him hold it at the bottom with his left hand. Give each person a pen in his right hand.

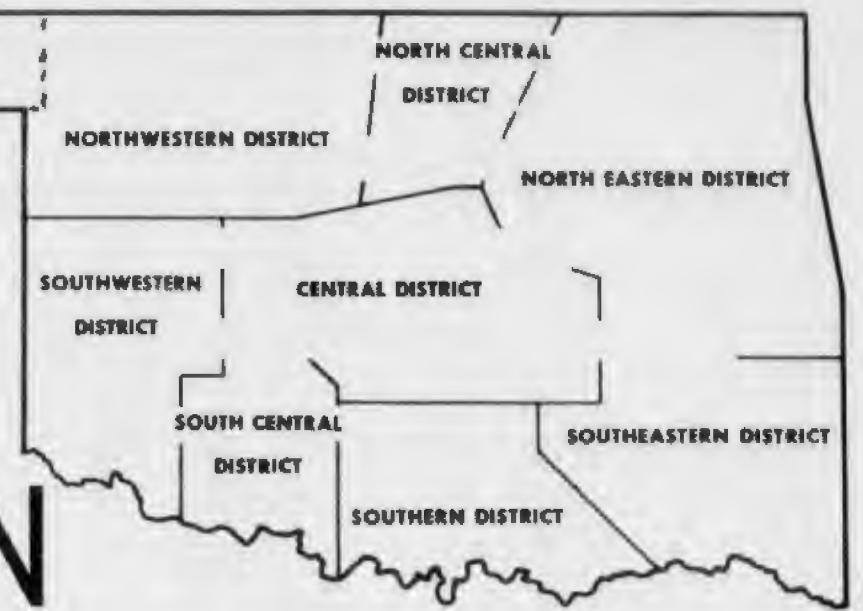
As you call out parts of the face, each person must draw that item on the outside of the paper bag. Do not name the features in any normal sequence. For example you might start with the left eye, then the chin, the right ear, left nostril, right eyebrow and so on.

The finished portraits could be used to decorate your club wall — and they will be unusual!



# A CROSS SECTION of OKLAHOMA ORGANIZATION

Panhandle District



**T**HERE IS IN THE State of Oklahoma a most unusual example of square dance organization. The fact that it has been operating enthusiastically for more than a decade may or may not be a significant endorsement for all square dance organizations. In any event, this particular organization provides many special elements designed to increase the pleasure of the Oklahoma dancers. It has acquired a nationwide reputation for its travel caravans, whether they be by auto or hitched together in a train. They have provided for leadership training, produced yearly dance extravaganzas, and have many successful achievements to their credit. That there is enthusiasm is undeniable. That it is a continuing process of providing fun is commendable. Let's take a look at what makes Oklahoma tick.

## The State Federation

The Oklahoma State Federation of Square Dance Clubs is the benevolent parent of the whole. Under it are eight — a ninth currently being organized — districts, each of which has its own association operating within the State framework. The Federation's stated purpose is

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**In the Sets in Order Square Dance Organization handbook, it is pointed out that over-organization can jeopardize the original intent of this activity. At the same time, it is recognized that organization is in a position to add permanent value to the activity if it is handled in a proper way. Considering the many facets of organization, we set out this month to examine what is being done in one of our most completely organized square dance states — Oklahoma. The Oklahoma organization is by no means a pattern for all areas. Neither are the methods employed in this particular organization adaptable to all areas and situations. It is however, the way one state functions through organization.**

— Editor

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that it is organized to promote square dancing as a recreational activity of the highest standard. It also provides for its geographical districts, promotional and organizational assistance for clubs in their areas. It sets out to encourage, support and assist the associations in each geographical district to develop and advance leadership in all phases of square dancing activities, including club management, promotion, callers, musicians, etc. It presents an annual State Festival. It maintains communication between member district associations as to information on square dance activities within the State. It encourages (and this is listed as a major principle) member district associations to police and prohibit alcoholic beverages at any square dance function within their district.

The eight State districts now operating are the Northwestern, Southwestern, North Central, Northeastern, South Central, Southern, Southeastern and Central. The new district being formed will be called the Panhandle and will be a break-off from the Northwest District geographically. The idea is to give better service to the area dancers.

A membership fee of \$1.00 per year is exacted from each member square dance club in each district. The organizational sequence of membership is as follows: the individual square dancer is a member of a club (of which there are 190 in the State); the club is a member of a district; and the district is a member of the State organization.

Each district is a separate unit operating within the framework of the Federation By-Laws but under its own set of district-approved by-laws. Clubs are separate units operating under district-approved by-laws and within the bounds of their parent district and the Federation constitution.



Thru this chain of operations, the square dancers, by majority rule, should have control of the entire organization. By vote, the dancers elect the club officers. The club officers, either directly or by committee, then elect district officers and delegates. The district president and four delegates from each district then elect the State officers. All official terms are for one year except that club officers are sometimes elected for shorter terms.

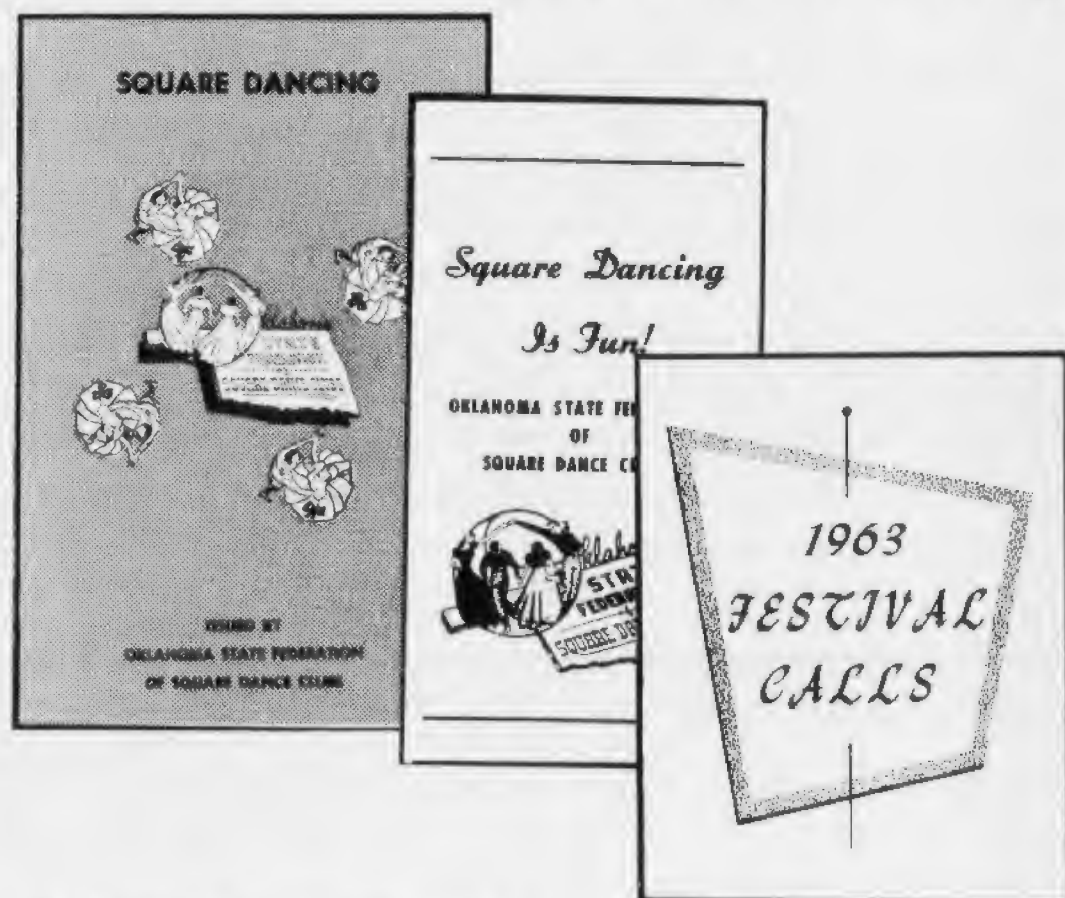
### Benefits of Central Organization

The Federation supplies a central organization for the discussion of mutual problems, a place to exchange and gather ideas from other groups, a combined publicity effort to promote the square dance activity. It increases interest by offering the annual State Festival and widens the square dance horizon by participating in the National Square Dance Convention.

The organization offers financial assistance to clubs and districts thru a unique and efficient ticket sales plan for the State Festival; insures information thru state and district publications; furnishes a place for settlement of differences among dancers, callers, musicians, teachers, etc., in the State. Further, the State organization conducts special activities such as Roundups, Callers Clinics, etc., which will be examined in detail later in this article.

### State Federation Officers

In addition to the elective offices of President; 1st, 2nd, 3rd Vice Presidents; Executive Secretary and Treasurer; there are three ap-



Of the vast amount of printed material produced by the federation for the various districts are these special promotion booklets.



Sooner Sashay, an outstanding publication, goes to members monthly.

(below) The districts also reach the membership thru publications.



pointive offices consisting of the Educational Director and Assistant and Publicity Director. It should be noted here that no club, district or state officer receives any remuneration of any kind and is not reimbursed for any travel expense.

State officers travel widely in the execution of their duties. They attend every district Festival, Roundup, participate in district leadership and club development programs and other special activities. They hold a board meeting once each month to conduct business pertinent to this group.

### Election of Federation Officers

A Nominating Council, comprised of the Federation President, immediate past president, the past-presidents' committee (active past presidents of the Federation, excluding the immediate past president) and the president of each member district, elects by ballot a Nominating Committee. This Nominating Committee consists of the Federation President and six members from the Nominating Council and is elected at least sixty days prior to the annual Board of Directors Meeting. During the Nominating Council Meeting, multiple prospective candidates are suggested to the Nominating Committee.

Thirty days prior to the meeting of the Board of Directors, the Nominating Committee announces its recommendations of at least one candidate for each of the association's offices. At the Board Meeting, it places these names in nomination. Nominations may also be made from the floor at the Meeting.

The Board of Directors consists of the elective State officers, six members of the past presidents committee, and five delegates from each member district, one of whom must be



the district association president or vice president. Each office is voted on separately and officers are elected by majority vote.

In addition to their duties set forth in the Federation By-Laws, each officer is appointed to serve as Chairman of at least one of the committees which carry out the organization's functions, i.e., Fall Roundup, Spring Roundup, Callers Clinic, etc. Each officer must also belong to at least one club in his own district and be as active as possible.

#### **Election of District Officers**

District officers are elected similarly to those of the State Federation, with the president, two delegates from each club, district officers and past district presidents composing the voting body.

District officers, in addition to district duties, must also belong to district clubs and take part in their activities. Officers attempt to visit each club in the district at least once a year. In Central District where there are about eighty clubs, this sometimes requires dancing fifteen nights in a row. District work is an everyday activity.

#### **Functions of District Organizations**

Three major categories cover the work of Oklahoma's district organizations; (1) Government, (2) Standards, (3) Services.

The governmental structure is characterized by elected officers known as the Executive Board. This board is charged with the responsibility of conducting the business and making decisions necessary to insure efficient operation of the association.

Usually there are two appointed offices, Publicity and Education. Decisions of the Executive Board are subject to the approval of the Executive Committee, composed of three vot-

ing couples from each member club within the district. This group meets semi-annually to conduct business and elect district officers. It has become the custom at these Conclaves or Roundups to enjoy an evening of fun and dancing prior to the day of the business meeting. In some districts an Advisory Board of past district presidents is established. All voting power within the district is confined to the Executive Board, the Executive Committee and the Advisory Board.

#### **Responsible for High Standards**

A primary responsibility of the district organization is to promote and maintain high standards in all phases of square and round dancing within the area. These standards are listed thus: *dances must be held in a place of good reputation; no alcoholic beverages shall be consumed before or during the dance; no square dancing contests.* All of these restrictions are designed to benefit all of square dancing.

#### **Duties and Services in Districts**

Activities of the district occur at an intermediate level between the clubs and the State Federation. Duties are in keeping with this liaison position in Oklahoma's organization.

Each of the eight districts expects to coordinate its activities, to a certain extent, with its sister districts in the State. A mutual exchange exists in such areas as administration, education, festival visits, caller exchanges.

District responsibility to the State Federation is, primarily, thru semi-annual district reports at the State Roundups. Typical concise information in these reports might include *major trends in square dancing generally, current status of clubs within the district, problem areas and methods used to cope with them, review of district officer activities, dates*

An afternoon square dance clinic at one of the recent Oklahoma State festivals.





of all major functions for the purpose of eliminating duplication by other districts. The President and four delegates represent districts at state functions. All districts support the State Festival by stressing ticket sales within each district and also by accepting certain responsibilities for the Festival itself.

The major work of the districts is directed to clubs and components thereof. Altho' they may vary somewhat, a typical list of district club services follows:

1. Annual or Semi-annual Roundups.
2. Promotion of classes and clubs, including radio and TV publicity, flyers, diplomas, etc.
3. Monthly newsletters.
4. Current rosters of clubs, callers, meeting places.
5. Development program for callers and leaders.
6. Maintenance of active educational program.
7. Information on functions of state and district organizations.
8. File of active district dancers.
9. Scheduled visits of district officers to various clubs in district.
10. Promotion or sanction of special benefit dances for worthy causes.

#### Oklahoma State Festival

Since the first State Festival in 1947, this aspect of the Oklahoma organization has grown both in attendance and work involved. The three largest rooms available at the Oklahoma City Municipal Auditorium are procured for the event.

The Festival is supported by advance sale of tickets by member clubs of the Federation. The largest number of dancers comes from the 190 clubs in Oklahoma and neighboring states; many visitors also attend from outlying areas.

Some 600 dancers work on the various committees which promote the Festival. These workers spend many hours, months in advance, fabricating decorations, planning committee

activities, practicing for the entertainment, etc. At the 1963 Festival an entire Spanish village was built on the auditorium stage. It was complete with a water fountain—spraying water—a mission tower in which a bell sounded, a hacienda balcony from which a lovely senorita sang.

Since most of the workers cannot participate in Festival activities on that particular day because they are just too busy, they are rewarded with a Pre-Festival Party on the evening prior to the Festival.

The official Festival program begins at 9:00 A.M. on a Saturday with free coffee and donuts, followed by a Fashion Show, panel discussions, a jam session, round and square dance clinics. The evening program begins with informal round dancing, followed by a Grand March, regular dancing and intermission entertainment.

Dancing continues until 11:30 P.M. when a breakfast is served in conjunction with an After Party with additional entertainment and then more dancing until 3:00 A.M.

#### Annual Festival Ticket Sales

Great emphasis and a generally competitive spirit spike the sales of tickets for the State Festival in Oklahoma. A most ingenious plan has been conceived whereby the individual clubs may benefit by this spurt of selling.

A Ticket Committee is organized, the Chairman being appointed by the Federation President. The Chairman, in turn, selects about five couples to serve on the State Ticket Committee. The committee organizes the campaign, which must be approved by the Federation. Many details must be worked out; commission, percentages, a suitable and attractive slogan,



A happy group of planners at one of the State Federation roundups. At these sessions matters of business for the federation and the various districts are worked out.



prizes, apparel to be worn by the State and District Ticket Committees, accounting, etc.

Advance ticket sales actually have a three-fold purpose. In addition to Festival support, they provide the sole source of operating funds for the State organization and make it possible for clubs to acquire financial benefits as well.

Commission percentages to clubs selling tickets may vary from year to year, depending on other promotional factors. Normally they average more than 31%. They may vary, according to the number of tickets sold, between 25% and 40%. The club selling the largest number of tickets in each district receives 40% of their total sales (in addition to their dividend). All districts share in the ticket receipts as well as the clubs within each district, and receive an equal amount on a percentage basis.

A planned ticket campaign gets under way after the Federation Mid-Summer Meeting in July. At this time clubs are contacted thru letters and are furnished details of the ticket program. Tickets are then printed, accounted for and mailed to district clubs.

Distinctive items of wearing apparel, depicting the ticket slogan, are made of uniform color. These can be vests, boleros, etc., anything to catch attention. And they are worn to the various dance functions during the ticket drive.

Publicity is a vital factor in ticket sale promotion. Various mediums are used; entertainment skits at the State Roundup, announcements at district functions, periodic letters to club presidents; street dances, etc.

Upon conclusion of this intensive campaign involving hundreds of people, and immediately prior to the Festival, all ticket receipts are accounted for and awards and prizes obtained. During intermission at the Festival, time is allotted for the door prize drawings, recognition of top ticket-sellers, introductions, etc. Following the Festival, commissions are computed and mailed promptly to each club president, as are the Districts' commissions.

### **State Federation Roundups**

Oklahoma State Federation Roundups are held in the spring and fall of each year. Basically these are business meetings for planning and transacting of business for the coming square dance season. The voting body is comprised of the president and 4 delegates from each of the 8 districts in the Federation plus

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For compilation of material for this article, we extend our thanks to Nita Tiemann of Midwest City; and for providing additional details, to R. C. Raulston, Jack Culbertson and Howard Thornton.

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the Federation board.

The Roundups are held in various areas in the State where weekend overnight accommodations can be obtained for 300 invited dancers. The invitation list usually comprises all district officers and past presidents, all State officers and past presidents, plus special guests. All pay a set fee for the entire weekend's activities.

A specific theme is assigned, facilities are accordingly decorated and dancers costumed. Themes may be something like *Gold Rush Days*, *Parisienne Holidays*, *Mexican Fiesta*, etc.

Each of the eight districts is delegated a committee assignment, one segment of the weekend program, several weeks in advance. The district president is chairman and plans the work, with a certain amount of expense allotment from the Federation.

At 9:00 A.M. Saturday the registration committee, costumed to suit the theme, greets the dancers. Each couple is registered, given a weekend schedule plus knick-knacks donated by business firms, such as book matches, hand lotion pillows, etc.

Scheduled activities begin at 1:00 P.M. with an official get-acquainted period involving some game-type activity as an ice-breaker. At the close of this session dancers parade in their costumes and prizes are given for the most outstanding. A round dance clinic convenes at 2:00 P.M.; one for square dancing at 3:00 P.M.; group meetings are held from 4:00 to 4:45 P.M. These may be for publicity directors, educational directors, State and district officers, etc.

Free time follows until 5:30 when it's time for dinner, after which *Court* is held. "Police-men" *arrest* those who have, in some manner, broken any number of unwritten rules. Charges run from "dancing with your own wife or husband" to "not wearing an identification badge."

The evening dance is carried out like any square dance, with invited callers from each district. The evening entertainment is staged at 11:30 P.M. and then comes the midnight snack. After that comes the After Party, usually ending about 3:00 A.M. Being awakened for



various reasons after retiring is par for the course.

Sunday morning breakfast is served at 7:30 and church services are held at 8:15. At 9:00 A.M. the general business meeting gets under way. At 10:00 the group breaks up into smaller units for individual district meetings. The group reconvenes at 11:00 A.M. When that meeting adjourns, dinner is served and the Roundup goes into the annals of State Federation history.

#### **Statewide Callers Clinic**

A free, State-wide Callers Clinic is held each year in Oklahoma, with a nationally well-known caller and his wife serving as instructors for the 2 days. The board members of the Federation decide on the instructor, with the approval of the voting committee and then select a *clinic chairman* from among the State officers. He plans, coordinates and publicizes the clinic. Thru the use of questionnaires, mailed months in advance, the program is formulated according to the wishes of the callers who will attend.

The clinic idea is relatively new, having been inaugurated three years ago. Its purpose is to help callers with a self-improvement program and to convey to them the appreciation of the square dancers for their efforts in the promotion of the square dance hobby. The Federation, therefore, finances the clinic in full and arranges free housing for those who wish it.

#### **Leadership and Club Development**

In 1963, the Oklahoma Federation initiated a Leadership and Club Development Program designed to assist square and round dancers in becoming better acquainted with the functions and goals of the State and district organizations; to discuss the responsibilities of the dancers to these organizations and to their clubs and fellow dancers; and to familiarize the dancers with what the State organization does in promoting, coordinating and publicizing square dance activities throughout the State.

North Central District launched the first program and it was such a success that almost all of the other districts have set aside one day for "educational" purposes. All of the club officers in the district attend, as well as other invited leaders and special guests.

While the parent Federation does sometimes assist with these programs, they are largely district affairs where a variety of topics are

discussed. These could include; *Why Belong to a District?*, *Selecting Club and District Officers*, *Duties and Responsibilities of Club Officers and Members*, etc.

#### **Oklahoma and the National Convention**

Thru the years Oklahoma has, under the guidance of the Federation, remained at the top in attendance and participation at the National Square Dance Conventions. Every year, since Oklahoma hosted the Convention in 1955, its State Federation has sponsored a special train or car caravan or both to the convention city. The Oklahoma Banquet, held on Friday night at each Convention, has become a regular event.

Many Oklahoma square dance leaders developed thru the State's activities are featured each year on the National Convention panels and the Oklahoma Federation strongly urges its members to attend.

In addition to providing extra sightseeing opportunities for its own members, Oklahomans have opened their activities to others. At St. Louis more than 1400 rode the river boat; another 700 took the Avalon cruise at Louisville.

In 1965, following the Dallas Convention, Oklahoma dancers will make a post-convention trip to Mexico City and Acapulco.

#### **Far-reaching, Intricate but Workable**

As you can see from all of this, Oklahoma's organization seems to leave no stone unturned in its far-reaching effect and focus. It is a busy state, square-dance-wise, whether from the standpoint of meetings or dancing and those involved in the organization are busy people.

Again let us remind those reading this that this is only a small view of one State Organization at work. Doubtless many additional pages could have been written. Just as the needs vary in different areas, so do the types of organizations seem to vary from one state to another. That this organization works effectively in Oklahoma does not mean that it would necessarily work as effectively in other states. Perhaps these methods used so effectively in Oklahoma may stimulate ideas in your community.

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**For those interested in additional help along the lines of local and state organization, we refer you to the booklet, "Square Dance Organization," which can be obtained from Sets in Order, 462 North Robertson Blvd., Los Angeles, California 90048, at a cost of 25c per copy.**

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# HOW MUCH Should the CALLER CHARGE?

*By Jim Schnabel — Alexandria, Va.*

(Reprinted by Special Permission from Mike and Monitor)

**H**OW MUCH DO YOU CHARGE? What did you do the first time a club chairman asked you, as a new dancer-turned-caller, this question? Did you flounder and grab for a figure, hoping not to scare off the club and yet pay for your baby-sitter? Very probably. Were you shocked at the idea of being paid for something you had so much fun doing? Undoubtedly.

But as you grew older, and it is to be hoped, wiser in the calling craft, the question no longer bothered you so much because you found that to acquire and to keep sharp your special skill had cost and continued to cost you in time and money. Beyond that you found that, while calling was still fun, and you wouldn't trade it for any other hobby, it was hard work. To call, and call well, you had to give up other things you enjoyed. The real problem became not whether you should be paid for calling, but — How Much?

Callers would hoot Mike and Monitor out of existence if we even presumed to suggest a standard fee. Nevertheless, there are important factors which you, the average caller, should consider in setting a realistic fee for your clubs, your classes and your special engagements.

Like an iceberg, most of a caller's effort is hidden. You don't develop a smooth-flowing, accurately phrased delivery in a few half-hour practice sessions. You don't build up a store of challenging figures or a backlog of singing calls overnight. You don't keep up with the flood of new movements and figures on your lunch hour. You don't become an expert, effective instructor by wishing... You don't learn to control a mixed level floor, keeping it fast and fun, in a couple of years. You don't acquire pin-point timing by osmosis. A large part of your worth as a caller comes from your investment of time — lots of time. Not to mention effort, of course.

For every hour you spend on the stage with a live mike, you have, as a minimum average, invested two more hours practicing at home, in caller's meetings and clinics, or in hard study of the latest material you could get your hands on. Add the many hours you or your wife have spent on the telephone on square dance business. Top it off with the time spent in keeping records and in the miles of travel to and from dances and meetings.

Enjoy all this???

Certainly, or you wouldn't do it. That has nothing to do with the value of your time. Consult the latest actuary figures to see how many nights you have left to spend. Then maybe you'll see the value of one of them a little more clearly. You could have seen a lot of movies, or TV, read a lot of books, or done a lot of homework for Junior in those hundreds and hundreds of hours during the past years of calling.

### **How to Figure**

Divide your hourly calling fee by three, or even four, if you want a better idea of how much you are really getting for an hour's time at the live mike.

Don't forget your actual dollar investment. Today's caller has a vast range of calling equipment from which to choose. He can invest only a few hundred dollars for amplifier, speakers, turntable and microphone. If he wants something even better for himself and for those who dance to his calling he must go higher. Many callers today have more than a thousand dollars tied up in sound equipment alone. Along with this goes an expensive inventory of assorted spare parts, tubes, cartridges, power cords, etc.

Records represent a considerable continuing and very necessary part of a caller's budget. Averaging out at about a dollar apiece (well, it's a good, round figure, even if it is low) records can cost you plenty over your calling



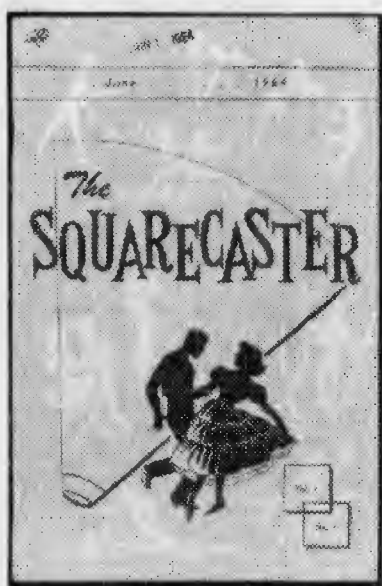
career. Ever look in your closet at the stacks that are no longer usable because of wear or changing tastes? . . . Without going into detail, consider the additional money you put out each year for advertising, for professional journals and for that substantial and non-deductible item which some callers pay regularly, baby-sitting fees. Top it all with your annual travel expenses for calling . . . and you have a healthy outlay in hard cash.

Now that you have built up a real investment in time and money your problem is to

get it, or part of it, back by establishing a fair fee. Your control over this is limited by the law of supply and demand. If your calling is in sufficient demand and the competition is in short supply, you may get what you think you are worth. The dancers make the final decision. And regardless of what you think, they are always right.

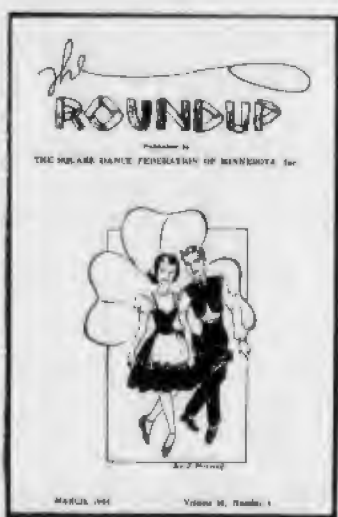
While you may not get to the penny the exact and true value of your calling worth, there is this consolation: You may even get more than you're worth – but not for long.

## GEMS from the OTHER PUBLICATIONS



*Bill Blinn in  
The Squarecaster,  
Sacramento, Calif.*

...“Show me a square that takes their time, dances to the beat of the music, and eliminates unnecessary and uncomfortable practices of trying to twirl girls into orbit and I’ll show you a square that seldom breaks down”...



*Don and  
Mae Garberson in  
Roundup,  
Minneapolis, Minn.*

...“The new dancer soon finds there is at least *one* thing he can do without a walk-thru, smile. He may smile for many reasons . . . who cares? He is having fun with new friends and it sort of makes him forget his troubles. He is pleased, too, that this new hobby doesn’t put much of a dent in his pocketbook . . .

“The regular dancer smiles for different reasons than when he was learning. We know he

**An outstanding job of communications is being constantly carried out in different areas across the country by various square dance publications. Frequently, Sets in Order quotes from these publications and this month we once again take pleasure in reproducing gems from some of them.**

feels plenty proud in that new square dance outfit . . . He enjoys the many old and new friends and finds it easy to greet them with a smile across the set . . .

“Smiling’ should always be the most important part of all square dance Styling.”



*Frank Hamilton in  
Square Dance Gazette,  
Baltimore, Md.*

...“May we suggest that there is a place for competition in Roundancing. Individuals and groups may well compete in their efforts to develop the friendliest club or class in the area – one made up of people who dance with enthusiasm, accuracy and grace a reasonable number of widely popular routines – both newer ones and ‘classics.’ This type of ‘competition’ should insure the wholesome development of Roundancing as a major recreational activity.”



Frank Lehnert in Promenade, Toledo, Ohio



...“A common expression among square dancers... square dancers are nice people. This can become very hollow when we as individuals try to get everything out of square dancing and put in very little in return. As in many other phases of living, square dancers still say thoughtless words and do unkind deeds to hurt their fellow dancers. What thing or things are more basically important in square dancing than to treat others as you would like to have them treat you? Only with this philosophy and a true attempt to fulfill it can square dancing be the genuine fun that we claim for it...”

Bob Barthol in Square Dance—Where? Alameda, Calif.



...“Most of the other recreations are competitive in one way or the other—as in bridge or other card games, where we compete against another couple or couples, or in golf or bowling where we not only compete against others but also against ourselves, by trying to beat par or better our average. Competition is exhilarating and a wonderful way of ridding ourselves of our aggressions, but it does not come under the definition of ‘fun’ in the sense of laughter. On the other hand, in square dancing we are not competing—we are cooperating. We get our enjoyment by helping others to become

equals, not by trying to beat them. If a touch of Christian Principle seems to have sneaked in here, don't knock it.

“Secondly, we have the sense of belonging to some great secret fraternity. The attraction the secret fraternity has over the minds and emotions of men is attested by the fact that throughout the ages men have felt the need of banding together in a group, with really no other purpose than being a group... We have our rituals which are immediately recognized by another square dancer, even if he is a stranger. If a square dancer is in trouble, don't we rally around? Don't we take in the dancer who is away from home? (And one great and powerful truth is here—we do it because we *feel* like it and *want* to—not because we took an oath that says we *have* to!) And lastly, he is automatically and completely able to share our ritual and feel at home in our group because he, too, has learned the same ritual... Yep, we've got a real fraternity here!”

Bob and Martha McNutt in Washington Federation Footnotes



...“We have heard the remark made often, ‘Round Dancing is for the birds.’ There is a lot to be said for such a statement. Have you ever watched birds in flight? Of course—we all have. Did you notice the graceful flow of movement and how smooth and easy they made it appear? Notice the seeming pure joy of being able to dip and turn, to soar and dive, to fit its every move to the wonderful rhythm of nature's mighty song. Yes, I guess round dancing does to a certain extent fit that description. Why not give it a real try; it's worth the effort.”

**For local square dance news of your own area we heartily recommend that you support your own square dance publication. For news of the world of square dancing, we invite you to be a part of the Sets in Order family, for we feel that square dance publications are a “contribution to better dancing.”**



# STYLE SERIES:

## RULES OF THE ROAD -WHICH SIDE?

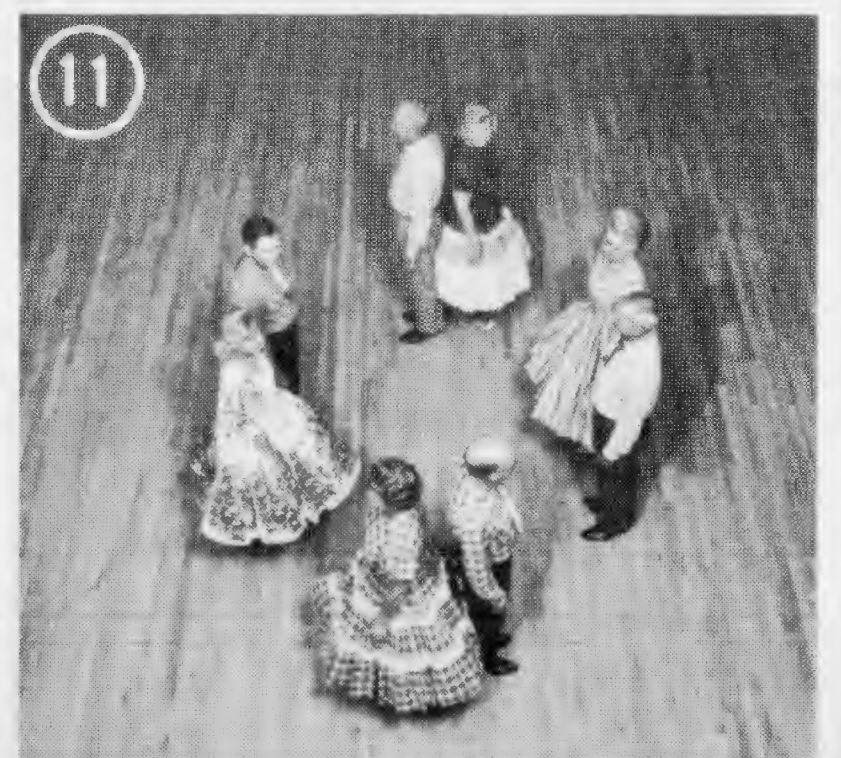
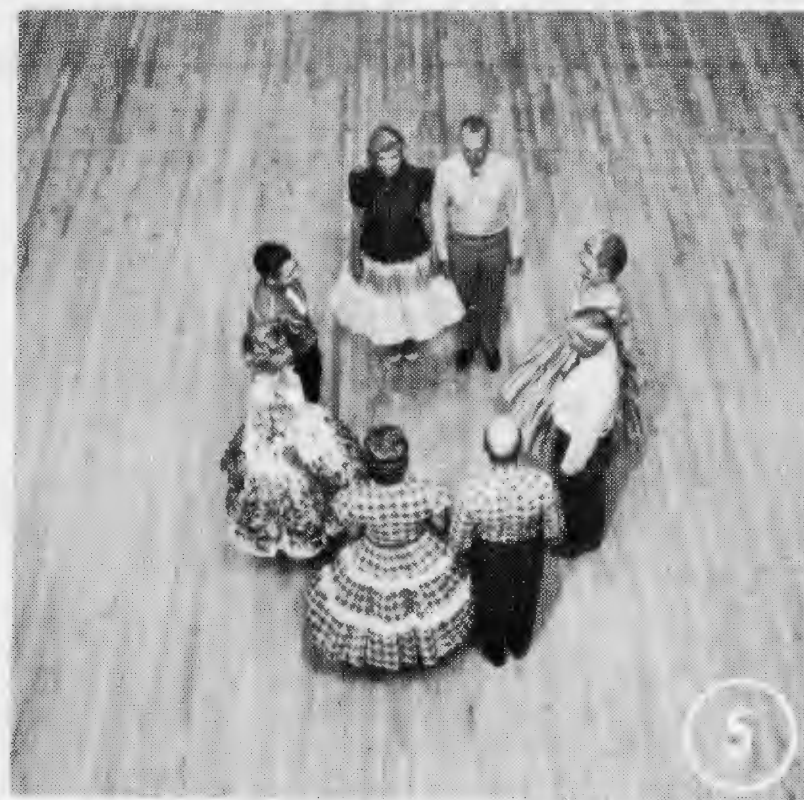
**T**HE DIFFICULT DANCES we can do without hesitation; it's the little things in square dancing that often give us the problems. Perhaps you've found this to be the case in many of our dance movements. "What foot do you start on?" "How do you swing correctly?" and "When do you twirl?" These are just a few of the perfectly normal questions we get in our correspondence.

One of our most frequent questions is, "When two opposite couples separate, go round the outside of the square, and pass each other - what side do they pass on?"

With a standard example it's easy to come up with a simple answer. Starting from a square (1) the head couples turn back to back (2) and separate. The man moves in a clockwise direction and the lady counter-clockwise (3). After having moved one-quarter

around the square, each dancer must pass his opposite and, as shown here (4), the men pass on the outside as the ladies stay closest to the inside of the circle.

Now, this appears to be just fine for this one example. It's nice and gentlemanly for the men to be on the outside and for the ladies to stay closest to the center. However, let's try a second example. Starting from the same square, couple No. 1 does a half sashay (5). Again the head couples get back to back (6) separate and start moving around the outside (7). Because of the earlier half sashay, lady







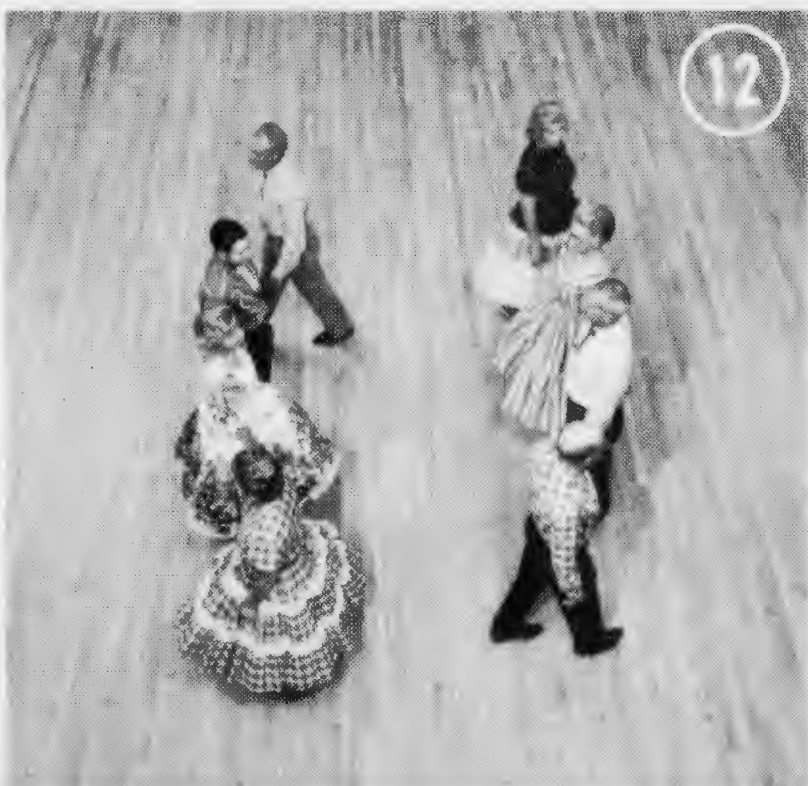
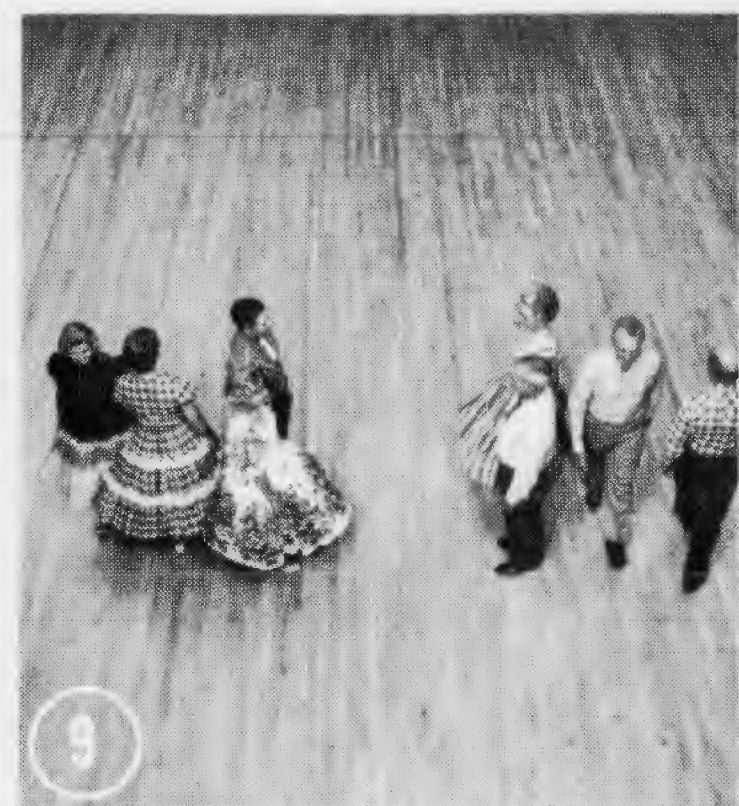
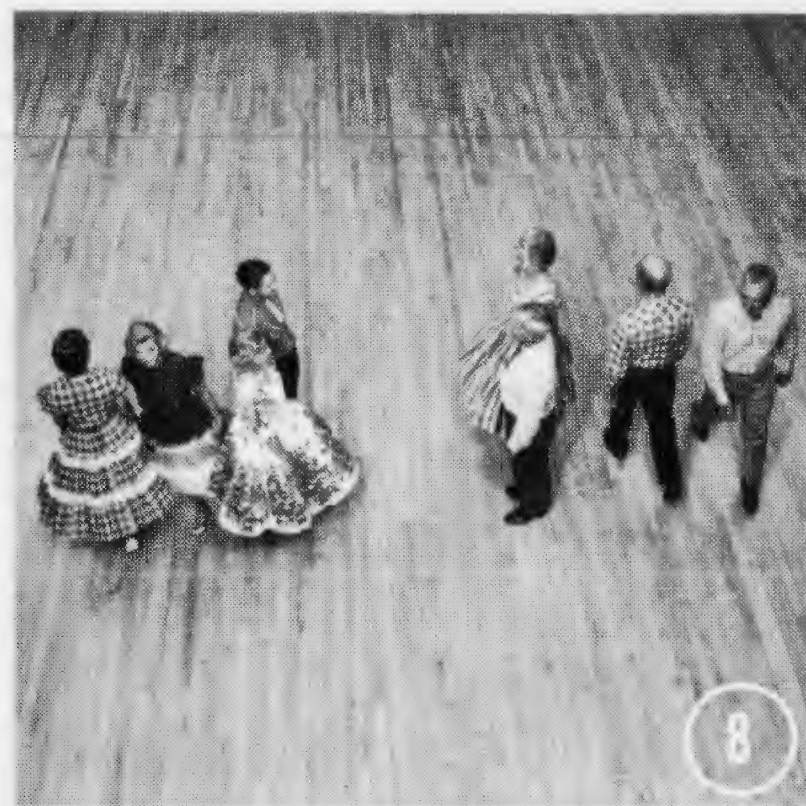
No. 1 is taking the place of the man and passes on the outside and man No. 1 is now in the lady's position and passes on the inside (8).

Perhaps it would be better simply to say that as two dancers meet when going around the outside, they pass right shoulders (8) as opposed to trying to remember that under some circumstances they pass right shoulders and at other times pass left shoulders (9).

The classic argument usually comes when you have both head couples switched in the half sashay as shown here (10). Again the head couples turn back to back (11), separate

and go around the outside (12). If they pass right shoulders (13) there isn't the confusion there might be if dancers were to pass left shoulders (14) under certain circumstances and not others.

When a dance is in progress it's often difficult to stop and ask yourself, "What am I now — a man or a woman? Do I stay closer to the outside or to the inside of the square?" It's a lot simpler to remember this rule. *Whenever promenading singly around the outside of a square and passing another dancer, simply pass right shoulders.*





# HOMES for SQUARE DANCING

**Sagebrush Shufflers Hall  
Mountain Home, Ida.**

*By Doris Howell*

**M**OUNTAIN HOME, IDAHO, is not a very big town and no halls were available to accommodate the Sagebrush Shufflers Club there. That did not deter them, however, and in February, 1962, they took the giant step in deciding to build their own hall.

They proceeded against tremendous odds, first of all incorporating so that bonds could be sold. They purchased an acre of land and the long, hard pull, with lots of callouses, began. In June, 1962, dances were first held — not *in* the hall but *on* the hall, using the sub-flooring with no roof overhead. The first dance to be held on the hard wood flooring and under a roof was the family Christmas Party in 1962. The Grand Opening was on April 7, 1963, with live music, radio KFLI broadcasting live and with refreshments and dancing for all. The hall has since been in constant use and is a sturdy monument to what people can do together when they make up their minds.

The hall is 50' x 96' with kitchen and serving area. The acoustics are excellent. There are 30,000 square feet for parking. The Sagebrush Shufflers revel in their hall, are proud to invite visitors to come and dance with them first and third Saturdays. The hall is located on Hiway 30 West, behind Piepers Service Station, so dancers are invited to drop around when passing thru. Don Rising of Boise is the regular club caller.

And the hall is finished, deep within the sagebrush from which the Shufflers get their name.



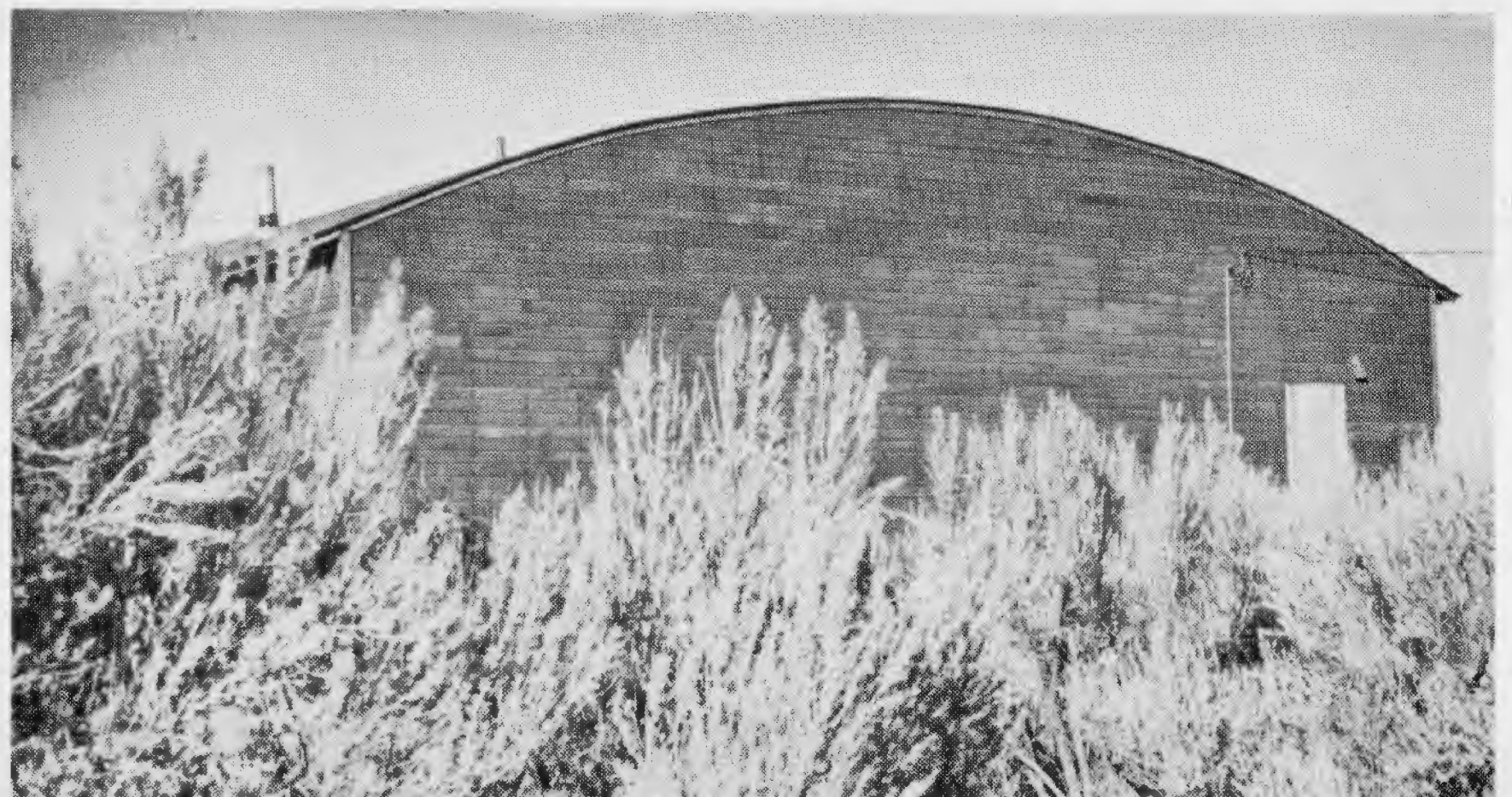
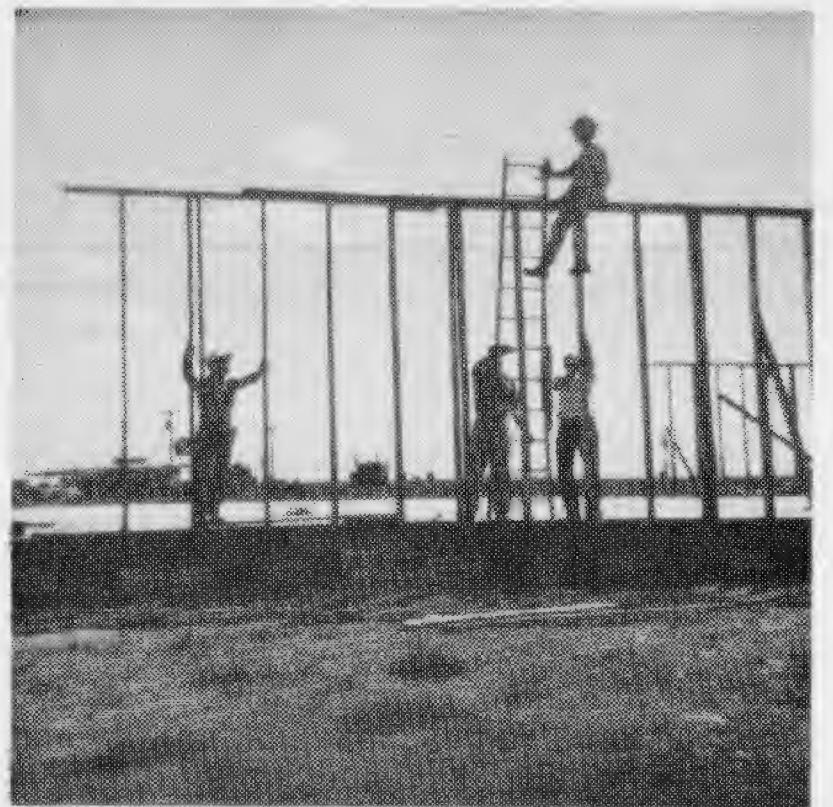
Here's what the Sagebrush Shufflers had to start with, an acre of ground they had cleared of sagebrush.

The sub-floor going into place. The men worked late, with temporary lights on poles.

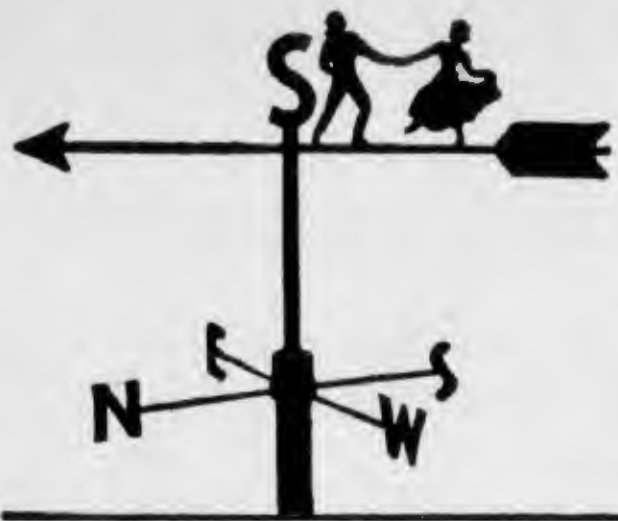
The coffee pot was always on. The ladies prepared picnic lunches and barbecues for the men.



Men putting up the framework were silhouetted against the Idaho sky.







# 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

## In the Northwest

The Nite Owls of Oregon planned a gala affair in Talent to celebrate their 7th Annual Nite Owl Dance on Halloween. Floyd Workman and Buzz Dibble were the featured callers.

Veteran radio announcer and long time square dancer and caller "Wild Bill" Anderson of Grants Pass, Oregon, broadcasted the 7th Oregon Square Dance Festival "live" from the Josephine County Fairgrounds. The program was aired over radio station KAJO and was commercially sponsored each of the three nights. Response to the program from square dancers and non square dancers alike was very good.

—Mrs. Perry Jones

Square dancers in the Seattle, Washington, area had the opportunity to dance at an open dance each Friday night during the summer at the Seattle Center, site of the 1962 World's Fair. Clubs in the Central Puget Sound Council were hosts.

—Marie Hart

## Arizona

The Arizona Federation of Square and Round Dance Callers and Instructors (AFSRDCI?) announces its 4th Annual Federation Jamboree for November 27-29 at the Ramada Inn, Phoenix. Brownie Brown will conduct the square dance workshop; Tom and Jean Cahoe will do the same for the round dance. For further information contact Ed Skiba, 2700 N. Hayden Rd., #113, Scottsdale, Arizona.

## Texas

Tom and Larry Thomas were Chairmen of the Oktoberfest on October 31 in Waco. Fourteen callers were scheduled to be on hand, among them Nathan Hale, Jim Horn, Allie Morvent, Lank Wilson, Ralph Chambers and Joe Abbot. Rounds were in the charge of the Holemans.

—Mrs. Joe Bowers, Jr.

## New Jersey

Dancing the squares became a part of Glassboro's Tercentenary year during the celebration week of October 17-25. On the Monday

evening a free square dance was held on the campus of Glassboro State College with callers Bill Thiede, Jim Cargill, Larry Dee, Frank Seidelman, Herb Keys and Pete Classetti.

—Raymond Kauffman

With the return of fall the Northern New Jersey Square Dancers Assn. again turned to one of its prime purposes — that of promoting beginner classes. Using a list of suggested square dance basics compiled by area callers in the summer of '62, the many courses in the area cover basically the same ground so that upon graduation a dancer is assured of a welcome in a member club. All dancers are provided, free, with a copy of the Sets in Order illustrated booklet on the Basic Movements of Square Dancing, badges, diplomas and perfect attendance pins. Doc and Peg Tirrell are presidents of this progressive square dance association.

Hix and Chix dance Thursdays at the Odd Fellows Hall on the Franklin Turnpike in Ramsey with caller Jim Flammer. Visitors are welcome. Call GI 5-4330.

—Leon Van Wagenen

Merry Squares got off to a rip-roaring start for their 8th season of dancing on Sept. 4 at Hilltop Barn, Bloomfield. Caller Marty Winter, just back from the 13th National Convention in California, seemed inspired with renewed enthusiasm.

—Jeannie Bogart

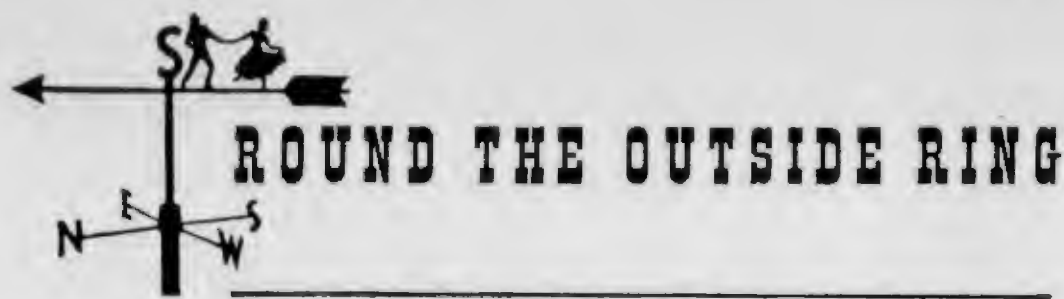
## New York

The First Annual New York Metropolitan Area Tri-State Round-Up (ANYMATSRU?) took place on October 4 at the Yorkville Casino Ballrooms on 86th St., Manhattan. Metropolitan area callers were programmed and sponsor was the New York Metropolitan Area Square Dance Clubs Cooperative Association (NYMASDCCA?).

## Massachusetts

The 5th Anniversary Festival of the Holyoke Square Dance Club was held on October 9-10 at the War Memorial Bldg. in Holyoke. Ed Gilmore was signed in as guest caller with





Gordy Vaughan of Springfield as M.C.

### Wyoming

Last spring the Prairie Ramblers, a small club in Wheatland, invited Johnny LeClair in as a guest caller and put on a bang-up publicity campaign. One of the members conveniently owns an outdoor advertising company so presto! two billboards at each end of town just off the highway. The member drew out the design and other members helped paint the signs. This certainly helped make the dance a huge success. Later, caller LeClair was presented with a color picture of the sign, he being one of the minority of callers who have had such billboard advertising. —*Jean Morland*

### Pennsylvania

On October 25 the 2nd Annual Square Dance Festival took over the Hotel Bethlehem in Bethlehem. Object of the festival is to call attention to this fine recreation to the adjacent city of Allentown, with a population of 110,000 and no square dance clubs. At the moment the dancers are attempting to get classes in motion, with the YMCA and YWCA having agreed to sponsor. Good luck to these folks with such an inspiring potential. —*Ann Dugan*

### Alabama

Merry Mixers of Huntsville are having their 4th Annual Rocket City Round-Up on November 6-7 in Huntsville. Callers will be Louis Calhoun and the Smith Brothers, Ray and Harper. —*Joe Taylor*

The Wiregrass Squaredance Assn. had its annual Peanut Festival Square Dance in Dothan on October 17 with Gil Mathis and Joe Robertson calling. —*Bill Scott*

The 5th Annual Dixie Jamboree was off and running at the Garrett Coliseum in Montgomery on October 24. Sponsor was the Montgomery Area Square Dance Assn. and caller was a single Smith brother, Harper. —*Annette Seaborn*

### Mississippi

A toe-tapping time is slated for December 18-19 with the First Annual Christmas Festival to be held at the King Edward Hotel's Convention Hall in Jackson, with the Dixie Wheels Club sponsoring. Magic calling spells will be

cast by Marshall Flippo on Friday; Ken Golden on Saturday nights. Bruce Welsh and Emanuel Duming will share the mike for the Saturday afternoon session. Write Duming at 3228 Lakewood Dr., Jackson, for details.

### North Carolina

The Southeastern USA Folk and Square Dance Jubilee has been set for November 28 at Park Center Auditorium in Charlotte. This affair has been organized by the Carolinas' Carrousel, a Thanksgiving Festival, now in its 18th year. The Charlotte Quadrille Club is co-sponsor. Highlight will be the first visit of caller Billy Lewis of Dallas in the Carolinas. For further information, address Carolinas' Carrousel, 120 E. Third St., Charlotte.

—*F. Earl Crawford, Sr.*

### D.C. Area

Caller Jim Schnabel of Alexandria, Va., appeared to fine advantage on the nationally telecast show "To Tell the Truth" on August 18th. The panelists, including showbiz personalities, were asked to guess which of the three contestants was an Army Officer (Jim is a Lt. Colonel) who is also a square dance caller. The two other contestants were dressed in (1) sports garb; and (2) "western" clothes. Jim wore his officer's uniform. Panelist Abe Burrows made the correct guess. Jim was given an opportunity to call a few phrases. One of the other contestants turned out to be Glenn Parker, Chief Justice of the Supreme Court of Wyoming, in western clothes. CBS was the channel and the show was presented in excellent taste.

The Manning Smiths of Texas were at the Bethesda-Chevy Chase High School on September 29 for a round dance "do" sponsored by the D.C. Area Round Dance Teachers Council. —*Anita Stark*

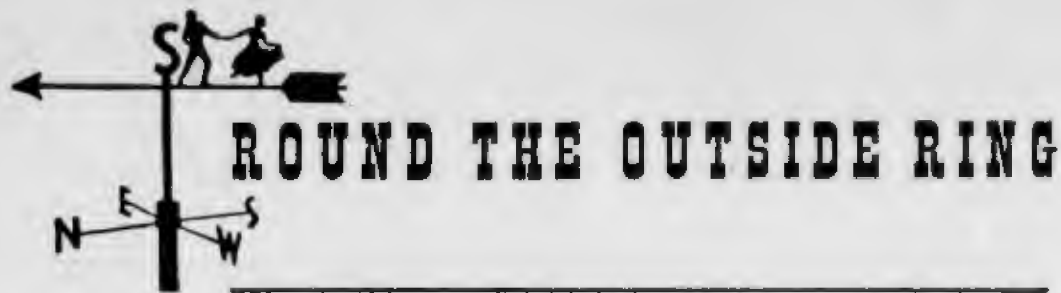
### Maryland

The Lonesome Pine Square Dancers have "imported" callers each month and on November 14 they will have Curley Custer — at the Oakleigh School in Baltimore. Write Mae Libertini, 1934 Altavue Rd., Baltimore, for info.

The 4th Chesapeake Festival was scheduled for October 31 at the National Guard Armory in Annapolis with the Thunderbird Twirlers as hosts. Eddie East, Lee Billow, Paul Hartman, Jack and Ginny Carver, and Esther East were on the program.

Marshall Flippo will call for the Melody





Squares on November 30, with location to be announced later. Better write Paul Richard, 302 Luther Rd., Glen Burnie, Md., to find out.

### **Kentucky**

The Kentucky Square Dance Callers Assn. invites you and you to the 4th Annual Square and Round Dance Jamboree on November 28 at the Convention Center in Louisville. Write Phil Roberts, 2109 Carlton Dr., New Albany, Ind., for reservations and further details.

### **Louisiana**

Baton Rouge opened its fall season of square dancing on September 26 with Andy Andrus of Port Arthur, Texas, calling. Square dancers looking for dancing in Baton Rouge will find it at the City Park Recreation Center on Wednesday nights and at the Downtown Rec Center on Friday nights. —*J. W. Amacker*

Hoedowners Club of New Iberia threw a "first," a club festival in their area, on August 22. In spite of pouring rain, 20 squares of enthusiastic dancers appeared, to enjoy dancing, buffet and after party. —*H. S. Mitchell*

### **Tennessee**

Tab the Mid-South Square and Round Dance Festival on November 13-14, when Bob Fisk, Harry Lackey and the Manning Smiths will be on hand for this event at the Chisca-Plaza Motor Hotel in Memphis. To know more, write Vic Vick (!!), 1818 S. Orleans, Memphis.

—*Bob Thomson*

Ramblin' Bob Dubree will call an All Nighters Dance on November 14 at Oak Terrace, Oak Ridge, sponsored by the Ramblin' Rebels.

### **California**

A top affair in California, the Annual Fiesta de la Cuadrilla in San Diego, will have its 14th running on November 6-8 at Balboa Park in that city. Sponsor is the Square Dance Assn. of San Diego County with the City Recreation Dept. and those who wish to pre-register may write to Chuck Singleton, 2487 Calle Quebrada, San Diego. Fiesta highlights will include much square and round dancing, workshops, clinics, exhibitions, a fashion show and a Red Hot Dance.

Associated Square Dancers of Los Angeles and environs planned their 3rd Annual Fall Festival for October 11 in the Pasadena Civic

Auditorium. Don Farnsworth and Scotty Langlands headed square dance workshops; Ralph Maxhimer ditto for round dancing. M.C.'s in various categories were Bill Ball, Bill Saunders and Bill Foross — a trio of Bills.

The "square dance explosion" in several San Fernando Valley communities was felt on September 12 when the First District of A-Square-D engaged in a promotion to attract new square dancers, with demonstrations in shopping centers, etc. —*Nellie Noe*

The Palm Springs Aerial Tramway celebrated its 1st anniversary on September 11-13 and requested Palm Springs Circle-O Club to demonstrate square dancing at that time. Square dancers were invited to join in and earn their Highwire Dancers Badge by dancing (round or square) at the Mountain Station of the Tramway high in the San Jacintos. Osa Mathews was the caller.

—*Norman Harrison*

Santa Clara Valley Assn. hosted the 8th Annual Jubilee October 17-18. —*Ed Schwartz*

### **Illinois**

A *quarter-century* of square dancing was celebrated at the 25th Anniversary Chicagoland Outdoor Square Dance Festival on September 23. Sayre Park in Chicago was the locale and callers "past and present" who have "Sayre-naded" dancers thru this impressive total of years were to be at the microphone.

### **Ohio**

The Southwest Ohio Callers Assn. had their 3rd Annual Fall Festival Dance at Heisman's in Springdale on October 4. —*Bill McMahan*

On September 20 the Lima Area Council of Square and Round Dance Clubs had *their* Fall Festival at the County Fair Grounds. Dave Taylor of Detroit was M.C. —*Betty Patterson*

### **B. C., Canada**

Recently some American dancers and their caller from Portland, Ore., created a bit of good-will by arriving at a dance at the Hayloft in Vancouver, with autograph-designed ceiling tiles, comprising tiles from each of the 52 square dance clubs in Portland (an enlargement of their club badges), with 9 tiles from the Portland Federation. The tiles will be added to the 1000 acoustic tiles now on the ceiling of the Hayloft and which are decorated with signatures of square dancers from everywhere. Dick and Jeanne Cameron of the Hayloft are planning a Portland Night Dance.

—*Kay Huck*



# DAD'S CHRISTMAS LIST



(Get help from NITA)

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5. **MENS CAPEZIO DANCE SHOES**

(for Me! from Santa) - 18.95

6. **LADIES CAPEZIO SHOES** - get Gift

Certificate for Door Prize - 8.95

7. **HAND WOVEN NYLON BAGS** - Order

several for our S/D friends - 3.95

Write for complete catalog and ordering instructions

**Fashions by Nita Smith**

113 WALTON - BOX 5

COLLEGE STATION, TEXAS





*November 1964*

**T**HIS MONTH the number of different dance items you will find in the Workshop swell to more than fifty; that's quite a collection. George Elliott has selected for his topic automatic "Stir the Buckets." Each of these movements rotates the square of dancers one position to the right ready for the second half of the tip. We think they're quite ingenious.

Forward eight and back like that  
Four ladies chain the inside track  
Turn the girl like you always do  
One and three you star thru  
Then a right and left thru  
Turn the girl and roll away  
Now a double pass thru  
Then turn back  
Inside four you square thru  
Go all the way around  
When you come down turn back  
Stand right there for a singing square

Forward eight and back to town  
Four ladies chain three-quarters round  
Gents promenade one-quarter round  
Turn your girl with a courtesy turn  
And stand right there for another square

Forward eight and back like that  
Four ladies chain the inside track  
Turn the girl like you always do  
One and three square thru  
Go all the way around  
To the outside two and all eight chain  
Go right and left with an arm around  
And square your set when you come down

Forward eight and back like that  
Four ladies chain the inside track  
Turn the girl like you always do  
One and three square thru all the way around  
When you come down  
Meet the sides and all eight chain  
Go right and left with an arm around  
Turn the girl when you come down  
Those at the heads a right and left thru  
The other four a right and left thru  
Stand right there for another square

Forward eight and back like that  
Four ladies chain the inside track  
Turn the girl like you always do  
Two and four a right and left thru  
Turn the girl and roll away  
Go up to the middle and back that way  
One and three go forward and back  
Stand back to back with your partner son  
Separate go round just one  
And line up four  
Forward eight and back once more  
Now pass thru and turn back  
Join your hands  
Right end high, left end low  
Cross the ends and let 'em go  
A new home place for dancing space

Forward eight and back with you  
One and three a right and left thru  
Now two and four you bow and swing  
Go round and round with the pretty little thing  
Then promenade the outside ring  
Go all the way around  
Go all the way around like you always do  
With your right hand couple a right and left thru  
Stand right there for another square

Now one and two a right and left thru  
Three and four a right and left thru  
New one and three a right and left thru  
Turn your girl and stand right there  
Get all set for another square

Forward eight and back with you  
Two and four a right and left thru  
One and three go forward and back  
Box the gnat across from you  
Hang on tight and square thru  
Go all the way around  
To the outside two and split that two  
Go round one and line up four  
Forward eight and back once more  
Then star thru and double pass thru  
Separate single file  
Meet a new girl and face the middle  
Inside four star thru  
A right and left thru two by two  
All four ladies grand chain  
Turn the girl and stand right there  
Let's catch our breath for another square

*(Please turn the page)*

The material on the following pages is part of a continuing program to supply dances for possible use by callers and teachers. Sets in Order neither recommends nor condemns these dances but supplies them as a possible source for callers. All dances are workshopped by dance groups at least twice before appearing in type. It should be noted by dancers reading this section that callers are not to be construed as being "up to date" simply by using this material or "behind the times" because of failure to include it in their programs. Material is **not** the underlying factor in the success of this activity and this collection is presented each month with this in mind.—the Editor



*(More Elliott material)*

Ladies to the center and back to the bar  
Gents to the center a right hand star  
Three-quarters round  
A left hand swing when you come down  
It's once and a half  
Four ladies chain three-quarters round  
Turn this girl and don't you fall  
Stand right there for a singing call

#### HOW ABOUT THAT

By Joyce Buzzard, Boring, Oregon

Two side ladies chain across  
One and three star thru, pass thru, split two  
Round one to a line of four  
Forward eight back you reel  
Pass thru and wheel and deal  
Center four pass thru, do sa do the outside two  
All the way round to an ocean wave, swing thru  
Rock it up and rock it back, box the gnat  
Face the middle, lines of four go up and back  
Star thru across the track  
Right and left thru with the outside two  
Dive thru, double pass thru  
Promenade left, go two by two

#### SINGING CALL x

#### HARD HEARTED HANNAH

By Jack Jackson, Columbus, Ohio

**Record:** Sets in Order 147, flip instrumental with Jack Jackson

FIGURE

(Why don't you) join hands and circle left —  
with hard hearted Hannah

The meanest gal in town

(Here's where you) do sa do your corner —  
see saw round ol' Hannah

Men star right one time to ol' Savannah

Left hand round your partner all eight chain your  
corner

Four ladies chain I say

(You gotta) turn this girl and whirlaway and  
weave the ring

And when you meet this gal you ought to give  
her a swing

She's hard hearted Hannah, promenade to  
Savannah, G.A.

BREAK

(Why don't you) allemande then Alamo and  
balance with your partner

Swing thru, go walkin' round the town

(Here's where you) balance then you swing thru  
— move around the ring you do

Rock 'em — then do sa do around your partner

(Alle)mande left — it's thrillin'— swing Hannah —  
she's willin'

Four ladies promenade I say

(Here's where you) box the gnat and why not try  
a right and left grand

And when you meet ol' Hannah promenade that  
old land

She's hard hearted Hannah, the vamp of  
Savannah, G.A.

TAG

The vamp of Savannah, G.A.

SEQUENCE: Figure twice, Break, Figure twice

#### INDIANA GRAND SQUARE

By Chuck Tippet, Mishawaka, Indiana

One and three go forward and back  
Do a right and left thru, same ladies chain  
Same two whirl away, go up to the middle and  
back

Star thru, then do sa do

Now swing thru and when you do

Box the gnat, look 'em in the eye

Right and left thru the other way back

Dive thru and substitute, star thru

Right and left thru and at the heads go forward  
and back

Sides face, grand square

One, two, three turn

One, two, left allemande

#### CAN DO

By Sparky Sparks, Clearlake Highlands, California

Head two ladies chain across

Turn them so they don't get lost

Heads to the middle, back you do

Go forward again and star thru

Do sa do go all the way around

An ocean wave when you come down

Rock it forward, rock it back

Swing thru, ends swing, centers too

Balance forward, balance back

Then square thru four hands around

Separate, watch it man, go around one

\*Into the middle and all four couples

Go right and left grand

or

\*Into the middle, U turn back

Left allemande

#### GOOD WHEEL AND DEAL DRILL

#### TRIPLE WHEEL AND DEAL

By Ed Berryman, San Diego, California

Left allemande your corner maid

Come back one and promenade

Let's promenade but don't slow down

One and three you wheel around

Pass thru, wheel and deal

Double pass thru, first go left, next one too

Let's promenade and don't slow down

Two and four you wheel around, pass thru

Wheel and deal, double pass thru

The first go left, the next one too

Let's promenade but don't you stop

Two and four (or one and three) you wheel  
around

Now listen Pop, go forward and back you reel

Right from here you wheel and deal

(You'll face out)

First go left, the next one too

Promenade till you get home

Swing your girl, don't you roam

#### SPECIAL WORKSHOP EDITORS

June Berlin . . . . .	Workshop Coordinator
Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



### SMITTY'S DITTY

By Jerry Smith, Overland Park, Kansas

Head two ladies chain you do  
One and three do a right and left thru  
Same two couples bow and swing  
Promenade the outside ring  
Three-quarters round, that's all you do  
Stand behind the sides  
Now double pass thru  
Centers in and cast off three-quarters  
Go up to the middle and back with you  
Just the ends star thru  
Other two cross trail thru  
Allemande left

#### AN IDEA

### NOTHING NEW

By Kenny Brown, San Bernardino, California

Three and four the ladies chain  
Turn the girls you're gone again  
Two and four go right and left thru  
Same two ladies chain you do  
Two and three go right and left thru  
Same two ladies chain you do  
Number one face your corner, box the gnat  
One and three cross trail thru  
Round one make a line of four  
Forward eight and back with you  
Star thru the opposite Sue  
Separate go single file  
Men star left, the girls star right  
First gent first, pick up your partner  
Star promenade, walk along with the pretty  
    little maid  
Hub back out the rim turns in  
The ladies star you're gone again  
Ladies roll a half sashay  
Men star right the same old way  
Girls roll back, left allemande

### SWING THRU DO

By Dewey Glass, Montgomery, Alabama

Head two ladies chain to the right  
Turn the girls and hold them tight  
New head ladies chain across  
Turn them around and don't get lost  
One and three up to the middle and back with  
    you  
Forward again, right and left thru  
Turn them around and star thru  
Same two do sa do go all the way around  
Make an ocean wave, rock it forward and back  
    you do  
Same two swing thru, swing by the right  
Turn half by the left and rock it  
Now swing thru, swing by the right  
Turn half by the left and rock it  
Pass thru, do sa do with the outside two  
All the way around make an ocean wave  
Rock it forward and back you do  
Same two swing thru, swing by the right  
Turn half by the left and rock it  
Now swing thru, swing by the right  
Turn half by the left and rock it  
Pass thru, left allemande

### SWING STAR TWIRL

By Ed Fraidenburg, Flint, Michigan

Four ladies chain three-quarters round  
New side ladies chain across  
Two and four swing star thru  
Right and left thru the outside two  
Dive thru, pass thru  
Swing star thru the outside two  
Move to the next right and left thru  
Do sa do that's what you do  
All the way round to an ocean wave  
Rock it forward and back you whirl  
Everybody swing star thru  
Everybody Frontier whirl, then pass thru and  
    allemande left

### TIMEMATE

By Larry Brockett, Los Alamitos, California

Allemande left, allemande thar  
Go right and left turn half again  
Girls back up instead of men  
Rock up and back left swing thru  
Ends swing and centers too  
Men turn alone and promenade two by two  
Heads wheel around two ladies chain  
Put 'em in the lead do a Dixie chain  
All turn back, do a Dixie wave  
Rock it man, swing by the left  
Left allemande

#### SINGING CALL x

### LITTLE RED WAGON

By Johnny Schultz, Phoenix, Arizona

Record: Old Timer 8199, Flip instrumental with  
    Johnny Schultz  
INTRO, BREAK and ENDING  
Allemande left your corner girl  
Box the gnat with your own, pull her by  
Allemande left, come home and swing  
Gentlemen center with a left hand star  
Travel once from where you are  
Home you go, do sa do  
Turn to your corner, here we go  
Allemande left with the old left hand  
Around the ring you go  
Grand old right and left then  
Promenade the girl you know  
Promenade that pretty girl  
Get back home and swing and whirl  
For she'll ride in your wagon again  
FIGURE  
Side (head) two ladies chain across  
Turn 'em around, don't get lost  
One and three (two and four) go up and back,  
    swing star thru  
Circle four you're doing fine  
Head gents (side gents) break and make a line  
It's forward up and back you reel  
Pass thru and wheel and deal  
You substitute then pass thru  
Now do sa do this maid  
Swing her round and round, and we'll all  
    promenade  
Promenade that pretty girl, get back home and  
    swing and whirl  
For she'll ride in your wagon again



## SMOOTH CHALLENGE

### TWO HEARTS

By Paul and Laura Merola, W. Quincy,  
Massachusetts

**Record:** Grenn 14064

**Position:** Diag M. facing LOD, M's R and W's L  
hands joined

**Footwork:** Opposite, directions for M except as  
noted

**Meas**

#### INTRODUCTION

**1-4 Wait; Wait; Apart, Point, —; Tog (to  
Closed), Tch, —;**

Wait 2 meas; M facing diag LOD steps  
back on L, point R fwd, hold 1 ct; fwd  
on R to CLOSED pos, tch L to R, hold 1 ct.

#### (INTERLUDE)

**5-8 Bal Back, —, —; Recover, Point, —; Bal  
Back, —, —; Recover, Point, —;**

M dips diag back on L keeping R fwd  
and on the floor, hold 2 cts; recover on  
R, point L fwd (W point R back), hold  
1 ct; repeat action of meas 5-6 to end  
in CLOSED pos M facing LOD.

#### PART A

**1-4 Waltz Bwd, 2, 3; Back/M Turns, Fwd,  
Close (to Skaters); Step, Swing, —;  
Twinkle, 2, 3 (to L Open);**

M waltzes bwd in RLOD L,R,L; as M  
releases his L hand he steps diag back  
on R twd wall, fwd in RLOD on L, close  
R to L (W fwd in RLOD) and blend to  
SKATERS pos M on outside facing RLOD;  
M steps fwd in RLOD on L, swing R fwd,  
hold 1 ct; M twinkle twd RLOD R XIF of  
L (W also XIF), turning to face LOD on L,  
close R to L ending in LEFT OPEN pos  
facing LOD.

**5-8 Step, Swing/Face, —; Side, — (to Butter-  
fly), Draw (to Modified Sidecar); Change  
Sides, 2, 3 (W under); Manuv, 2, 3, (W  
Twirl RF);**

M steps fwd L, swing R fwd at same time  
turns in to face his partner, hold 1 ct;  
step to side in LOD on R to BUTTERFLY  
pos, draw L to R putting no wgt on L  
adjusting to modified SIDECAR pos, hold  
1 ct; retaining M's L and W's R hands  
change sides M stepping L,R,L and turn  
LF (W passes in front of M under joined  
hands and turns RF); M continues his LF  
turn, R,L,R coming around to CLOSED  
pos (W continues her RF turn and twirls  
RF under same joined hands) ending in  
Closed pos M facing LOD.

**9-16 Repeat Action of Meas 1-8 ending in  
CLOSED pos M facing LOD.**

#### PART B

**17-20 Waltz L; Waltz L; Fwd Waltz; Fwd Waltz  
(W LF Spin);**

In Closed pos do two LF turning waltzes  
down LOD L,R,L; R,L,R; one fwd waltz  
L,R,L; while M continues LOD R,L,R he  
leads W twd the wall and down LOD  
into a solo LF spin to end with M facing  
wall his L and her R hands joined.

**21-24 Fwd Waltz (W Twirl RF to Semi); Manuv**

**(to Closed), Pivot, 2; Fwd Waltz; Side.  
—, Draw (to Sidecar);**

As M waltzes fwd LOD L,R,L he twirls  
W RF under joined hands ending in  
SEMI-CLOSED pos facing LOD; M maneu-  
vers in front of W on R, taking CLOSED  
pos pivot 1/2 RF down LOD L,R ending M  
facing LOD; one fwd waltz L,R,L: M steps  
to side twd wall on R, hold 1 ct, draw L  
to R adjusting to loose SIDECAR pos.

#### PART C

**25-28 Cross, Point, —; Cross (to Banjo), Point,  
—; Cross (to Sidecar), Point, —; Cross,  
Point (to Closed), —;**

Traveling diag LOD and wall M cross L  
over R (W XIB), point R fwd (W point  
back), hold 1 ct; turning to loose BANJO  
pos traveling diag across LOD M cross R  
over L, point L fwd, hold 1 ct; repeat  
action of meas 25-26 to end in CLOSED  
pos M facing LOD.

**29-32 Bal Back, Tch, —; Spot Manuv, 2, 3; Waltz  
R; Waltz Fwd;**

M bal diag back on L, tch R to L, hold  
1 ct; M maneuvers RF R,L,R to face RLOD  
(W turns in place to face LOD); do 1/2 RF  
turning waltz down LOD L,R,L ending  
facing LOD; one fwd waltz R,L,R end  
facing diag LOD in CLOSED pos.

**Sequence:** Intro, Interlude, A, B, C, Interlude, A,  
B, C, Interlude.

**Ending:** Apart, Acknowledge

## BEGINNER MIXER

### DO SA DO MIXER

By Leonne Cottle, Huntington, West Virginia

**Record:** Windsor 4697

**Position:** Couples in a circle, partners facing  
with both hands joined, M's back to COH

**Footwork:** Opposite, directions for M

**Meas**

#### INTRODUCTION

**1-8 Wait 4 Meas: Apart, Point; Tog, Touch;  
Apart, Point; Tog, Touch;**

Step bwd on L ft, point R twd partner;  
step twd partner on R ft, touch L to R;  
repeat meas 5-6.

#### DANCE

**1-4 Side, Close; Side, Close; Slide, Slide;  
Slide, Slide;**

Step swd in LOD on L ft, close R to L;  
swd again on L, close R to L; do 4 slide  
steps swd in LOD side L close R, side L  
close R; side L close R, side L hold keep-  
ing wgt on M's L and W's R ft.

**5-8 Side, Close; Side, Close; Slide, Slide;  
Slide, Slide;**

Repeat action of meas 1-4 in RLOD start-  
ing M's R ft.

**9-12 Side, Touch (in Back); Side, Touch; Side,  
Touch; Side, Touch;**

Step swd in LOD on L ft, tch R toe in  
back of L heel; step swd in RLOD on R  
ft, tch L toe in back of R heel; repeat  
action of meas 9-10

**13-16 Do Sa Do, 2; 3, 4; 5, 6; 7, 8 (to New  
Partner);**



Release hands and do a do sa do in 8 steps passing R shoulders using 6 steps to go around partner and 2 steps diag to the L for both (M twd LOD and W twd RLOD) to new partner and join hands.

PERFORM ENTIRE ROUTINE FOR A  
TOTAL OF EIGHT TIMES

**Ending:** After completing eighth and last sequence thru meas 12 do sa do around partner 6 cts and acknowledge.

### HALF TIME MIXER

#### LOVE YA MIXER

By John and Wanda Winter, Garland, Texas

**Record:** Blue Star 1741

**Position:** Open facing LOD

**Footwork:** Opposite, directions for M

**Intro:** Wait 2 meas

**Meas**

**1-4 Walk; 2, 3, Face; Side, Close, Side, Close; Walk, 2, 3, Face; Side, Close, Side, Close;**

In Open pos facing LOD inside hands joined starting M's L and W's R ft walk fwd 4 steps; turn to face partner in BUTTERFLY pos on 4th step and step side L, close R to L, side L, close R to L; turning to OPEN pos repeat action of meas 1-2 ending facing partner.

**5-8 Back Away, 2, 3, Turn; Back Up, 2, 3, Turn; Together, 2, 3, Turn; Walk Fwd, 2, 3, Face;**

Facing partner back apart in 4 steps M turning 1/4 LF (W turns 1/4 RF to face LOD); back up 4 steps (RLOD) turning to face partner; walk fwd 4 steps twd partner turning to face LOD in OPEN pos; walk fwd 4 steps facing partner on 4th step (Grand Square movement).

**9-12 Star Thru, 2, 3, 4; Back Away, 2, 3, 4; Walk Together, 2, 3, 4; Star Thru, 2, 3, 4;**

Star Thru to face partner with M on outside of circle facing partner; back apart in 4 steps; walk together in 4 steps; star thru ending with M on inside facing partner.

**13-16 Repeat Action of Meas 5-8 with M marking time on meas 16 as W walks fwd 4 steps to new partner.**

**Ending:** In Open pos walk fwd 4 steps turning to face partner on 4th step; back away 3 steps, bow and curtsy.

DANCE GOES THRU FOUR TIMES

### DELIGHTFUL

#### DING DONG DADDY

By Steve and Mary Sheperd, Los Angeles, California

**Record:** Hi-Hat 806

**Position:** Open (facing) for Intro, Butterfly for dance

**Footwork:** Opposite, directions for M except as noted

**Meas** INTRODUCTION

**1-4 Wait; Wait; Apart, —, Point, —; Together**

**(to Butterfly); —, Tch, —;**

Wait 2 meas then do standard 2 meas acknowledgment to Butterfly pos.

PART A

**1-4 (Box) Side, Close, Fwd, —; Side, Close, Back, —; Twirl (to Tamara), 2, 3, —; Change Sides, 2, 3, (to Butterfly)—;**

In Butterfly pos M's back to COH do a box two-step stepping to side on L, close R to L, fwd L, hold 1 ct; side R, close L to R, bwd R, hold 1 ct; releasing M's R and W's L hands W does a RF twirl twd LOD (R,L,R) as M grapevines L, XRIB, L, (while twirling W places her L hand behind her back and as twirl is completed M takes her L with his R hand near W's R hip at the same time the opposite hands are held high with W pulling her R elbow in front of her to form the Tamara Window); quickly releasing the high hands M gives a slight pull with his R hand to turn W 1/2 LF as M moves around her (R,L,R) to change sides to end partners facing in Butterfly pos with W's back to COH.

**5-8 Repeat Action of Meas 1-4 ending with M again on inside of circle.**

**9-12 Roll (Diag) Away, —, 2, —; 3, —, Tch (Clap), —; Roll Back, —, 2, —; 3, —, Tch (to Semi-Closed) —;**

Moving LOD and diag apart both solo roll (M LF, W RF) in 3 slow steps L, —, R, —; L, —, touch R to L (clap hands), hold 1 ct; reverse the action (M rolls RF, W LF) (omit hand clap) adjusting to SEMI-CLOSED pos facing LOD.

**13-16 Fwd Two-Step; Two-Step; (Limp) Side, Behind, Side, Behind; Walk, —, 2, —;**

In Semi-Closed pos 2 fwd two-steps LOD; in LOOSE CLOSED pos step swd (LOD) L, XRIB, side L, XRIB; walk fwd 2 slow steps L, —, R, — while adjusting to OPEN pos.

PART B

**17-20 Fwd Two-Step; Two-Step (to Butterfly); Cross, Side, Cross, Side; Cross, —, Side (to Open), Tch;**

In Open pos do 2 two-steps twd LOD adjusting to BUTTERFLY pos (M's back to COH) on last ct; moving twd RLOD cross L in front, swd R, cross L in front, swd R; cross L in front, hold 1 ct, step swd R while turning to face LOD in OPEN pos, touch L.

**21-24 Repeat Action of Meas 17-20.**

**25-28 Apart, —, Tch, —; Roll (Across), —, 2, —; Apart, —, Tch, —; Roll Back, —, 2, —;**

In Open pos balance apart on L, —, touch R, —; M turning RF (W LF) change sides in 2 slow rolling steps R, —, L, — with W passing in front of M and ending in LEFT OPEN pos facing LOD; balance apart on R, —, touch L, —; roll back across to change sides in 2 slow rolling steps (M LF, W RF) to again take OPEN pos facing LOD.

**29-32 Fwd Two-Step; Two-Step; Circle Away, —, 2, —; 3, —, 4, (to Butterfly)—;**



Do 2 fwd two-steps LOD; releasing hands and turning away from partner (M LF, W RF) both solo circle in 4 slow walking steps (Snap fingers if so desire) returning to face partner in Butterfly pos to repeat dance.

DANCE GOES THRU THREE TIMES

**Ending:** (Box) Side, Close, Fwd, —; Side, Close, Back, —; (Slow) Twirl, Bow and Curtsy  
In Butterfly pos repeat meas 1-2 of Part A, then do a slow twirl and bow and curtsy as music ends.

### ANOTHER 8 CHAIN THRU'ER

#### ONE OR ONE MORE

By Lee Mason, Alliance, Nebraska

One and three pass thru  
Separate go round one  
Into the middle and star thru  
Then a right and left thru  
Same couples lead right  
Circle four you're doing fine  
Head gents break four in line  
Rock forward up and back  
Star thru, then a right and left thru  
\*Turn 'em on around then eight chain thru  
You've counted eight and done grand  
Add one more and pull by for a left allemande  
or  
\*Turn 'em on around do an eight chain one  
Allemande left

### SINGING CALL x

#### SOUTHTOWN, U.S.A.

By Johnny Davis, Erlanger, Kentucky

**Record:** Grenn 12066, flip instrumental with Johnny Davis

INTRO, MIDDLE BREAK and CLOSER

Walk all around the left hand lady, see saw your pet  
Join hands circle to the left go walking round the set  
Then allemande left and allemande thar, go right and left, make a star  
Men back up you got a right hand star  
Shoot that star a full turn, corner box the gnat  
Grand ol' right and left now, you're gonna meet your pet  
Promenade that pretty little taw, right down where they say you all  
In Southtown, U.S.A.  
FIGURE  
First and third go right and left thru, turn your gal and then  
Star thru, pass thru, star thru again  
Pass thru, wheel and deal, double pass thru  
First couple go left, next one right, do a right and left thru  
Star thru, swing that corner, swing that southern maid  
Left allemande new corner girl, come back one and promenade  
Promenade that pretty little doll, right down where they say you all  
In Southtown, U.S.A.

### CONTRA CORNER

#### CHORUS JIG

Traditional

1, 4, 7 active but do NOT cross  
Active couples go down the outside  
Same way back  
Down the center with your partner  
Same way back and cast off  
Turn contra corners  
Balance and swing your partner

George Elliott's series of "Instead Ofs" in the August 1964 issue inspired Chip Hendrickson of Ridgefield, Connecticut, to try his hand at writing some dances using the same format. Chip says, "If a caller gets with a 'hot' group he can always go back to using the 'Basic Names.'" Here are the eleven examples Chip sent in. The titles are of the basic being done directionally.

#### STAR SASHAY

Four ladies chain three-quarters round  
Three-quarters round and turn that way  
While two and four do a half sashay  
Heads go forward to the middle and back  
Then star thru and do a half sashay  
Now pass thru to the outside two  
Star thru and do a half sashay  
Then U turn back and do a right and left thru  
Turn your girl and the same old two  
Star thru and then a half sashay  
(Once again) Star thru and do a half sashay  
Now you all turn back and cross trail thru  
Do an allemande left

#### SUBSTITUTE

Four ladies chain across the set  
Turn your girl and one and three  
Go forward heads and back with you  
Same four will star thru  
inside arch, outside under  
Double pass thru and go like thunder  
Face your partner and then star thru  
inside arch, outside under  
Center four pass thru, allemande left

#### DIXIE STYLE TO AN OCEAN WAVE

First and third pass straight thru  
Both turn right around one with you  
Dixie chain two hands thru, well  
Four in line and balance too  
Balance and you cross trail man  
Around just one four in line you stand  
Forward eight to the middle with you  
Fall on back and a right and left thru  
Turn that girl and all pass thru  
Face this partner, allemande left

#### SPLIT SQUARE THRU

First and third do a half sashay  
Go forward heads and back that way  
Opposite right and pull 'em by  
Face the sides and left square thru  
Three-quarters round, left, right, left  
Everybody partners right, pull by  
Allemande left



### SWING THRU

Head ladies chain across you see  
Turn that girl and one and three  
Forward up and back you go  
Then with your opposites do sa do  
A full eight steps as you dance in time  
Make your ocean wave and rock the line  
Balance, right hand turn halfway, men in the  
middle  
Turn by the left, halfway around and balance  
again  
Balance and you pass thru  
Both turn left here's what you do  
Around just one, two ladies chain  
Turn that girl and gone again  
Square thru three-quarters around  
To a left allemande

### DOUBLE SWING THRU

First and third square thru  
Count four hands before you're thru  
Do a right and left thru and here we go  
Around that opposite do sa do  
Full around, eight steps in time  
Make your ocean wave and we'll rock the line  
Balance, right hand turn just half  
Men in the middle turn by the left  
Halfway round, then all turn right  
Halfway again and the girls turn left  
Halfway in the center then balance all  
Balance do a right and left thru  
Turn your girl and dive thru  
Square thru three-quarters and looky man  
Allemande left

### FOUR COUPLE SWING THRU

Allemande left with the pretty little corner  
Home you go and turn your partner  
With a right hand full, and don't be late  
Gents cross left (in center) and balance eight  
Balance then turn by the right  
Halfway round and the girls star left  
Halfway over and balance again  
Balance then turn by the right  
Halfway round and the men star left  
Halfway over and balance again  
Balance and you turn by the right  
To an allemande left

### ALL EIGHT CHAIN

Four ladies chain across the set  
Turn that girl you're not thru yet  
Walk all around your corner girl  
Home you go, turn your partner left  
Then corner right and pull on by  
Next by the left with an arm around  
Face the middle, four ladies chain  
Three-quarters round and turn once more  
Walk all around that corner squaw  
Home you go, turn partner left  
Then corner right and pull on by  
Next by the left with an arm around  
Face to the middle, four ladies chain  
Straight across and turn that way  
Now roll away with a half sashay  
Grand right and left

### FOUR COUPLE STAR THRU

Allemande left and don't be late  
Partner right and catch all eight  
Halfway round, back by the left  
All the way around and face your corner  
And walk right by  
Star thru with the next and circle eight  
Circle eight go round the land  
Then allemande left with a right and left grand  
Grand right and left 'til you meet your date  
Turn 'em half in a catch all eight  
Back by the left with a full turn around  
Face your corner and walk right by  
Star thru with the next and circle eight  
Circle eight and here we go  
Allemande left

### SUZIE Q

Heads go forward and back to town  
Then turn your opposite right hand around  
Partners left and do it once more  
Opposites right in the middle of the floor  
Partner left and face your corner  
Right and left thru with the outside two  
When you're thru turn the opposite right  
New (for heads) partner left as you come down  
Turn your opposite right, right hand around  
Then partner left and the same old four  
Circle up four, go half way around  
Then allemande left

### SQUARE THRU DAISY CHAIN

Heads go forward to the middle with you  
Come on back then half square thru  
Go right and left and U turn back  
Box the gnat and square thru  
Three-quarters around like you always do  
Then U turn back and swat the flea  
Pull on by and a right and left thru (with sides)  
Turn your girl and dive thru  
Star thru and then cross trail  
To an allemande left

### BREAK

By Gene Pearson, Groves, Texas

Head two ladies chain to the right  
Four ladies chain across the ring  
First and third lead to the right circle up four  
Head gents break to a line of four  
Forward eight and back with you  
Star thru, circle up four  
Head gents break make a line  
Star thru, pass thru  
Allemande left

### SUM JAM

By Chuck Carroll, San Diego, California

Head ladies chain across the way  
All four couples half sashay  
One and three square thru all the way  
Swing thru then eight chain three  
U turn back, look alive  
Swing thru then eight chain five  
U turn back, good heaven  
Swing thru then eight chain seven  
Over and back to beat the band  
Number eight left allemande



### EXPERIMENTAL DRILLS

The experimental movement, Circulate, was originated by Chuck Raley, of Lakewood, California, and seems to be popular. Here are some of Chuck's examples, plus a few favorites from other callers. You'll find the description on page 78 of this issue.

#### SIMPLE CIRCULATE FIGURES

By Chuck Raley, Lakewood, California

All four ladies chain across  
Heads go up and back  
Square thru all the way around  
Do sa do with the outside two  
Make an ocean wave, rock it up and back  
Ends circulate, box the gnat  
Go right and left grand the other way back  
Side ladies chain, heads square thru all the way around  
Do sa do to an ocean wave, swing thru two by two  
Girls circulate, swing thru two by two  
Boys circulate, swing thru two by two  
Girls circulate, box the gnat  
Right and left thru the other way back  
Dive thru, square thru three-quarters, left allemande  
Head ladies chain to the right  
New head ladies chain across  
Heads square thru four hands around  
Do sa do to an ocean wave  
Swing thru two by two, girls circulate  
Swing thru two by two  
Girls circulate, star thru  
Cross trail, left allemande

Heads square thru, do sa do to an ocean wave  
Swing thru, then right three-quarters  
Ends circulate, swing thru  
Centers circulate, swing thru  
Girls turn back and wheel and deal  
Substitute, pass thru, left allemande  
Head ladies chain, heads square thru all the way around  
Do sa do to an ocean wave  
Rock up and back, swing thru  
All eight circulate, swing thru two by two  
All eight circulate, swing thru  
All eight circulate to a right and left grand

#### CENTERS CIRCULATE EXAMPLE

By Lloyd Litman, Parma, Ohio

Heads star thru, Frontier whirl  
Do sa do the outside pair  
All the way round to an ocean wave and balance  
Swing thru two by two and balance  
Centers circulate and balance  
Swing thru two by two and balance  
Centers circulate, right and left thru  
Lady in front, left allemande

#### SIMPLE CIRCULATE

By Bruce Johnson, Santa Barbara, California

Heads square thru, do sa do to an ocean wave  
Men circulate, girls circulate  
Men circulate, box the gnat  
Right and left grand

#### CIRCULATE THE DEAL

By Dewey Glass, Montgomery, Alabama

Head two ladies chain across and turn the girls  
One and three star thru, Frontier whirl  
Do sa do with the outside two  
Go all the way around make an ocean wave  
Rock it forward and back, men circulate and rock it  
Girls circulate and rock it  
Girls turn back, wheel and deal  
Star thru and cross trail  
Left allemande

#### HELSEL'S CIRCULATE

By Lee Helsel, Sacramento, California

Four ladies chain across  
Heads star thru and pass thru  
Swing thru, all eight circulate  
Swing thru, all eight circulate  
Swing thru, centers run  
Wheel and deal, then dive thru and pass thru  
Left allemande

#### BREAK

By Frank Sanders, Ogden, Utah

From a promenade:  
One and three wheel around  
Go right and left thru with the couple you found  
Now whirlaway half sashay  
Pass thru across the way  
U turn back and star thru  
Go right and left thru and turn the girls  
Pass thru, guess who  
Left allemande

#### SINGING CALL x

#### GONNA WRITE MYSELF A LETTER

By Allen Tipton, Knoxville, Tennessee

Record: Lore 1072, flip instrumental with Allen Tipton  
INTRO, BREAK and ENDING  
Join hands and circle left go walking round the ring  
Left allemande come back and do sa do  
Gents star left around the town, ah turn it once around  
Star promenade your lady she'll smile at you and maybe  
Girls backtrack, same man, turn him by the right hand round  
Left allemande come back and promenade  
Gonna sit right down and write myself a letter  
Gonna make believe it came from you  
FIGURE:  
One and three go in and back, promenade go round the ring  
The sides pass thru, promenade behind these two  
Well keep going don't slow down, now heads wheel around  
Right and left thru and turn that Sue, star thru you do  
And then you pass thru and swing that lady round and round  
Left allemande come back and promenade  
Gonna sit right down and write myself a letter  
Gonna make believe it came from you



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 Bob Page—SIO 2116  
 Carl Johnston—SIO 2135  
 Arnie Kronenberger—SIO 2116  
 Bob Ruff—SIO 2141  
 Ed Gilmore—Bal 3704

Side B  
 Bob Van Antwerp—Mac 1025  
 Lee Hesel—SIO 2119  
 Marshall Flippo—BS 1735  
 Jack Jackson—SIO 2138  
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 Joe Lewis—Orig. Accordion Accompaniment

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Ruth E. deTurk

Reuel A. deTurk



**From The Floor**

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

Dear Editor:

We were thrilled to see our Buttons and Bows Badge of the Month in the August issue of Sets in Order. The timing was perfect for our Fair Dance. Thank you so much for the honor.

Shaky and Pat Kriete  
Washington, Mo.

Dear Editor:

Somebody got away with the P.A. system and six cases of records, among other things belonging to the Bustle Busters Dance Club, while the members were sleeping nearby on their annual campout trip.

Seeing what she believed was a bear, a gal shuddered in her sleeping bag. In the light of the full moon a thief of the lowest nature was taking down the speakers and quietly stealing away thru the trees. Whomever it was now has everything — including a new Basic Movement book — to set up a dance club. A few of the records for round dancing dated back at least 10 years — to say nothing of the square dance records.

If anyone hears tell of records with Frank Thompson, Darry Elliot or Glen Anthony scribbled on the label, we would love to know about it. Write to Glen Anthony, Box 271, Osborn, Idaho 83849 . . .

Glen Anthony  
Osburn, Idaho

This is a good time to remind everyone not only to be sure that your present insurance covers the equipment you use in square dancing but that you have an accurate list of serial numbers found on your public address system, speakers, etc. Callers' supplies often represent a sizable investment, certainly more than we want to lose.

Dear Editor:

At this time I should like to take the opportunity of congratulating you on the consistent excellent quality of your magazine. It has never varied from a standard of excellence, which I as a competitor publisher always envied. As



you know I sold "American Squares" magazine about five years ago and have since consistently advertised in your publication.

I am sure you will be interested in comparative results. We have been analyzing all mail order sales in the past year and find that although some sales were made through other magazines, invariably the customer reported that he had read our advertisement in your magazine. We have therefore come to the conclusion that advertising in any other magazine but yours would be a complete redundancy. Therefore effective immediately, we are limiting all national advertising to your magazine only.

Again, we thank you for the nice treatment we get and the fine appearance of your magazine.

Frank L. Kaltman  
Dance Record Center  
Newark, New Jersey

Dear Editor:

I thought you might be interested in how far-reaching S.I.O. innovations are. Let's take your generous offer of listing summer square dancing throughout the country, which appeared in your June issue—and here's what happened to just *one* of our Stardusters Friday night summer dances at Cooky's on July 17:

In addition to dancers from local areas we were pleased to have: the Dick Powers from Santa Rosa, Calif.; the Al Knolls from Toulon, Ill.; the Joseph Beckers from Fitchburg, Mass.; the Irwin Dorfman from Utica, N.Y.; the Martin Zissers and Frank Porcellis from Florida . . .

Ours is just a small segment in the square dance world; what I'm really trying to show is the power of Sets in Order, because of the imagination and ingenuity used by its officials

to further our hobby in its finest sense—and of course to say, for the Stardusters—"Many thanks!"

Gladys A. Ross  
Bayshore, N.Y.

Dear Editor:

I received my Buffet Chef (won on the Sets in Order Premium Plan) and I love it. Yes, West Bend products are wonderful; I think they are the best in electrical appliances.

Thanks so much for the write-up on the Frank Milwards; they were very happy about it. They are wonderful people, as all square dancers are, eh?

Dorothy Mann  
Aberdeen, Wash.

Dear Editor:

I read Sets in Order from cover to cover each month, starting with Frank Grundeen's cartoon on the back and then to the Experimental Lab to see what new figures are coming out. I think that the best service you do for the caller is listing the new records that come out each month. Your comments on each record help immensely.

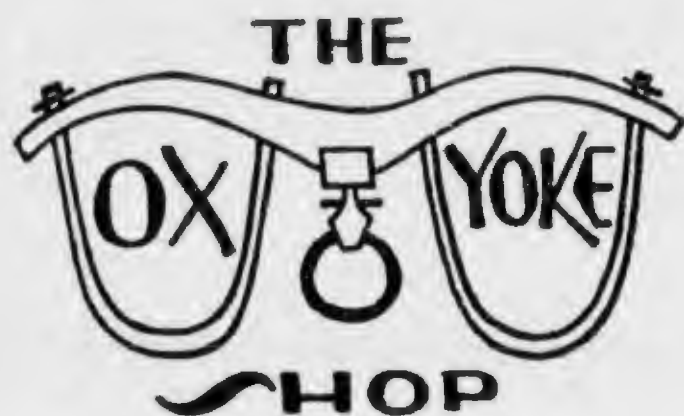
By the way, I'd like to get in touch with anyone who was a member of the Beaux and Belles of Frankfurt, Germany, between 1958 and 1961, who may still be active in square dancing.

Bob Kriesten  
MAAG/RSG  
APO 205, New York, N.Y.

Dear Editor:

We all want to thank you and your magazine for contributing to the great success of our Colorado Convoy to Long Beach in July. Many times along the way we heard the words, "Oh, yes, you are the Colorado Convoy mentioned in Sets in Order!"

The courtesy and thoughtfulness shown by



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the square dance clubs at each of our hosting stops again portrays the spirit of the wonderful people in our activity all over the country. We don't think you will find many other recreational activities where individuals and clubs will work for over a year to host an out-of-state group for a one night stop in their town. The Swing-N-Wheels from Garden City; Hill-toppers from Santa Margarita, Calif.; the Ribbons and Spurs from Livingston; the American Legion of Austin, Nevada, and Frank O'Brien together with Randy Stephens and the square dance clubs from Spanish Fork and Provo, Utah, are just a few of the wonderful groups and people who did this. A great big Thank You from all of us.

Jack Halfacre and Leroy Frank  
Denver, Colo.

Dear Editor:

Ohio's first attempt at a week-long trailer camp for Western Square Dancers, Camp Instant Hash at Champion, Ohio (about 5 miles north of Warren), is now past history and was a glorious success. Climax of the week was when diplomas were issued to a set of dancers who finally got all the way thru "Ole

Buster's Graduation" . . .

You can see that we got results from advertising in Sets in Order, for that was the answer we received most often when we asked the campers how they heard about the camp. Plans are already under way for next year . . .

Myrtis Litman  
Cleveland, Ohio



Happy graduates at Lloyd Litman's Camp in Ohio

Dear Editor:

I notice in the August issue of S.I.O. that the New York Notes state that I have "closed my calling career." Inasmuch as I still call regularly for a local club on Staten Island, am



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You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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fully booked this fall for one night stands and am currently attending a callers' class to improve my delivery, the statement as Mark Twain might have said, is greatly exaggerated.

Many of my friends have expressed surprise that I was retiring and as I hope to be actively calling when we move to Florida, I would appreciate a squib to the effect that the notice was somewhat in error and that I resigned from the Staten Square Set only because of pressure of business. This would allay the current belief concerning retirement, particularly

among those of my friends in Florida...

Jeff (Still Calling) Flash  
Staten Island, N.Y.

**Sorry for the misunderstanding but that's how the story came in to us. Glad you're still aboard.**

—Editor

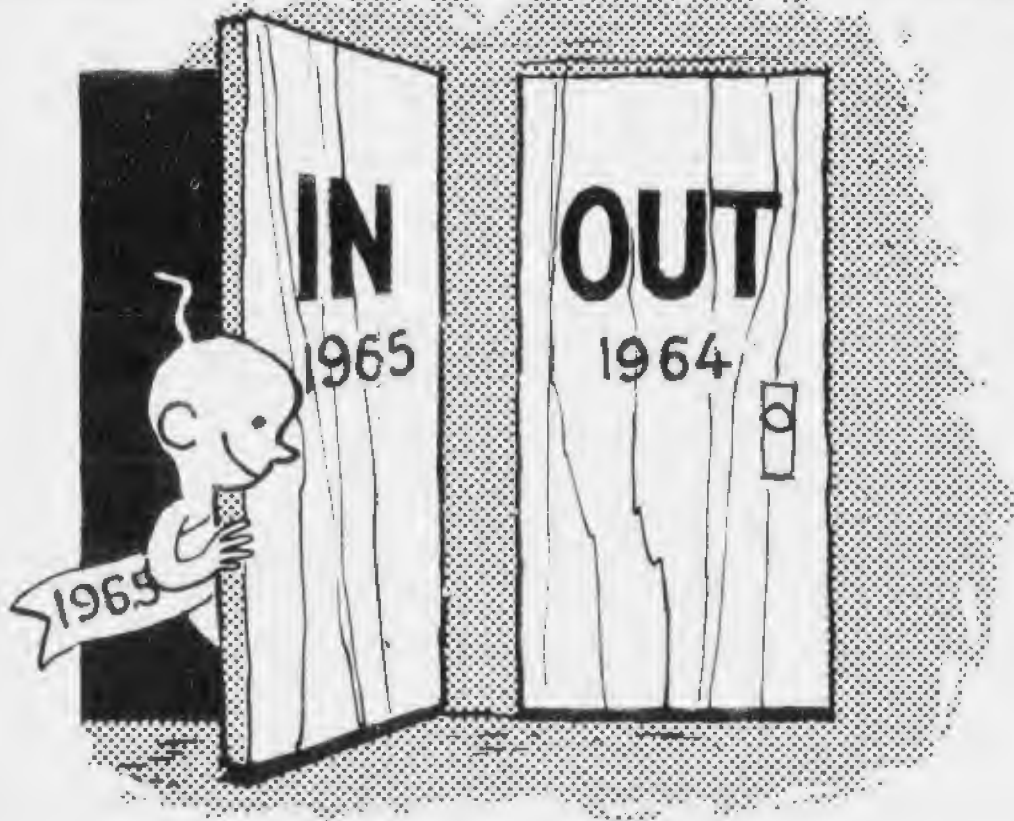
Dear Editor:

...I started a group from scratch 5 or 6 years ago so that members of our local Alcoholics Anonymous group would have a place to go on Saturday night. We learned from records and the instructions accompanying them.

**WE DON'T MEAN TO RUSH THE SEASON...**

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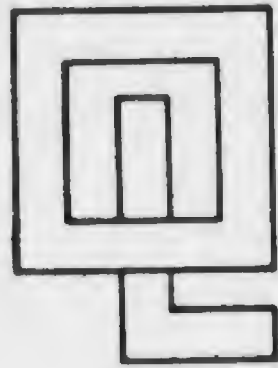
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It wasn't easy but what fun we had.

I soon started calling but commit the cardinal sin of using the call sheets. We purchase 3 or 4 dances each month and with a parish of 350 members I just don't have time to memorize dances. Incidentally, two of my favorites are I Saw the Light and Hallelujah.

We teach 6 to 8 new couples each year, no charge, and no one gets a diploma until they know the 30 basics. We have no dues but pass the kitty after lunch. Your record reports guide our selection of new dances.

As a club I suppose we are doing everything wrong except having a lot of fun.

Rev. Reno Kuehnel  
Ishpeming, Mich.

Dear Editor:

Following up your article in the issue of September 1964 (page 21) by A Newcomer, I wish to state I am in hearty agreement with him. In July we danced with the Wagon Wheelers of Detroit, Mich. — caller, Chuck Dillenbeck — and they announced we were from Florida before the dance started. This club

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has hospitality plus and if all clubs practiced hospitality I doubt if you would have enough room for all the newcomers.

Harold Gertin  
Englewood, Fla.

Dear Editor:

We have been using your Square Dance Calendars for years and couldn't get along without them. My husband, Charlie, calls for four square dance clubs and we have two round dance clubs. We usually have lots to write around the dates in the Calendar and find

three Calendars ideal for all our square and round dance activities.

We also wouldn't be without Sets in Order magazine; we enjoy it so much.

Peggy Murray  
Toronto, Ont., Canada

Dear Editor:

Nearly two years ago you announced that the Merrimacs of Norfolk, Va., started having square dancing in that area. With many military personnel being transferred here, this offered Gene and Nita Chun, formerly sta-



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tioned in Morocco, the opportunity to locate square dancing. We are always happy to have new friends and in this instance, of so many miles away. Sets in Order brought us all together.

Maxine McKinney  
Norfolk, Va.

Dear Editor:

...The gift record (Lucky 13 Jamboree) that came with our new subscription is just great and we've played it over and over. We gave the subscription blank that was included

to another couple and they sent it right off so that they might get the record also, so your family is really growing...

Ollie Landgraf  
Van Nuys, Calif.

(Date Book, continued from page 6)

Nov. 28—Southeastern USA Folk and S/D Jub. Park Center Audit., Charlotte, N.C.

Nov. 28—4th Ann. Square and Round Dance Jamb., Convention Center, Louisville, Ky.

Nov. 29—A-Square-D 4th Dist. Beginners Hoedown, Cerritos College, Norwalk, Calif.



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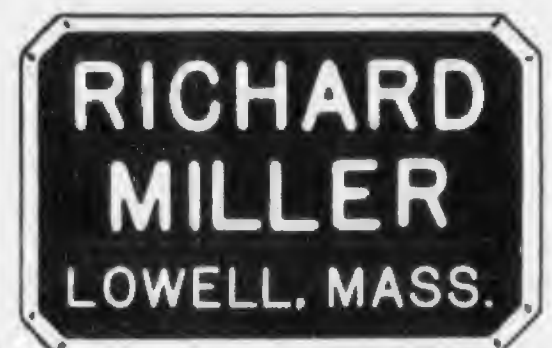
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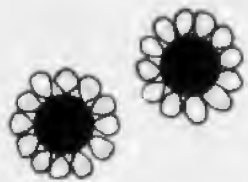


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### RUFF RECORDS INSPIRE CLASSICS

The folks around Miles City, Montana, have made excellent use of instruction records by Bob Ruff on the Sets in Order label. Last year a small class was conducted by the Cowtown



Montana dancers—  
they learned to  
dance to records.

Squares on the Radar Base near Miles City, using the Ruff records exclusively. Due to the success of that class, another was held this year with dancing on a family basis for the people stationed at the base. One of them, Sgt. Gene Cosner, is taking up calling, thus continuing the work begun by a voice on a record.

Not only the Miles City people, but club members in Baker and in Glendive are going

to begin use of the instruction records also. It can be seen how helpful recordings can be to promote the good word of square dancing.

### NATIONAL CONVENTION

At the Lucky 13th National Convention in Long Beach, California, last July, Texas was second only to California in number of persons attending. Dallas is, of course, the site of the 14th National Convention on June 24-26, 1965, with Roy and Lee Long as Chairmen.

Carl Anderson of Redlands, Calif., who served as Chairman for the very first National Convention, was chosen Chairman of the National Executive Committee for the coming year. The 1966 Convention has been awarded to Indianapolis, Ind., with the Indiana Dancers' Assn. as hosts. Al and Blossom Selmier will serve as Chairmen for that one.

Square dance organizations and cities interested in presenting bids for the 1967 and future Conventions may contact Howard Thornton, 2936 Bella Vista, Midwest City, Okla., who will supply the necessary information.

Registration blanks for the Dallas Convention may be obtained from Roy Long, 915 Valencia, Dallas, Texas. REGISTER EARLY.

---

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A few areas are still open and inquiries from rated accounts will have our prompt attention as to eligibility and confinement.



The  
**CALLER  
OF THE  
MONTH**



*Pete Prentice — Burnaby, B.C., Canada*

**P**ETE PRENTICE truly can be regarded as a pioneer square dance caller in the Western Canada region because he's been at it for 16 years. He did his first call at a program run by his wife, Viv, for the Vancouver Park Board in 1948. From there the Gingham Swing'ems was formed and many of its members went on to become leaders and callers. Pete was president of this basic club for four years.

Square dancing started to mushroom all over the place at once. The need for records was growing in proportion so in 1950 the Prentices opened Dance Craft, Canada's first Square Dance Store, supplying the materials to keep square dancing going.

As the movement grew, Pete and Viv felt the need of more training so they attended Asilomar for five summers, learning much about calling, techniques of dance, programming and people. For several years they also ran Totem Land — one of the first square dance vacation institutes in Canada.

During the past years Pete has called for many clubs, church groups, special dances, Jamborees, for the blind, wheelchair dancers and children's clubs, necessitating quite a lot of travelling. One of his earlier trips was to Dallas for the National Convention in 1954. Since then he has travelled many hundreds of

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miles in the interest of square dancing. A great deal of joy was afforded Pete by his work with the teen-age Totem Dancers, who exhibited to promote square dancing.

Today he calls regularly for the Valley Hoedowners in Surrey; participates in calling the Summer Dances at Swedish Park in No. Vancouver. Besides the actual practice of calling, Pete has written many articles on the subject, particularly for beginner callers.

Pete says, "After 16 years I am enjoying square dancing more each time I call and have

always endeavored to uphold the tag given me in the earlier days—"The Caller with the Smile in his Voice."

### SENATOR CONGRATULATES DANCERS

Square dancers Alonzo and Mrs. Cutrell of Detroit were most gratified recently to receive a letter from United States Senator Philip A. Hart of Michigan. The letter was a congratulatory one to the Cutrells for their participation in the square dancing at the New York World's Fair, on invitation of the Long Island Federation of Square Dancers.

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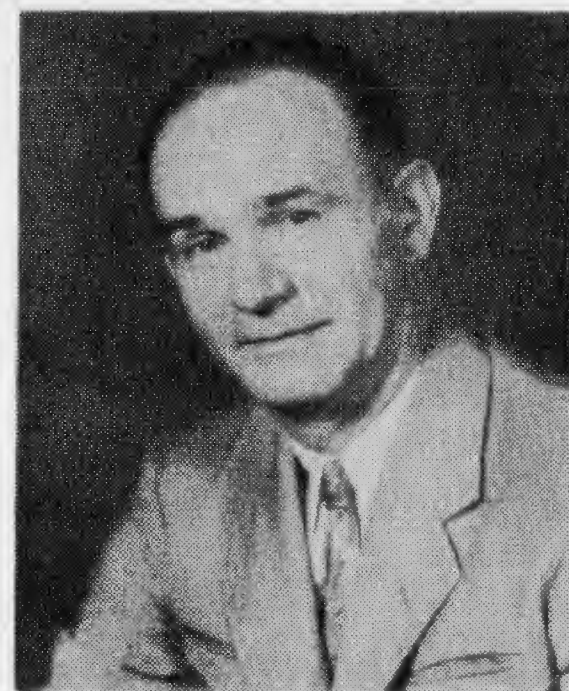
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### WHUPS! HER NAME'S LUCILLE

We printed a most interesting story about an "International Birthday Square Dance" on page 13 of the August, 1964, issue of Sets in Order. We incorrectly identified the author, however, as Louise Dempster, when actually her name is Lucille. Our apologies.

### EUROPEAN ASSOCIATIONS ELECT

At the Labor Day Roundup of the European Assn. of American Square Dance Clubs, the yearly elections of officers for both callers and dancers associations were held. Heading

the callers group will be Jim Taylor and John Essex as Chairman and Vice-Chairman. President of the EAASDC will be Lyn Worthy. Next year's Labor Day skirmish is planned for the Frankfurt/Wiesbaden area in Germany. More details will be forthcoming.

### THIS WE LIKE

A squib-line in the September issue of Fed Facts, put out by the Heart of America Federation, goes like this, "Is it true that square dancers have more fun? Only a square dancer knows for sure."(!)

### Rounds

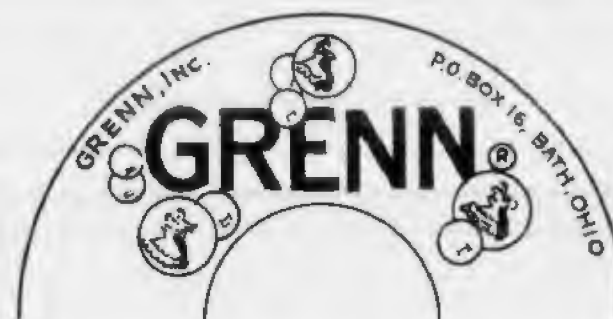
#### "MISS YOU TONIGHT" (waltz)

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#### "I WANT A GIRL" (two step)

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As one thing leads to another, this led to their being asked to teach basic lessons so, with Frank Hamilton's "American Round Dancing" under one arm and a list of instructions and helpful hints from their own teacher, the Proctors sallied forth to their first class. Since then they have tried to maintain at least one class a year, emphasizing "correct dancing while having fun"—and stress continually the importance of a good background in round dance basics.

Charlie and Bettye served as Round Dance

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Chairmen of the first Texas Federation of Square and Round Dancers for two years. They have taught at square and round dance Festivals in about seven different states; plan their vacations to take in dance institutes. They attended Lighted Lantern for five sessions, Dance-A-Cade and Kirkwood Lodge. Besides their popular Green Door, they have also written Peggy and Sleepy Lagoon.

At present the Proctors are teaching rounds at two square dance clubs and maintain one round dance club, Belles and Beaus.

*(Record Reviews continued from page 7)*

tune is familiar and easy to sing. The dance patterns show good application of standard material. Rating: ☆☆

**LEMON TREE — MacGregor 1042**

**Key:** F & B flat    **Tempo:** 126    **Range:** High LB  
**Caller:** Vera Baerg    **Low LB**

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

**Synopsis:** (Break) Around corner — see saw — circle — reverse, single file — girls backtrack — swing — allemande — grand right and left — promenade — swing. (Figure) Heads up and back — 1/2 square thru — face sides, do sa do — ocean wave — right and left thru — centers Calif. twirl — substitute — box the gnat — box it back — pull by — swing corner — promenade — swing.

**Comment:** Excellent tune and well played music. There is a key change between verse and chorus of tune but this should not bother the caller. Dance patterns could offer more excitement. This might be a sleeper. Rating: ☆+

**THE GAL WHO INVENTED KISSIN' — Swinging Square 2321**

**Key:** A    **Tempo:** 128    **Range:** High HB  
**Caller:** Chuck McDonald    **Low LA**

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

**Synopsis:** (Break) Circle — allemande — box the gnat — box it back — ladies star right — partner left — corner right — double do paso — roll promenade. (Figure) Head gents and corner up and back — right hand star — partner left — corner box the gnat — men star left across — swing — allemande — promenade — heads wheel around — right and left thru — cross trail — allemande — promenade — swing.

**Comment:** Instrumental is weak and tune is wordy. Dance patterns are conventional. A good showman might put this over. Rating: ☆

**SHE'S A DANCIN' SWINGIN' ROSE — Blue Star 1745**

**Key:** C    **Tempo:** 130    **Range:** High HB  
**Caller:** Larry Faught    **Low LA**

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

**Synopsis:** (Break) Circle — reverse, single file,



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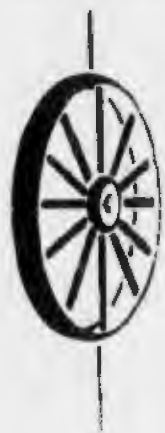
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girls backtrack, gents backtrack behind girls, girls roll back, allemande — grand right and left — promenade. (Figure) Side ladies chain heads promenade 1/2 — lead right, circle to a line — up and back — pass thru — wheel and deal — substitute — square thru 3/4 — swing — promenade.

**Comment:** A smooth tune and a good instrumental. Dance patterns use standard material and the timing and meter is quite danceable.

Rating: ☆☆

#### LITTLE RED WAGON — Old Timer 8199\*

Key: E flat      Tempo: 124      Range: High HC  
Caller: Johnny Schultz      Low LB  
Music: Western 2/4 — Guitar, Banjo, Bass,  
Rhythm Guitar

**Synopsis:** Complete call printed in Workshop

**Comment:** One of the best instrumentals to come out on this label in some time. The break is very similar to that used in the past but the figure is brand new and quite pleasant to dance.

Rating: ☆☆☆+

#### LINDA — Top 25086

Key: E      Tempo: 128      Range: High LB  
Caller: Don Zents      Low HC  
Music: Standard 2/4 — Organ, Piano, Banjo, Bass,  
Guitar

**Synopsis:** (Break) Circle — corner swing — allemande — weave — do sa do — allemande — pass one — promenade — 8 to middle and back. (Figure) Ladies chain — chain back — heads promenade 1/2 — star thru — pass thru — left hand star — allemande — pass one — promenade — all 8 to the middle and back.

## CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-October.

### SINGING CALLS

Hey Li Lee Li Lo	Wagon Wheel 201
Rosetta	Kalox 1036
Hey, Look Me Over	Windsor 4833
My Heart Skips A Beat	MacGregor 1033
Mission Bells	Longhorn 141

### ROUND DANCES

Hooten-Toot	Grenn 14063
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Additional Dealers on Previous Page



**Comment:** A good tune and a good instrumental. The caller with that extra something on singing calls will enjoy calling this one. It will take a little showmanship to put it over.  
Rating: ☆☆

**SOUTHTOWN U.S.A. — Grenn 12066\***  
**Key: E**      **Tempo: 128**      **Range: High HB**  
**Caller: Johnny Davis**      **Low LB**  
**Music:** Standard 2/4 — Guitar, Piano, Banjo, Bass, Organ

**Synopsis:** Complete call printed in Workshop  
**Comment:** An excellent tune and a very good dance. Music is quite acceptable but not quite as "clean" as usually found on this label. This will create no problems with callers and they will enjoy calling it.  
Rating: ☆☆☆+

**LET THE SUNSHINE IN — Mustang 111**  
**Key: F**      **Tempo: 124**      **Range: High HB**  
**Caller: Snooky Brasher**      **Low LC**  
**Music:** Western 2/4 — Guitar, Trumpet, Violin, Piano, Drums, Bass

**Synopsis:** (Break) Circle — around corner — see saw — men star right — star promenade — girls turn back, allemande — right and left grand — promenade. (Figure) Heads promenade 1/2 — head ladies chain — heads up and back — star thru — substitute — sides star right 3/4 — allemande — do sa do — corner swing — promenade — swing.

**Comment:** Another of a recent trend of tunes reminiscent of an old time revival meeting. Music is well played but quality of recording could be better. Dance is a mover and fun.  
Rating: ☆☆☆

**GONNA WRITE MYSELF A LETTER — Lore 1072\***  
**Key: C**      **Tempo: 126**      **Range: High HE**  
**Caller: Allen Tipton**      **Low LD**  
**Music:** Western 2/4 — Guitar, Piano, Drums, Bass, Clarinet — Trumpet

**Synopsis:** Complete call printed in Workshop  
**Comment:** A good tune and acceptable music. The dance patterns are smooth and have excellent timing. Callers may have to adjust word meter in a place or two but this is an excellent dance. Recorded quite high but tune can be faked.  
Rating: ☆☆☆+

**THAT'S ALL RIGHT — MacGregor 1040**  
**Key: F**      **Tempo: 126**      **Range: High LD**  
**Caller: Julius King**      **Low HD**  
**Music:** Standard 4/4 shuffle — Accordion, Bass-Guitar, Drums, Bass, Piano

**Synopsis:** (Break) Around corner — see saw — corner right wrong way thar — slip clutch, right and left grand — promenade — swing. (Figure) Heads do sa do—ocean wave — curl the line — pass thru — round one — pass thru — corner swing — promenade.

**Comment:** This instrumental is one of the best to come out this year and has a good solid rocking beat. The dance patterns need very careful adjustment by the caller to give good timing and basically lack excitement. This could be a sleeper.  
Rating: ☆+

**HARD HEARTED HANNAH — Sets In Order 147\***  
**Key: C**      **Tempo: 128**      **Range: High HC**  
**Caller: Jack Jackson**      **Low LB**  
**Music:** Standard 2/4 — Clarinet, Guitar, Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop  
**Comment:** An excellent instrumental and a smooth flowing dance routine coupled with interesting lyrics and good meter makes this one of the best dances this month.  
Rating: S.I.O.

**STEPPIN' OUT WITH MY BABY — Swinging Square 2323**  
**Key: D**      **Tempo: 125**      **Range: High HD**  
**Caller: Bill Saunders**      **Low LD**  
**Music:** Standard 2/4 — Guitar, Piano, Banjo, Bass, Drums, Accordion

**Synopsis:** (Break) Corner do sa do — see saw — circle — allemande — weave — partner right — allemande — promenade. (Figure) Side ladies chain — heads promenade 1/2 — lead right, circle to a line — up and back — pass thru — wheel and deal — square thru 5 hands — allemande — pass one — promenade.

**Comment:** Tune has a nice swing and the dance patterns move very well. Recorded slightly on the high side.  
Rating: ☆☆☆

**RUNNING BEAR — Top 25084**  
**Key: A**      **Tempo: 123**      **Range: High HC**  
**Caller: Dick Jones**      **Low LC**



Send 5 cents for complete listing to **OLD TIMER RECORD CO., INC., 708 East Weldon Ave. PHOENIX, ARIZONA 85011**

**#8200 GOLDEN STAIRS**  
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**#8201 SHE DIDN'T KNOW THE GUN WAS LOADED**  
Flip Caller **Don Atkins**  
Music: **The Sierra Sound Boys**



**Music:** Standard 2/4 — Guitar, Banjo, Bass, Accordion

**Synopsis:** (Figure) Ladies chain — chain back — rollaway — up and back — star thru — dive thru — pass thru — do sa do — circle 1/2 — dive thru — square thru — sides divide, star thru — do sa do — circle 1/2 — dive thru — box the gnat — pull thru — swing — allemande — promenade.

**Comment:** An excellent instrumental and novel tune. The dance patterns are well arranged and the timing is good. The dance is not easy but most dancers will handle it. The caller will have to work on the word meter to fit his style. Rating: ☆☆

**ROCKIN' AN' ROLLIN' #9 — MacGregor 1043**

**Key: C**      **Tempo: 126**      **Range: High HD**  
**Caller: Fenton Jones**      **Low LC**

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

**Synopsis:** (Break) Heads right, circle one full turn — same ladies chain — inside arch — dive thru — square thru 3/4 — swing — gents star left — promenade. (Figure) Heads right and left thru — sides 1/2 square thru — do sa do — eight chain thru — swing — allemande — promenade — swing.

**Comment:** We haven't had a good locomotive dance for some time and Jonesy has come up with one that is quite danceable and fun. Rating: ☆☆

**CHINA TOWN SQUARE — Prairie 1005**

**Key: G**      **Tempo: 132**      **Range: High HB**  
**Caller: Al Horn**      **Low LG**

**Music:** Standard 2/4 — Guitar, Rhythm-Guitar, Accordion, Bass, Clarinet, Oboe.

**Synopsis:** (Break) Allemande — do sa do — swing — ladies promenade — do sa do — allemande — grand right and left — do sa do — promenade. (Figure) Heads half sashay — up and back — box the gnat — right and left thru — Dixie chain, lady left, gent right — around one to the middle — do sa do — star across — corner left — pass one — swing next — promenade.

**Comment:** This is a new recording of a dance once recorded by Joel Pepper on Sunny Hills

label. The instrumental is danceable but the fast tempo plus a very close timed dance requires some slow down of the record to make it comfortable. Rating: ☆+

**PRETTY LITTLE MISS — Kalox 1037**

**Key: G**      **Tempo: 128**      **Range: High HB**  
**Caller: Harper Smith**      **Low LD**

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

**Synopsis:** (Break) Around corner — see saw — circle — allemande — do sa do — gents star left — box the gnat — pull by — allemande — promenade. (Figure) Side ladies chain right — heads square thru — do sa do — ocean wave — acey ducey — up and back — right and left thru — star thru — cross trail — corner swing — promenade — swing.

**Comment:** A fast moving and driving routine coupled with an instrumental that is a very good hoedown. The whole dance feels more like a good patter call (which doesn't spoil the fun). The music has very heavy emphasis on the rhythm. There is an alternate figure offered. Rating: ☆+

**BEAUTIFUL DREAMER — MacGregor 1041**

**Key: B flat**      **Tempo: 128**      **Range: High HC**  
**Caller: Scotty Langlands**      **Low LA**

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

**Synopsis:** (Break) Heads up and back — rollaway — star thru — right and left thru — dive thru — right and left thru — square thru 3/4 — allemande — grand right and left — promenade — swing. (Figure) Heads promenade 1/2 — lead right, circle to a line — pass thru — wheel and deal — double pass thru — first left, next right — right and left thru — square thru — corner swing — promenade.

**Comment:** Both the tune and the dance are very busy. The dancers really have to keep moving and callers will be hard pressed to find a place to catch a breath. Rating: ☆☆

**DREAMING OF YOU — Longhorn 143**

**Key: D**      **Tempo: 126**      **Range: High HD**  
**Caller: Jerry Adkins**      **Low LD**

**Music:** Western 2/4 — Violin, Guitar, Bass, Vibes,

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**Comment:** A good Western tune played in good Western style. The dance patterns are conventional and well timed. Rating: ☆☆

**CRAZY, CRAZY — Hi-Hat 311**

Key: C      Tempo: 128

Caller: Wild Bill Foross

Range: High HB  
 Low LB

**Music:** Western 2/4 Samba — Marimba, Guitar, Bass, Drums

**Synopsis:** Heads up and back — square thru — right and left thru — dive thru — star thru — pass thru — U turn back — box the gnat — right and left thru — star thru — square thru 3/4 — allemande — promenade. (Figure) Four ladies chain — heads square thru — circle to a line — pass thru — wheel and deal — centers star thru — square thru — corner swing — promenade — swing.

**Comment:** Fast moving dance routines to a lively instrumental in samba time. The tune is simple and easy to sing. The figures use conventional patterns with close timing.

Rating: The Record is produced by the reviewer.

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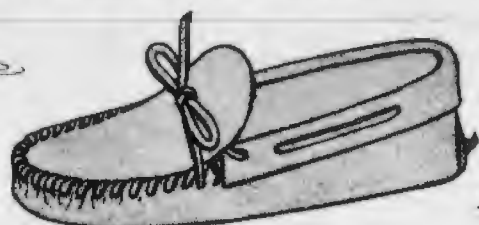
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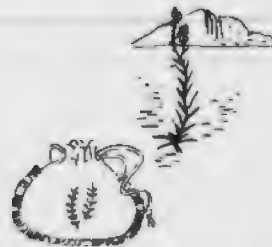
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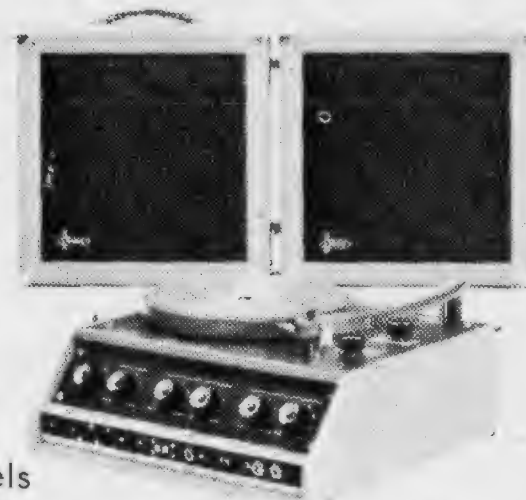
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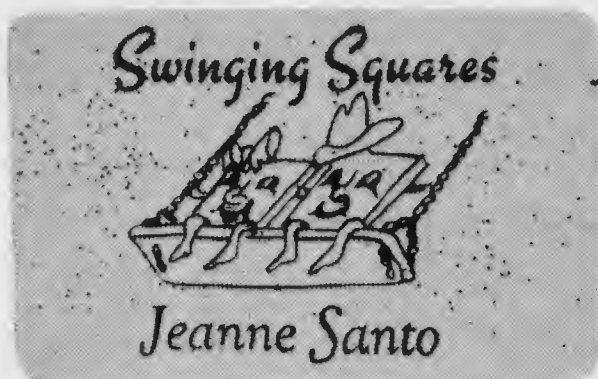
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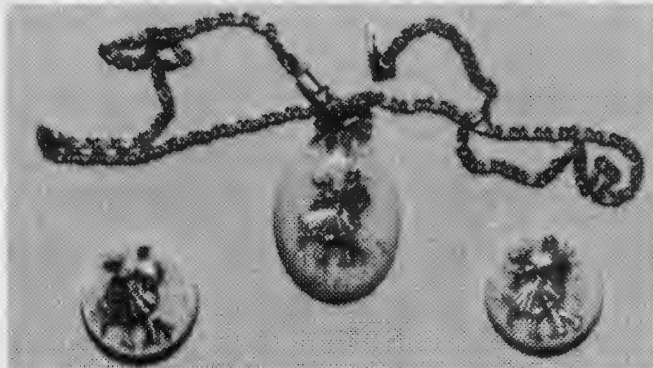


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### FREIGHT TRAIN — Bogan 1179

Key: D Tempo: 124 Range: High HB

Caller: Billy Dittmore Low LA

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

**Synopsis:** (Break) Ladies chain — circle — whirl-away — pass one — swing next — allemande — weave — do sa do — promenade — swing. (Figure) Head ladies chain — heads lead right, circle to a line — pass thru — wheel and deal — centers square thru — heads divide, star thru — corner swing — allemande — partner wagon wheel spin — promenade — swing.

**Comment:** The tune is a good one and the patterns are quite conventional. This is a smoothy and with a little word adjustment and good

delivery this could be a very popular dance. Rating: ☆☆

### DON'T JUST STAND THERE — Swinging Square 2322

Key: C Tempo: 127 Range: High HC

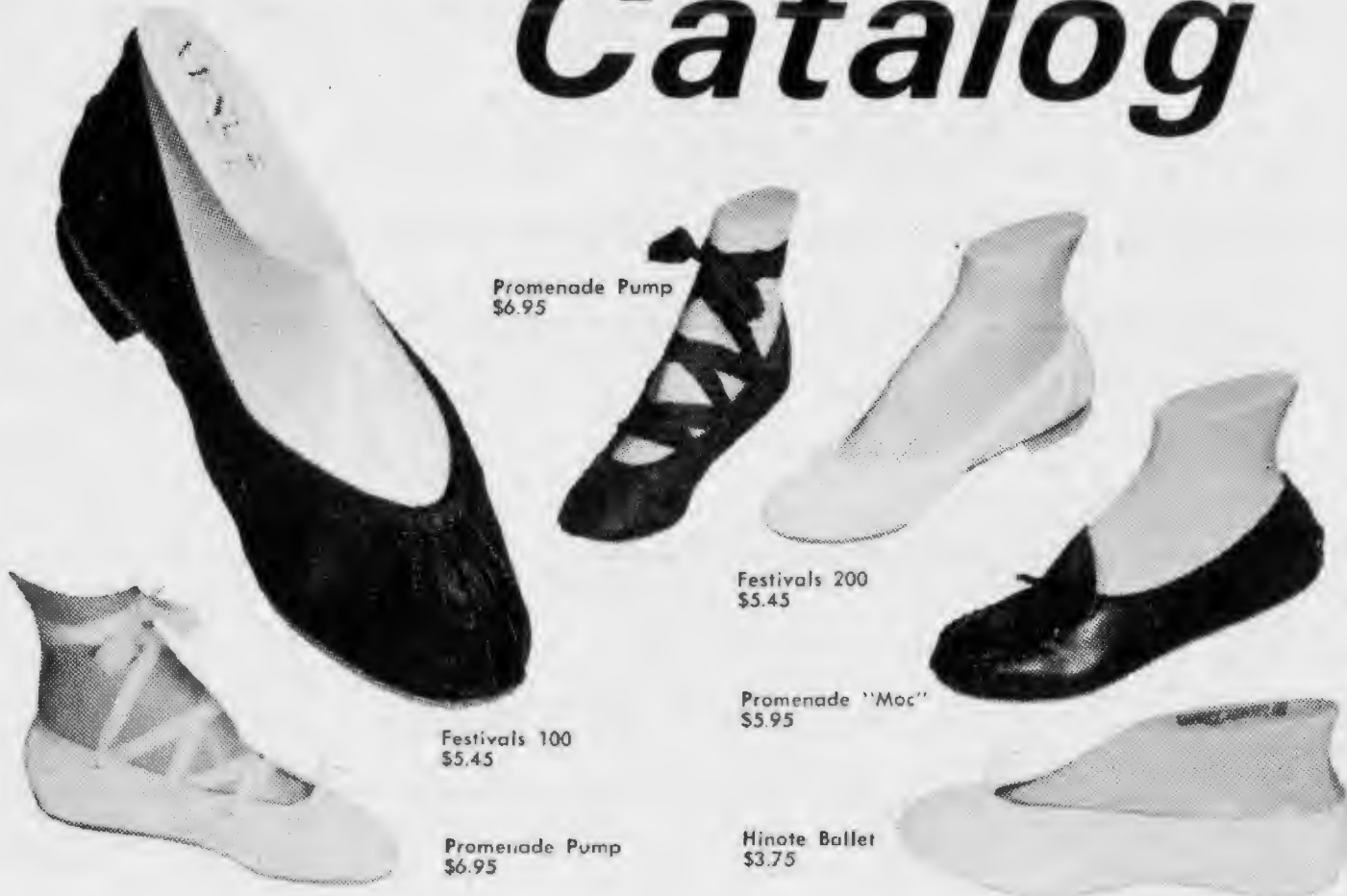
Caller: George Peterson Low LC

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

**Synopsis:** (Break) Ladies chain  $\frac{3}{4}$  — circle — allemande — weave — partner right — men star left — box the gnat — change hands, allemande — promenade — swing. (Figure) Ladies promenade  $\frac{3}{4}$  — swing — sides up and back — square thru — star thru — do sa do — star thru — square thru  $\frac{3}{4}$  — swing — promenade.

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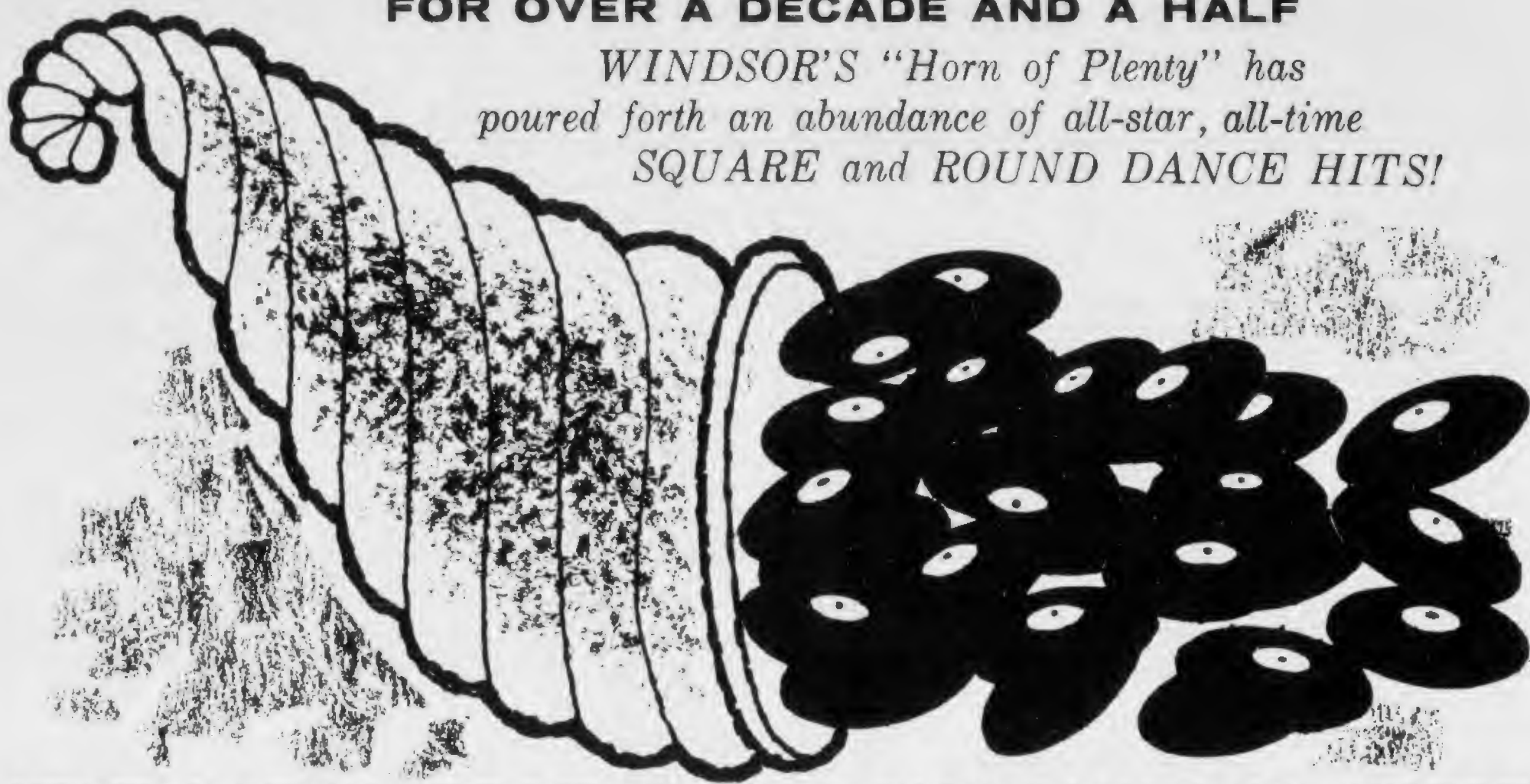
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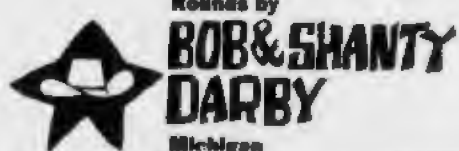


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**Comment:** A standard instrumental, a standard dance. In the break the women chain  $\frac{3}{4}$  and in the figure they promenade  $\frac{3}{4}$  which causes some confusion. Rating: ☆

**Comment:** Strictly chord pattern hoedowns. The rhythm is not pronounced. Square Chords is quite slow but Alabam is lively. Rating: ☆+

## HOEDOWNS

**ALABAM — Prairie 2003**

**Key: G** **Tempo: 132**

**Music:** (Hornets) Multiple Guitars, Tuba, Accordion, Piccolo

**SQUARE CHORDS #2 —** Flip side to the above

**Key: G** **Tempo: 132**

**Music:** (Hornets) Multiple Guitars, Tuba, Accordion

**KANAWHA — Top 25087**

**Key: C** **Tempo: 128**

**Music:** (Russal) Piano, Guitar, Drums, Bass

**HUBRIS —** Flip side to the above

**Key: C** **Tempo: 128**

**Music:** (Russal) Piano, Guitar, Drums, Bass

**Comment:** Another in a very popular series of chord pattern hoedowns. These are a little more melodious than some. Rating: ☆☆

**TWENTY-ONE — Hi-Hat 604**

**Key: B flat** **Tempo: 128**



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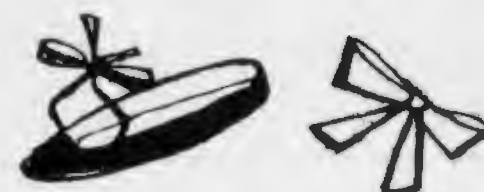
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**GRAND SLAM** — Flip side to the above

**Key: A** **Tempo: 128**

**Music:** (Gamblers) Piano, Bass-Guitar, Violin, Rhythm Guitar, Drums

**Comment:** Swinging chord pattern hoedowns. The "fiddle" on Grand Slam is well in the background. Piano takes lead on both sides.

Rating: Record is produced by the reviewer.

**CINDY** — Blue Star 1744

**Key: A** **Tempo: 130**

**Music:** (Texans) Banjo, Piano, Drums, Bass

**RAGTIME ANNIE** — Flip side to the above

**Key: C** **Tempo: 130**

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**Music:** (Texans) Banjo, Drums, Bass

**Comment:** Traditional hoedowns played in the traditional style and using banjo lead. Fidelity and rhythm is good. Rating: ☆☆

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**Choreographers:** Betty and Al Albertson

**Comment:** Good music and a dramatic tango routine. Dance has two parts but neither are long or difficult.

**I REMEMBER YOU** — Flip side to the above

**Music:** (Al Russ) Piano, Organ, Saxophones,

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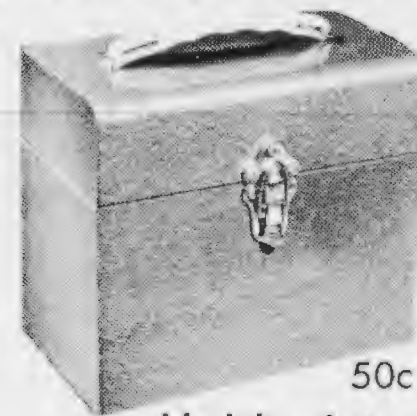
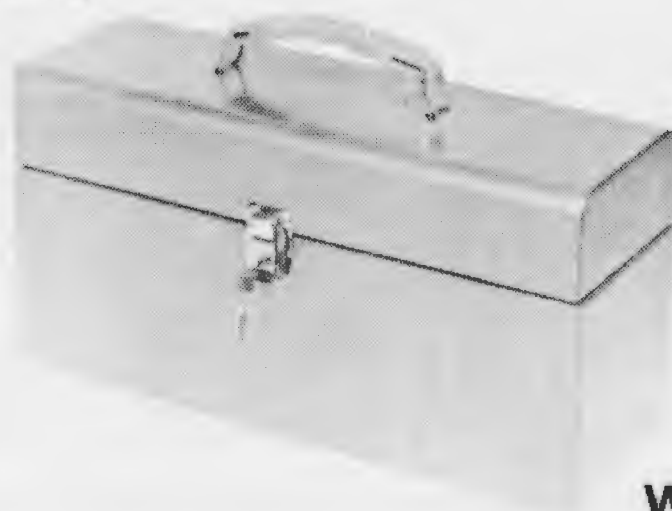
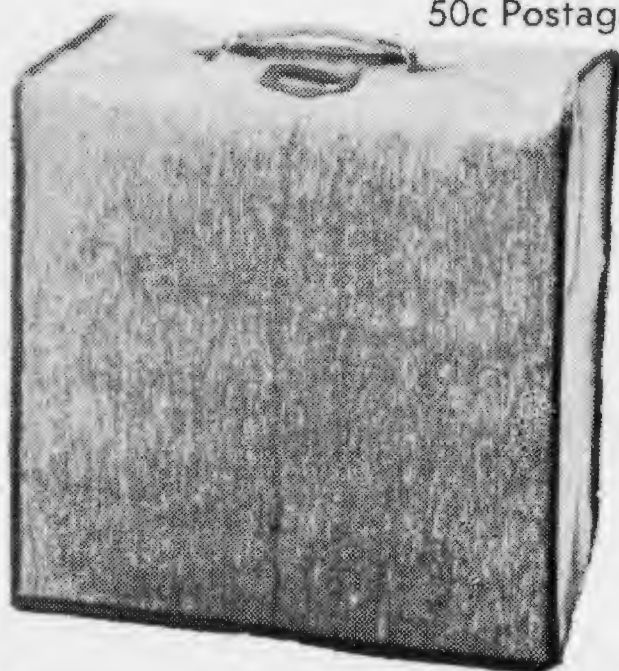
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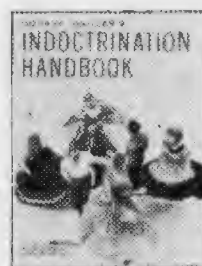
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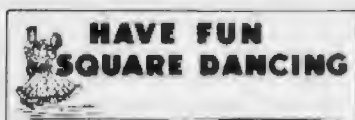
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Drums, Bass, Trumpet  
**Choreographers:** Ted and Joan Jordan  
**Comment:** Light and pleasant music and an easy two-step routine with several sections repeating.

**MY PROMISE** — Windsor 4699  
**Music:** (Bernabei) Saxophones, Guitar, Piano, Trumpet, Drums, Bass  
**Choreographers:** Wayne and Norma Wylie  
**Comment:** Good music and an interesting waltz routine. Two four measure sections are repeats. Routine goes thru twice.

**LET'S MAKE IT NICE** — Flip side to the above  
**Music:** (Sundowners) Piano, Accordion, Saxophone, Clarinet, Guitar, Drums, Bass, Flute

**Choreographers:** Fred and Hazel Christopher  
**Comment:** Music has good rhythm and the dance is easy and interesting

**WHISPERING — Hi-Hat 807**  
**Music:** (Vaughan) Trumpets, Clarinet, Trombone, Piano, Guitar, Drums, Bass  
**Choreographers:** Edna and Gene Arnfield  
**Comment:** Good music played in the traditional style for this tune. The dance routine is one that most round dancers will enjoy.  
**SAN ANTONIO ROCK** — Flip side to the above  
**Music:** (Vaughan) Guitar, Trumpet, Trombone, Clarinet, Saxophone, Bass-Guitar, Drums, Piano  
**Choreographers:** Monette and Emmett Courtney  
**Comment:** Lively music and a rhythm routine with

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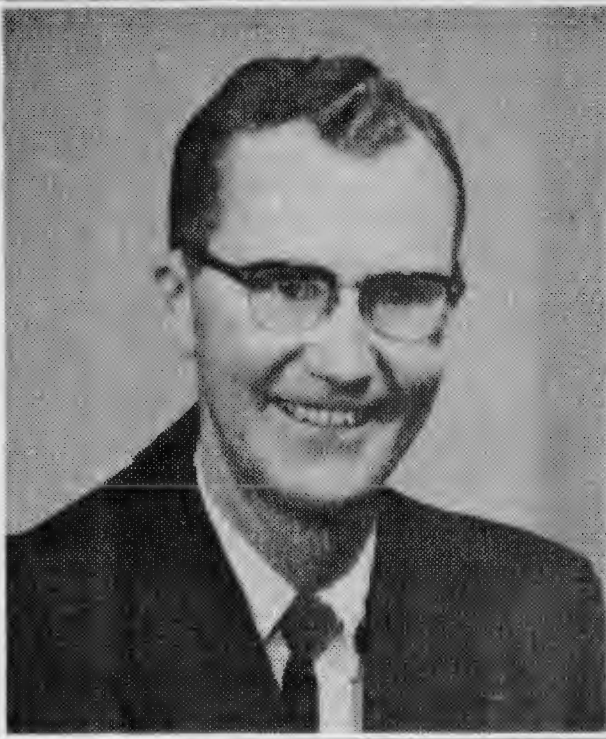
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**Sets in Order**  
**RECORDS**

two eight measure repeats.

**EASY TO LOVE** — Grenn 14066

**Music:** (Russ) Saxophones, Piano, Drums, Organ, Bass, Clarinet

**Choreographers:** John and Anne Gallagher

**Comment:** Excellent music and a smooth two-step routine. Eight measures are repeated and the routine goes thru twice.

**PUT YOUR DREAMS AWAY** — Flip side to the above

**Music:** (Russ) Saxophones, Organ, Piano, Drums, Trumpet, Bass

**Choreographers:** Bill and Irene Hart

**Comment:** Good music and a medium tempo waltz. Not for the novice but still not difficult. Several sections are repeated and the routine goes thru three times.

**MELODY FOR TWO GUITARS** — Belco 209

**Music:** (Rhythm Boys) Guitars, Celeste, Drums, Bass, Clarinet

**Choreographers:** Nora and Archie Murrell

**Comment:** Interesting music. The two-step routine has lots of action and is not easy but most round dancers will find it easy to remember.

**MATADOR** — Flip side to the above

**Music:** (Rhythm Boys) Trumpet, Guitar, Marimba, Drums, Rhythm-Guitar, Bass

**Choreographers:** Johnny and Louise Pierce

**Comment:** An instrumental that has the flavor of the Mexican music. The routine is 50 measures long and has three parts with few repeats.

Dance goes thru one and two-thirds times plus eight measure ending.

**MISTY** — Blue Star 1742

**Music:** (Shannonaires) Organ, Bass, Drums, Piano, Saxophone, Vibes

**Choreographers:** Bryce and Elnor Reay

**Comment:** Good music in slow foxtrot time. Dance routine is not difficult; large sections repeat.

**CAMEOS AND LACE** — Flip side to the above

**Music:** (Shannonaires) Accordion, Organ, Drums, Bass, Saxophone, Vibes, Piano

**Choreographers:** Bryce and Elnor Reay

**Comment:** Tune is "Fascination" and the music is well played. The waltz routine is interesting but not for the novice. Several parts are repeated and dance goes thru three times.

**WE'RE LIVING** — Sets in Order 3148

**Music:** (Hi-Steppers) Full band

**Choreographers:** Roy Close and Bernice Jones

**Comment:** The popular show tune "A Lot of Living to Do" well recorded by a full band. The swing routine is easily mastered and fun to do.

**FORGOTTEN WALTZ** — Flip side to the above

**Music:** (Hi-Steppers) Multiple Guitars, Celeste, Piano, Bass, Drums

**Choreographers:** Tom and Helen Wood

**Comment:** A well recorded version of an old nostalgic waltz tune. Routine is simple and flows very well.  
 Rating: S.I.O.

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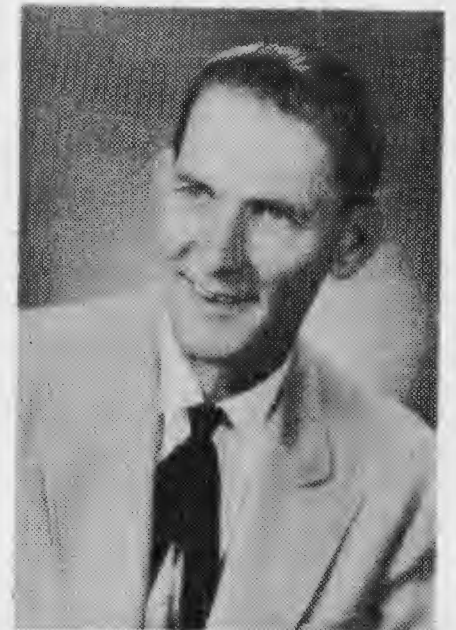
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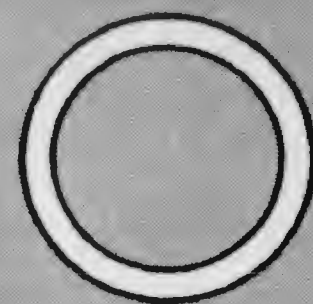
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Called by Lee Helsel
- SIO 147 HARD HEARTED  
HANNAH**  
Called by Jack Jackson
- SIO 146 ROSALIE**  
Called by Frank Lane

**ROUNDS**

- SIO 3148 WE'RE LIVING**  
by Roy Close and  
Bernice Jones  
Lemon Grove, California, and  
**FORGOTTEN WALTZ**  
by Tom and Helen Wood  
Boise, Idaho
- SIO 3147 YESTERDAY'S  
MEMORIES and  
BABY GUITAR**
- SIO 3146 CHANGE IN ME and  
TIN WHISTLE SERENADE**

**POPULAR RELEASES****BALANCE**

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- BAL 114 DRUMMER'S BALANCE**  
(Solomon Levi)  
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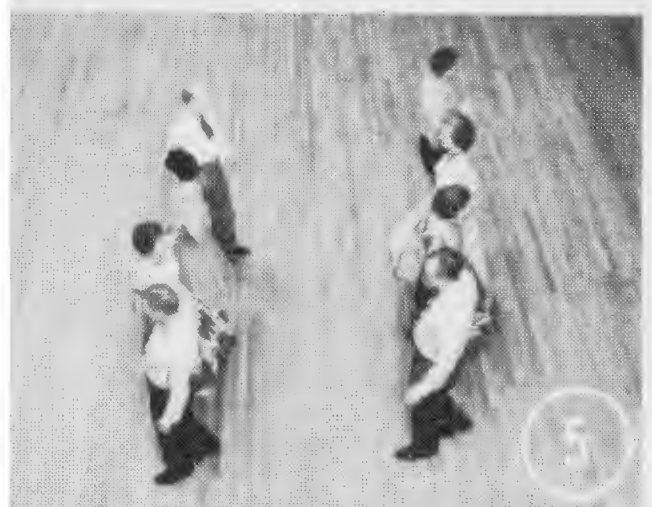
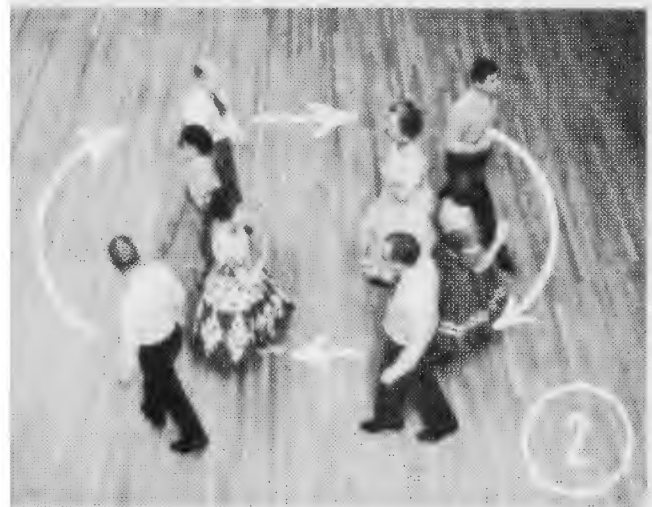
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Called by Joe Lewis
- JBL 5003 JELLY BEAN**  
Called by Joe Lewis

**SETS IN ORDER**

- SIO 102 GRAND SQUARE**  
Called by Bob Osgood
- SIO 113 SUGAR BLUES**  
Called by Johnny LeClair
- SIO 128 YOU'RE THE REASON**  
Called by Johnny LeClair
- SIO 131 MORKORDS**  
Called by Lee Helsel
- SIO 140 GET ME TO THE DANCE**  
Called by Frank Lane
- SIO 3143 WONDERING and  
A-TISKET, A-TASKET (R/D)**
- SIO 3145 LOVE SONGS and  
GOODY GOODY (R/D)**

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**N**O NEWCOMER to the square dance picture, *Circulate* was created almost a year ago and has seen considerable usage in our contemporary square dance picture. Here's the description.

### CIRCULATE

by Chuck Raley, Lakewood, California

**Starts from two lines of four, across the set from each other and in similar ocean wave formations. ENDS CIRCULATE:** Those on the end of each line and facing out will move forward in a 180° arc to the other end of the same line. Simultaneously, those on the end of the line and facing across will move directly across the set and into the other line. **CENTERS CIRCULATE:** Those in the center of each line will move in a similar manner. Those facing out will simply wheel 180° to take the place in the same line just vacated by the other center dancer. Those in the center and facing across the set will move directly across to the center of the other line. **ALL EIGHT CIRCULATE:** Everything breaks loose at once and both movements described above occur simultaneously.

From a setup of two ocean wave formations (1) the *Ends Circulate* by moving forward from their starting positions (2). In this example, men are the ends, so each moves forward in a clockwise direction (3) ending in ocean wave lines once again (4). For *Centers Circulate*, the movement starts from the ocean wave lines (5) and the centers (the ladies this time) move forward in a counter-clockwise direction (6) until they have once again (7) formed ocean wave lines. When *All Eight Circulate*, they start from the same ocean wave formation (8), the men moving in a clockwise direction, the ladies counter-clockwise (9) and all moving simultaneously (10) until they reform into new ocean wave lines (11). Naturally, if the dancers' facing directions in the ocean wave lines were reversed, those on the outside would move counter-clockwise while those in the center would move clockwise. For some examples of this movement, please turn to page 44 in the Workshop section.

Even though this appears a little late in the game to be "brand new," we have had so many questions regarding its proper interpretation that the above description and the photographs will undoubtedly help to make the movement a little less confusing.







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Round Dances
- 1749 — **Say It With a Smile**  
Caller: Curley Custer, Flip Inst.
- 1750 — **Blue, Blue Eyes**  
Caller: Andy Andrus, Flip Inst.
- 1751 — **Say Hello**  
Caller: Buford Evans, Flip Inst.

### KEENO:

- 2300 — **Build a Bungalow**  
Caller: Harold Bausch, Flip Inst.

### BOGAN:

- 1179 — **Freight Train**  
Caller: Billy Dittmore, Flip Inst.
- 1180 — **Two Timin Gal**  
Caller: Darrel Slocum, Flip Inst.
- 1181 — **Singin and Swingin**  
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### MUSTANG:

- 112 — **Log Cabin in the Lane**  
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