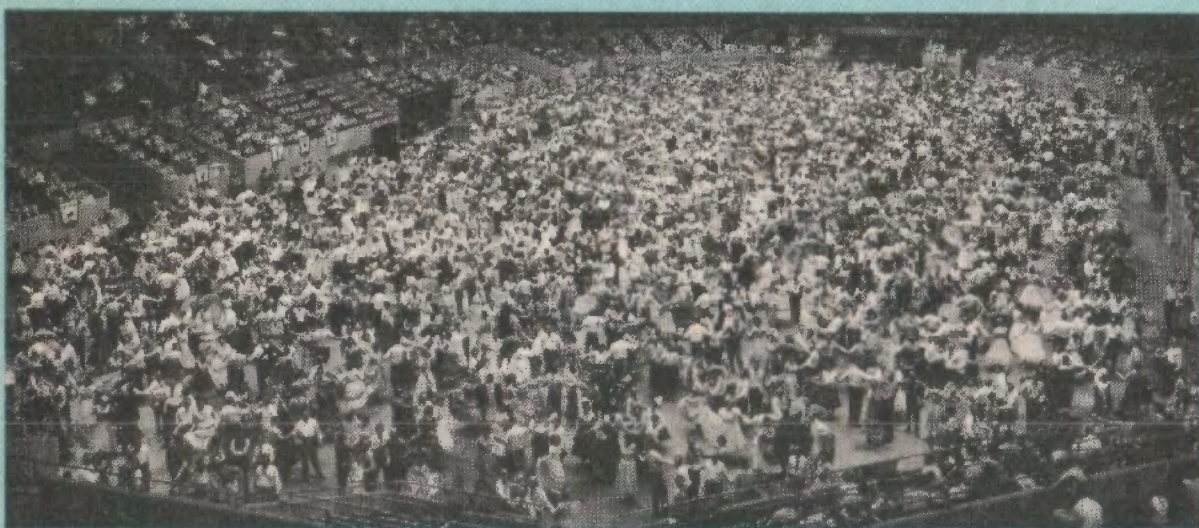


*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

MARCH 1965  
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## From The Floor

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

Dear Editor:

... We look forward to receiving Sets in Order every month. The articles are not only interesting but instructive and we even enjoy reading the ads...

J. J. Grant  
Olean, N.Y.

Dear Editor:

Just a thank you note to say we received our Lucky 13 Album and want you to know how much we think of it. Our square dance group worked on this album one Sunday P.M. and we surely think very highly of it.

The N. L. Pedersons  
Winona, Minn.

Dear Editor:

What a surprise to see my ugly mug on the front cover of the celebrated Sets in Order (Nov. 1964). I bet there's been a drop in sales since. Seriously, your magazine gets better and better and between you and me, it's my Bible...

Tommy Cavanagh  
London, England

Dear Editor:

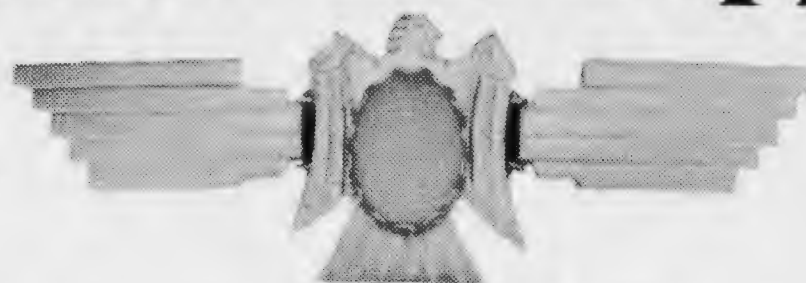
I am writing this letter with great concern about the record situation. My wife and I are square dance callers and teachers; we also are owners of Promenade Hall which was designed and built exclusively for modern square dancing. We are in constant contact with about 35 or 40 local callers from our area. It seems that the record situation has gotten out of hand and that it is now impossible for local callers to get new releases from our local jobbers anywhere close to the advertising releases in your magazine.

I cannot see any reason why records shouldn't be in the hands of local dealers at least 10 days before your publication date and thus be available to callers at that time.

I am also a Chevrolet dealer and know from past experience that you cannot do business  
(Please turn to page 62)

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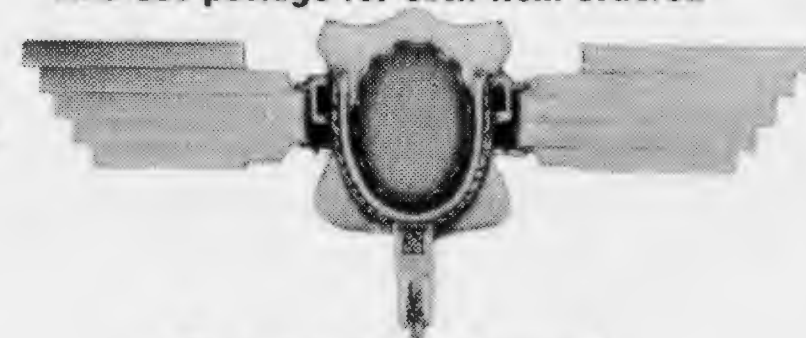
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### **NOTE TO CALLERS**

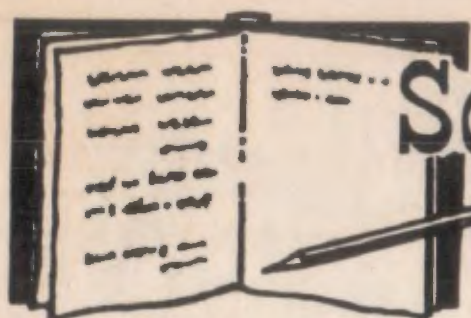
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# Square Dance Date Book

- Mar. 4-6—Jekyll Jamboree  
Carriage Inn, Jekyll Island, Ga.
- Mar. 5—5th Ann. Promenaders Festival  
New H.S. Gym, Plattsmouth, Nebr.
- Mar. 5-6—3rd Ann. Texas State S/ & R/D Fest.  
Coliseum, El Paso, Texas
- Mar. 5-7—Square and Round-Up Weekend  
Chalmonte-Haddon Hall, Atlantic City, N.J.
- Mar. 6—Guys & Dolls Ann. Spring S/D Fest.  
Commun. Bldg., Tecumseh, Nebr.
- Mar. 6—Dixieland 1st Ann. Festival  
H.S. Gym, Bossier City, La.
- Mar. 6-7—Okla. Central Dist. Conclave  
Lake Texhoma Lodge, Okla.
- Mar. 7—A-Square-D General Meeting  
Sportsman's Park, Los Angeles, Calif.
- Mar. 7—Visiting Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Mar. 11-13—6th Ann. WASCA Spring S/D  
Fest., Sheraton-Pk. Hotel, Washington, D.C.
- Mar. 12-13—3rd Iowa S/ and R/D Convention  
West Junior H.S., Waterloo, Iowa
- Mar. 12-13—1st Central Kans. S/D Assn. Jubi-  
lee, Natl. Guard Armory, Salina, Kans.
- Mar. 13—Houston S/D Council Special Dance  
Houston, Texas
- Mar. 13-14—14th Sinclair Promenaders Free  
Festival, Recr. Hall, Sinclair, Wyo.
- Mar. 14—9th Miami Valley Roundancers Work-  
shop, Solomon Pavilion, Dayton, Ohio
- Mar. 14—Scoot and Scat Dinner Dance  
Val Air Ballroom, Des Moines, Ia.
- Mar. 14—3rd Annual Spring Tonic  
Treadway Inn, Niagara Falls, N.Y.
- Mar. 19-20—18th Colo. State Aggie Haylofters  
Fest., Stud. Un. Ballroom, Ft. Collins, Colo.
- Mar. 19-21—9th Kansas State Round Dance  
Festival, Emporia, Kansas
- Mar. 20—Spring Square Dance Festival  
RCAF, Trenton, Ont., Canada
- Mar. 20—10th Ann. Desert Sidewinders Wind-  
Up, Indio H.S., Indio, Calif.
- Mar. 21—Circle O Follow-Up  
Pavilion, Palm Springs, Calif.
- Mar. 26—Tri-Valley Visiting Caller Dance  
Salina, Kansas
- Mar. 27—5th Ann. Council Bluffs S/D Fest.  
Lewis Central H.S. Gym, Council Bluffs, Ia.
- (Please turn to page 85)*

## Sets in Order

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

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notice on changes of address and be sure to  
give the old address as well as the new one.

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**SINGING CALLS**

**POLKA ON A BANJO — Bogan 1182**  
Key: D      Tempo: 134      Range: High HB  
Caller: Joe Robertson      Low LD  
Music: Western 2/4 — Piano, Banjo, Accordion,  
Drums, Bass

**Synopsis:** (Break) Four ladies chain — circle — al-  
lemande — allemande thar — shoot star and  
weave — promenade. (Figure) Heads prome-  
nade half way — right and left thru — star  
thru — do sa do — ocean wave — square thru  
3/4 — allemande — pass partner, swing right  
hand lady — promenade.

**Comment:** Acceptable music to an excellent tune.  
Dance patterns are standard and lyrics have  
good meter.      Rating: ☆+

**PUSHED IN A CORNER — MacGregor 1058**  
Key: B flat      Tempo: 128      Range: High HB  
Caller: Chuck Raley      Low LB  
Music: Western 2/4 — Accordion, Guitar, Piano,  
Bass-Guitar, Drums, Celeste

**Synopsis:** (Break) Allemande — partner right —  
men star left — do sa do — corner star thru —  
circle — roll away, weave — promenade. (Fig-  
ure) Heads square thru — split outside to line  
— box gnat, pull by — allemande — do sa  
do — swing corner — promenade.

**Comment:** A lively tune that is fast moving and  
easy to sing. Lyrics have good meter and  
dance patterns are standard.      Rating: ☆☆

**BYE BYE BLACKBIRD — Windsor 4837**  
Key: F      Tempo: 126      Range: High HC  
Caller: Dave Taylor      Low LD  
Music: Western 2/4 — Accordion, Clarinet, Piano,

*(Reviews, continued on page 8)*

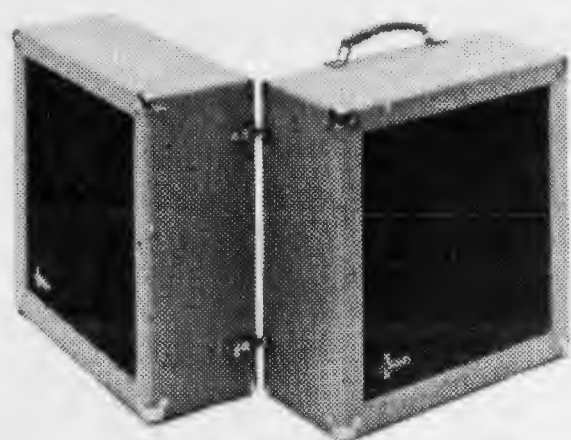
HF	
HE	
HD	
HC	
HB	■
HA	■
LG	■
LF	■
LE	■
LD	■
LC	■
LB	■
LA	■
ELG	■
ELF	■

**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 sec-  
tion 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.

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*(On the Record, continued)*

Guitar, Drums, Bass

**Synopsis:** (Break) Allemande to thar star — shoot star, right and left — thar star — shoot star — grand right and left — promenade. (Figure) Circle — do paso — four ladies chain — chain back — whirl away, weave by two — swing next — promenade.

**Comment:** Excellent music and a dance pattern using standard figures but interesting and well metered lyrics. Rating: ☆☆☆

**GIVE MY REGARDS TO BROADWAY —  
MacGregor 1057**

**Key: G Tempo: 128 Range: High HC**  
**Caller: Fenton Jones Low LD**  
**Music:** Western 2/4 — Accordion, Banjo, Piano, Guitar, Bass, Drums

**Synopsis:** (Break) Heads promenade half — right and left thru — whirl away and star thru — circle four half way — dive thru — pass thru — allemande — promenade. (Figure) Heads lead right — circle to line — pass thru — wheel and deal — double pass thru — cloverleaf — centers star thru — cross trail — allemande — do sa do — promenade corner.

**Comment:** Tune is an old standard and easy to sing. It takes a little practice to fit words to the music but dance patterns are interesting and up to date. Rating: ☆☆☆

**ARE YOU FROM DIXIE — Lore 1076**

**Key: F Tempo: 130 Range: High HA**  
**Caller: Johnny Creel Low LA**  
**Music:** Western 2/4 — Banjo, Piano, Accordion, Drums, Bass

**Synopsis:** (Break) Do sa do corner — see saw partner — circle — allemande — do sa do partner — men star left once around — do sa do — allemande — promenade. (Figure) Heads right and left thru — square thru — split sides line of four — up and back, box gnat — circle 8 — allemande — swing — promenade.

**Comment:** This is the fourth time that this tune has been used. The dance patterns are conventional. Rating: ☆☆☆

**SOMEBODY ELSE WILL — Hi-Hat 315\***

**Key: A flat Tempo: 128 Range: High HD**  
**Caller: Wayne West Low LB**  
**Music:** Western 2/4 — Piano, Guitar, Vibes, Accordion, Bass, Drums

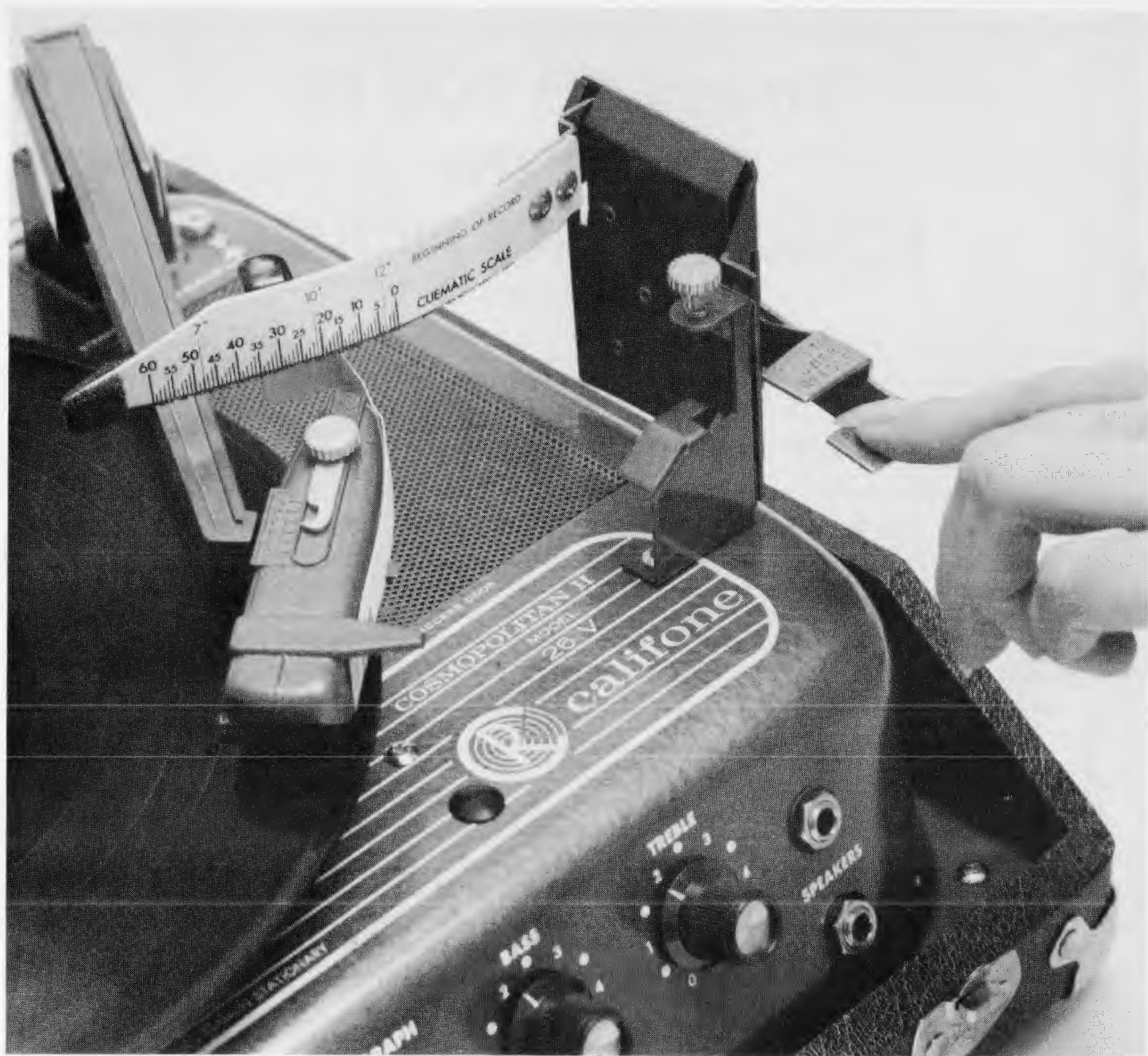
**Synopsis:** Complete call printed in Workshop.  
**Comment:** A lively tune and dance patterns that are standard. The lyrics have good meter and are interesting and easy to sing. Rating: ☆☆☆

**I'M JUST WILD ABOUT HARRY —  
MacGregor 1059**

**Key: B flat Tempo: 126 Range: High HD**  
**Caller: Scotty Langlands Low LB**  
**Music:** Standard 2/4 — Piano, Accordion, Banjo, Celeste, Drums, Bass

**Synopsis:** (Break) Four ladies chain — roll away, circle — roll away, allemande — grand right and left — do sa do — swing — promenade. (Figure) Heads promenade 3/4 — sides right  
*(Please turn to page 76)*





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# WHERE DO YOU FIT INTO THE SQUARE DANCE PICTURE? (A QUIZ)

(Check the paragraphs that seem to fit you)

An enthusiastic dancer who loves square dancing, enjoys being with people who dance and manages to be in Seventh Heaven when an outstanding caller, good music, smooth floor, perfect sound and friendly dancing companions make up the surroundings.

An all-round enthusiast who enjoys improving on the dancing style, brushing up on new rounds and new square dance movements, likes variety in square dancing and especially enjoys good judgment when it comes to calling and choice of material.

Looking for an ideal vacation, perhaps by the seaside, and particularly where the scenery is the greatest.

Likes vacations in the comfortable manner with good accommodations, excellent food and a wide variety of activities.

Interested in a place for the whole family, knowing that the children are well taken care of, is just part of the enjoyment of a vacation; would like to be sure that the kids are able to swim, have supervised sports, crafts, etc.

A prospective club or association officer and would like to learn more about the activity and ways of becoming an even better officer.

As a caller, would like to find a way to improve in techniques, become a better teacher and do a more complete job with patter calling, singing calls, etc.

If you've checked even one of the above brackets, then Asilomar (sponsored by Sets in Order) is designed just for you. All the features mentioned above are explained in detail in the handsome illustrated free brochure on Sets in Order's special vacation (July 25-30, 1965). Send for your copy today and be sure to plan an Asilomar in your future.

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P.S.: Bob Van Antwerp, Arnie Kronenberger, Don and Marie Armstrong, Bob and Becky Osgood, Forrest and Kay Richards and Ed Gilmore with his special Callers Course will all be part of Summer Asilomar 1965—for five glorious days.



# AS I SEE IT

bob osgood

March 1965

**W**HY IS IT, we sometimes wonder, that bowling, water skiing, sports and hobbies of many varying descriptions seem to attract relatively much more national newspaper and magazine space than square dancing?

Perhaps the answer lies in the fact that these activities are underwritten by extremely large commercial interests and that these interests working closely together coordinate their programs through highly paid public relations and advertising firms.

In square dancing the situation is quite different. There is probably just as much work going on to publicize the activity but most of this promotion is restricted to local areas. All of it is being conducted by *volunteers* and very little of it is coordinated on more than a regional basis.

There is no large organization representing all of square dancing's interests; consequently, no major advertising agency is being paid to place hundreds and thousands of dollars worth of advertising in newspapers and magazines; no one is paying the bill for radio and television programs or footing the cost for billboards.

Despite all of this, however, a tremendous amount of square dance publicity is constantly bombarding the public on a local basis, campaigns are organized within each area, but with no thought to tie in with similar programs being conducted in other areas.

If, somehow, a timetable could be set up so that every dancers association or callers and teachers organization, whether large or small, might set their collective efforts toward one "D-Day," the impact might be great enough to set off an explosion of enthusiasm across the country.

This isn't as far-fetched as it might sound. Let's look at some of the projects being planned in various areas.

*Presidential Proclamation.* The Heartland Callers Association (from the San Diego, California, area) has submitted a Bill to Congress through their local government representative asking President Johnson to proclaim the fourth week in September of each year as National Square Dance Week (see SIO June 1964 page 9). It is hoped that this legislation will become law and be signed by the President in the near future.

*State and Local Proclamations.* If past years are any criteria, there will be dozens of governors', mayors' and other officials' special square dance weeks scattered throughout the present year.

*The Square Dance Commemorative Stamp Program.* Petitions and individual letters from all parts of the land have flooded the office of Postmaster General John Gronouski in Washington. If the postage stamp becomes a reality, over 130 million copies will be spread throughout the world proclaiming square dancing as the dance of America.

An estimated twelve regular television shows, perhaps the same number of weekly radio programs, at least a hundred different square dance newspaper columns, some eighty local and regional square dance publications, all operate, independent of one another, along similar lines to interest their local publics in square dancing.

In addition, it should be kept in mind that almost every area conducts its own annual square dance recruiting drives, designs its own posters and produces its own promotional material. All of this put together represents a great outpouring of talent and ideas.

**Consider what might happen if one date were decided upon by all square dance organizations as Universal Square Dance Week!**

From polls taken during the past six years, it is apparent that the greatest number of beginner classes start sometime around the first part of October. Consider what it would mean if a Presidential Proclamation for an official

square dance week, from September 19 thru 25, 1965, might be echoed by similar proclamations by all the states' governors and by the mayors in the various cities.

Tie in with this the release of the commemorative stamp and you have the makings of a campaign that would be the pride of any Madison Avenue advertising firm.

### **A Dream or Possibility?**

Ideas like this have to start somewhere. Letters to the President repeating the Heartland request for a Universal Square Dance Week Proclamation; an immediate start to get your governor and/or mayor interested; plans for classes that will start in the fall of this year; an area bombardment of newspapers, radio stations, television channels, are all steps in the right direction.

We will try to act as message center for plans and ideas, and keep you informed of the progress each month. There are several tremendous additional projects now in the works which we will tell you about as they begin to materialize.

Your suggestions for a *poster slogan* and any thoughts and ideas that you might like to share with other square dancers can be sent to us. We will try to give credit to the various associations, groups and individuals as these plans emerge. But greatest of all will be the fact that instead of just one area benefiting from these ideas, possibly an entire nation of future square dancers may owe their thanks to you for these efforts.

### *More Thoughts on Beginners*

**O**VER THE YEARS, we have developed certain attitudes about square dance teaching. Unlike other subjects, we feel that a square dance class must be fun for every individual involved from the very first night or it will not succeed. Actually, each class series was an experiment in itself. Each set of lessons taught us something new about the activity, about us as teachers and about the overwhelming importance of the attitude developed while in class and its relation to the square dance movement as a whole.

We dislike putting a time limit on class work. When somebody asks how long it will take to teach a group of dancers, the answer is usually a vague one, "We like to keep the group for at least thirty lessons," "Until they learn to dance," or, "Until they learn to act,

react and think like square dancers."

A teacher's job is not necessarily to cram reams of material into a newcomer. We feel it's just the opposite. A newcomer should be given just enough material so that he can have a good variety of patterns available to him and then he should be allowed just to dance *until he learns to react automatically*. While this process may seem a little slow and while the material may not be presented in "ten fast lessons," a beginner should be allowed *sufficient time to also start thinking like a dancer*.

Long ago we dispensed with the idea of conducting a beginners course like an academic class. Today our classes are clubs. The first night, Becky and I stand at the door greeting newcomers. A dancer from one of the clubs gives us an assist with the coffee-making and the refreshments. The second night Becky and I again do the door chores but we have another couple or two in tow, selected from our first night beginners. Also, one or two couples are "standing in" with our experienced "coffee-makers" to learn the ropes.

From that night on, two couples are appointed for each succeeding night to serve as *greeters, goodnighters* and *coffee-makers*. Also, we are always most "willing" to accept somebody's kind donation for the cookies or cakes for the evening, a task which on a voluntary basis, properly directed, eventually becomes the *privilege* of each class member.

The second night of class, in our yak session over our coffee and doughnuts (a very important part of each class night, by the way, during which time we talk background, philosophy, fun, problems, and solutions, of square dancing), we bring up the subject of a club name, for indeed this is a club.

The third night is barely under way when we hand out slips of paper to all the members and from them come suggestions for our club name. You've never seen anything like it in your lives, for these people who have been subjected to only two nights of dancing in their experience come up with some dillies.

A few of our helpers serve as judges in one corner of the hall and come up with four nominations. Then the group, in its first democratic action, votes and "Square Wheels" becomes the name of our group. Thus in just three short nights the group is beginning to function like a club. Each member has his chance to help at the door, on the refresh-

ment line, and he's had his opportunity in selecting a name.

If ever there were a basis to judge a happy club, we feel that it might be the sound of dancers between tips. The reluctance of dancers to leave a hall at the end of an evening and the presence of dancers at the scheduled starting time chomping at the bit and ready to go with the first tip, these signs have all been evident with our Square Wheels. Except for the fact that the number of basics covered in a given time may be fewer than those covered in some other classes, the group itself is indeed a happy, functioning club and eventually will be dancing all the standard material of the area.

Helpers? Of course they are important. This is the policy we take with experienced dancers who would like to help us: "You are one of the group, you know no more nor any less than we have taught to the group as a whole. We appreciate your presence but the greatest assistance you can offer is to *just be in the right place at the right time*, not pulling folks through but doing each movement correctly without any added twirls and furbelows which have not been introduced."

We try to limit the number of helpers to three couples. This means that if all our newcomers were dancing with the exception of one couple, the three couples of helpers would make it possible for that one couple to fill a square.

*Helpers are not teachers.* One thing a newcomer must learn is that he must "listen." If his attention is directed to someone in his own square he is not learning to direct his attention to the caller, thereby making his personal process of learning that much more difficult.

For the same reason, we very seldom show a new dance first with experienced dancers and then dance it with the group. All of square dance calling is teaching. All of the calls themselves are instructions and the sooner a dancer learns to translate the instructions into actions, the quicker he will move automatically and effortlessly.

Recently, we had a talk with a caller who had just finished his last class of beginner lessons the night before. In order to ready the dancers for the clubs that awaited them, he found that he needed to squeeze in four additional basic movements that last night of class. How many lessons in total had he given? Thirteen. How many squares started in the class?

Five. How many completed the thirteenth lesson? Two.

Perhaps just such a situation as this proves to be reason enough for us to shy away from the *class* idea with its set number of lessons. One of the many satisfactions that comes with the beginner club is the fact that with no rush involved the dropout problem is virtually licked. Almost the entire group of 8 squares that started in last September is still intact.

The fear of being embarrassed is one of the biggest problems a newcomer faces. When the caller-instructor senses a problem it may be time for him to reassure his flock that they are not dumb, and that the things they are learning are so completely different from the things that are familiar to them, that they should just be encouraged by the progress they *have* made.

Keeping the entire group together is a challenge. For one thing, we enjoy mixing the dancers continuously from the very first night so that the ability level seems to spread throughout the class and the feeling of mixing later, on a voluntary basis, becomes a natural part of square dancing. Certainly, there will be friendships—no cliques—that grow from the beginner club and these are not to be discouraged but the folks will soon see the importance of mixing, of helping each other, of encouraging those that seem to be a little slow. They will be the first ones who know great delight the night one of their slower members suddenly grasps an idea he has been working on for weeks and with a broad grin declares to the rest of the class that he can do his part in the dancing square along with the best of them.

### *In This Issue*

**I**T'S ONLY MARCH, but already many of us are making plans for the summer, and what better time than the present to start thinking towards a square dance vacation. This year, as in the past, Sets in Order has gathered an array of listings of square dance vacation institutes all over the country. From the length of the list this is perhaps the greatest year ever for variety in choosing your vacation spot.

Adding to the camp idea is a special article by Dorothy Shaw. Dorothy used this as her theme for a panel at the recent National Convention held in Long Beach. We present it on the next two pages in its entirety.

# THE POSSIBLE OBJECTIVES OF CAMPS AND INSTITUTES



By Dorothy Stott Shaw  
Colorado Springs, Colo.

NO SENSIBLE PERSON does anything without some sort of reason. He doesn't wander off without some sort of goal, especially if it is costing him money—or if it might earn him some. Anybody who works with people will tell you that the disturbed, or difficult or dangerous person is the one with no objective.

So I assume it is respectable to talk about motivation or objectives in connection with dance camps or institutes. And I suppose that it would be logical to say right off that the objectives would take two directions—the objectives of the *management*, including the leadership that would be furnished—and, the objectives of the *participants*, the paying customers. The most obvious and common aim of the management would probably be to make money, possibly to feed back into the further development of the activity—and that of the participants, to have fun.

It seems to me that neither money nor fun is much of a goal for so useful a set-up as a square dance camp. Actually they aren't goals at all—but by-products. Money is a by-product of work well-done (which is an objective) and fun is the little step-sister of creative activity.

You have to aim at “creative achievement,” as if you were enjoying the fine art of archery, in which the “point-of-aim” is *not* the bull's-eye, and label that fine red bull's-eye that you hit “fun,” because it is—the best fun in the world. And double fun when you are doing it with a lot of other people who are enjoying it, too.

In other words, I think that camps and institutes are such a wonderful opportunity for doing things that you never have the time or place to do elsewhere that it is just sort of immoral to pass it up. I mean, you can't just mess around all day, doing rounds one hour and squares another—wearing your feet off to the ankles and not wearing out your head or

your heart at all. It's fun to wear out your head and your heart—and you know it.

I think the logical objective of a dance camp is the priceless experience that a world-weary person can have of feeling the body moving to music in patterns that are ancient and healing and that go deep into a human consciousness that he hasn't had time to recognize all year. And the delight in acquiring beauty as he soaks up this experience. And the double delight of sharing the experience. This makes the closest kind of friendliness—the kind that comes from both, at the same time, catching the breath when something turns out right on the beat, beautiful and satisfying.

A vacation institute is a ready-made opportunity for the management to offer to the participants increased awareness in these objectives, because this is almost the only situation in which there is *time*. A good dancing club that endures over a long period of time can be indoctrinated gradually into the great objectives of dancing and, under good leadership, sometimes it is. But at a vacation gathering of a week or so the opportunity is tremendous. Here you have a happy, captive student body, with time to spend. And it is unthinkable that the entire time should be spent just in learning and dancing great numbers of new dances which will be out of date by autumn.

I think there is what you might call “institute material”—or you might call it “projects.” School teachers know perfectly well that if you give a kid a *project*, he thinks he is playing and sometimes turns in a terrific performance. You run into projects every now and then and you don't know where you can have the time to use them.

For instance, at a concert of Her Majesty's Coldstream Guards and the Queen's Own Cameron Highlanders from England I was almost jumping up and down during the final

number because they were doing something that was just so plain elegant that I didn't have time to figure out what they were doing.

The two bands were marching *through* each other, in opposite directions, to what felt like two different rhythms. The Guards were doing a two-timed step with a typical marching cadence, while the Highlanders were doing the great slow 3/4 step used in military funerals. The exciting thing was that they were doing this to the same *music*. But the Guards were playing it one way and the Pipers another. It was a beautiful experiment in rhythms.

I found myself wishing that I could take time to work it out with our own Little Swing Club, it was so obviously fundamental, but it would take too long, out of the year's series of bi-monthly dances. It was *Institute material* for the Lloyd Shaw Fellowship for several reasons—one being that it would teach something about rhythm, but better yet, it might start a few little discussions and people could find that learning as a common experience may be binding in great friendship.

Not long ago someone sent me a little contra called "The Hole in the Wall" that appears to be in waltz time, but there was something haunting about it. It wasn't quite right for waltz time. I decided it was 6/8, a two-step rhythm and the greatest of march rhythms, but this was a waltz.

Suddenly it dawned, "Why, this is what the Guards and Highlanders were doing!" They were both playing 6/8 and the same tune, but the Guards were accenting 1 and 4 and the Pipers were accenting 1 and 3 and 5. And here's "The Hole in the Wall"! The Institute Material is now complete—good for a bit of a bright-eyed morning. We could get two toms and the two best round dance teachers in the group would play them, one in waltz time and one in march time and both in 6/8 to the record and we'd march in two opposing lines. There is nowhere else except in a permanent workshop or an institute where you can do this sort of thing.

It should bring an answer to the question, "What is 6/8?" It should also perhaps result in a small huddle coming up with a new dance—a mixer, perhaps—done this way. And it should result in the friendliness of something shared—but shared exclusively.

In like manner, if the waltz is to be saved for square dancers, perhaps the institute is the

only place it can be done. It takes a long time to teach people to waltz well, or at all, in a 10-minute session twice a month. But you can pin a waltz down permanently in a week, with a session every day. And one of the fundamental objectives of dancing is waltzing.

The examples of institute objectives are endless, really. Smooth-timing ragged square dance figures; introducing a new mixer for beginner groups and one-night stands; learning all the different ways to bow, depending upon how much time you have, etc.

Objective: to increase the joy and understanding of the dance.

But the social rewards are the important ones and the social objectives should be spelled out in capitals. The choice of a great leader for the singing—and a lot of singing—demands a guy who can make them *prefer* to sing. The planning of the main party of the week, put largely into the participants' hands—preparing the decorations; choosing the programs; arranging for changing partners in some way that makes it wonderfully desirable; the subtle planning that sees to it that the wall-flowers are dancing most and hardest—if the participants share in these things they begin to learn a lot about loving.

At an institute a selfish dancer or a self-satisfied young caller can be brought up out of the swamp of *myself* and begin to find real joy and excitement in losing himself. It can't be done in an evening but loving guidance can make great progress in a week.

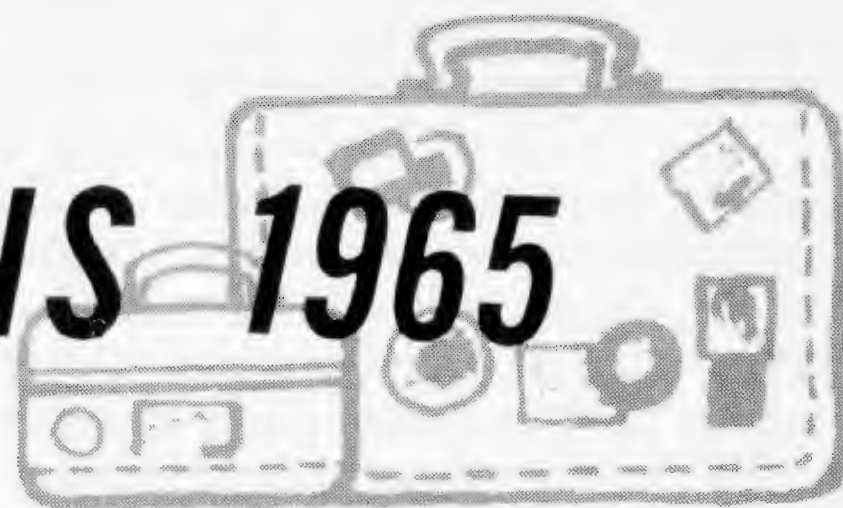
Oddly enough the obligation of the participant is just as big as that of the leadership. If he isn't receptive the most loving planning goes over his head. He has to come *willing* to maybe pick up fewer than the usual number of new dances and more help with the real craft of dancing. If the leadership is prepared—in *depth*, as they like to say these days, the receptivity may follow. It is a main objective of management to find this kind of leadership.

There is nothing that is so much fun for a week as to learn more about a shared interest and about the wonderful human beings who share it. The greatest betrayer of the objectives of great dancing is the camp director who says, "Oh well, I'd like to do this and that, but *they* don't want to learn anything, so I'm giving them what they want!"

How many people know what they want? Give them the "right twigs for an eagle's nest!"

# SQUARE DANCE

## VACATIONS 1965



**N**ORTH—SOUTH—EAST—OR WEST; Choose the Spot you Like the Best. It's fairly certain that you can find a square dance institute or vacation trip which will be to your liking at almost any point of the compass in the U.S.A.—and even traveling outside. Here, to tickle your fancy and spur your imagination is our institute list for 1965, with all the information available to press time. Pick one—and have fun!

- April 3-4—College of Square and Round Dancing, Western Hills Lodge, Wagoner, Okla. Marshall Flippo, Melton Luttrell, Leon Franks, Tommy Farris, Buddy Jones, Bill Pappan, Kenny Shuttleworth, Lloyd Dodd, Lem Smith, Jack Chaffees, Charlie Proctors, James Holemans, Glenn Blacks, Frank Lannings, Pete Petermans and Wayne Wylies. Write Bernie Coffey, 4521 Meredith St., Dallas, Texas 75211.
- Apr. 8-10; Oct. 28-30—Rebel Roundups. Write Fontana Village, Fontana Dam, N.C.
- April 10-15—Caribbean Spree, American Hotel, San Juan, Puerto Rico. Al Brundage, Dave Taylor. Write Brundage, Candlewood Shores, Brookfield, Conn.
- April 23-25—10th Hacienda Roundance Holiday, Bakersfield, Calif. Bob Van Antwerp, Louis Leons, Forrest Richards', Chick Stones, Willie Stotlers, Frank Hamiltons. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.
- April 23-25—Holiday for Spring, Prudhomme's Garden Center Motel, Vineland, Ont., Canada. Dan Dedo, Frannie Heintz, Leverne Reillys. Write Dedo, 2505 Tonawanda Cr. Rd., N. Tonawanda, N.Y.
- Apr. 24-May 2; Sept. 25-Oct. 3—Swap Shops. Write Fontana Village, Fontana Dam, N.C.
- April 30-May 2—Spring Frolic, Jug-End Barn, Mass. Al Brundage, Ronnie Schneider, Bob Yerington. Write Brundage, Candlewood Shores, Brookfield, Conn.
- May 21-23—7th Ann. Springtime Squares, Banner Lodge, Moodus, Conn. Earl Johnston, Bob Page, Lloyd Platts. Write Springtime Squares, Banner Lodge, Moodus, Conn.
- May 21-23—Round Dance Week End, Western Hills Lodge, Wagoner, Okla. Jack Chaffees, Charles Proctors, Melton Luttrell. Write Bernie Coffey, 4521 Meredith St., Dallas, Texas 75211.
- May 22-30; Sept. 4-12—Fun Fests. Write Fontana Village, Fontana Dam, N.C.
- May 28-30—Memorial Day Weekend, Atlantic City, N.J. Al Brundage, Jim Brower, Johnny Davis, Jules Billards. Write Brundage, Candlewood Shores, Brookfield, Conn.
- May 31-June 20; Aug. 22-Oct. 9 (10 Separate Weeks)—Square Dance Vacations, Osage Beach, Mo. Frank Lane, Arnie Kronenberger, Max Forsyth, Ray Smith, Harper Smith, Johnny Davis, Bob Fisk, Red Warrick, Sam Mitchell, Selmer Hovland, Jack Jackson, Jim Brower, Johnny LeClair, Bob Yerington; Manning Smiths, Frank Hamiltons, Ernie Gross', Gene Arnfields, Dub Perrys, Jerry Washburns, Jack Chaffees, Jack Stapletons. Write Square Dance Vacation Manager, Kirkwood Lodge, Osage Beach, Mo.



- June 4-6; Sept. 10-12—Trails End Family Square Dance and Camping Weekends, Arrowhead Ranch, Collingwood, Ont., Can. (Waiting List Only for June.) Johnny Davidson, Lorne Hay. Write Betty Hay, 700 Ste. Marie St., Collingwood, Ont., Canada.
- June 13-Aug. 28 (11 Separate Weeks)—Rainbow Lake Square and Round Dance Institute, Rainbow Lake Lodge, Brevard, N.C. Walt Wentworth, Don Williamson, Bill Harts, Les Gotcher, Al Brownlee, Bob Rust, Louis Calhoun, Jay Fenimore, Jim Cargill, Geo. Campbell, Jim Pearson, Al Aderente, Ron Schneider. Write Rainbow Lake Lodge, Brevard, N.C.
- June 18-20; June 25-27; July 11-16; July 17-19; July 30-Aug. 1; Aug. 27-29—Square Dance Vacations, Greenbush Inn, Greenbush, Mich. Dub Perry, Bill Peterson, Pete Noll, Chuck Dillenbeck, Don Fell, Jerry Brecklin, Ron Thornton, Larry Prior, Doug Rieck, Lowell Fish. Write Greenbush Inn, Greenbush, Mich.
- June 18-20; July 9-11; July 23-25; July 30-Aug. 1; Aug. 6-8; Aug. 20-22; Aug. 27-29; Sept. 3-6 (Weekends): June 28-July 4; July 5-9—The Woodlands, Westfield, Mass. Dick Jones, Curley Custer, Ron Schneider, Jack Jackson, Vaughn Parrish, Johnny Davis, Ed Gilmore, Johnny Roth, Ward Hamlen, Dana Blood, George Osgood, Earl Turner, Gloria Rios. Write Gloria Rios, The Woodlands, Westfield, Mass.
- June 20-Aug. 28 (10 Separate Weeks)—Peaceful Valley Square Dance Vacations, Peaceful Valley Lodge, Lyons, Colo. Ben Baldwin, Earle Park, Leon Franks, Lennie Roos, Ray Quade, Danny Downs, Ken Crow, Paul Moore, Dale Wagner, Earl Thompson, Bert Rietz, Bill Barr, Jimmy Knight, Don Armstrong, Floyd Bohart, Bob Radford. Write Karl Boehm, Peaceful Valley Lodge, Star Rt., Lyons, Colo.
- June 25-27; June 27-July 2—Pre-Cade and Dance-A-Cade, Mt. Summit Resort Hotel, Uniontown, Pa. Sam Mitchell, John Strong, Forrest Richards, Willie Stotlers, Joe Turners. Write Turner, 6317 Poe Rd., Bethesda 14, Md.
- June 27—Funtimers Post-Dallas Tour to Mexico. Write Howard Thornton, 2936 Bella Vista, Midwest City, Okla. 73110
- June 27-July 2—Banff Square Dance Institute, Banff School of Fine Arts, Banff, Alberta, Canada. Bruce Johnson, Joe Lewis, Manning Smiths. Write Quinn Rushton, 1224 Kensington Rd., Calgary, Alberta, Canada
- June 27-July 2—Colorado Callers College, Hotel Denver, Glenwood Springs, Colo. Ed Gilmore. Write Gilmore, P.O. Box 191, Yucaipa, Calif.
- July 4-Aug. 27 (8 Separate Weeks)—Boyne Highlands Squarama, Boyne Mountain, Mich. Dave Taylor, Johnny LeClair, Bruce Johnson, Bob Page, Max Forsyth, Earle Park, Jack May, Johnny Davis, Bob Fisk, Sam Mitchell, Chuck Raley, Earl Johnston, Jerry Haag, Wally Schultz, Willard Orlich, Johnnie Roth, John Hendron, Jack Stapletons, Wayne Wylies, Jules Billards, Paul Merolas, Jerry Washburns, Eddie Brittons, Palmquist & Cochran. Write Squarama, P.O. Box 5183, Grosse Pointe, Mich.
- July 11-16—Funstitute, West Point, N.Y. Al Brundage, Dub Perry, Art Harris, Bob Fisk. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- July 11-Aug. 7 (4 Separate Weeks)—Rocky Mountain Square Dance Camp, Lighted Lantern, Lookout Mt., Colo. Ray Smith, Johnny LeClair, Vaughn Parrish, Al Brownlee, Arnfields, Smithwicks, others. Write Paul Kermiet, Rt. 3, Golden, Colo.
- July 16-18—NCASDLA Square Dance Weekend, Shrinemont, Orkney Springs, Va. Pat Paterick, Jim Schnabel. Write Mary Chewning, 7603 15th Ave., Takoma Park, Md.
- July 25-30—Sets in Order at Asilomar, Pacific Grove, Calif. Arnie Kronenberger, Bob Van Antwerp, Ed Gilmore, Bob Osgood, Forrest Richards, Don Armstrongs. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

- July 25-30—Sets in Order Callers Institute at Asilomar, Pacific Grove, Calif. Ed Gilmore. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.
- July 25-30—Squaw Valley Square Dance Vacation, Squaw Valley, Calif. Bob Page, Dave Taylor, Chuck Raley, Bill Barrs. Write Squaw Valley Square Dance Vacation, 999 Pleasant Hill Rd., Pleasant Hill, Calif.
- Aug. 6-8—Dias de Danzas, Santa Barbara, Calif. Bruce Johnson, Lee Helsel. Write Bruce Johnson, P.O. Box 418, Santa Barbara, Calif.
- Aug. 8-22—50th Anniversary Country Dance Society Dance Weeks, Pinewoods Camp nr. Buzzard's Bay, Mass. Write Country Dance Society, 55 Christopher St., New York City 14, N.Y.
- Aug. 8-14—Camp Instant Hash, Ohio. Lloyd Litman, Jim Gammalo, Bob Wibles. Write Tom Fitzgerald, 1127 Hazelwood, S.E., Warren, Ohio
- Aug. 8-14; Aug. 15-21—Blue Ridge Square Dance Camp, Camp Dixie, nr. Clayton, Ga. Jim Brower, Gordon Blaum, Harry Lackey, Tom Johnstons. Write Cross Trail Square Dance Center, 4150 S.W. 70th Court, Miami, Fla. 33155
- Aug. 8-13—Funstitute, West Point, N.Y. Al Brundage, Curley Custer, Jack Jackson, Paul Merolas. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- Aug. 14—Trailer-Camper Convoy to Yellowstone Natl. Park & Grand Tetons. Jack Half-acre, LeRoy Frank. Write Wagonmaster, 3050 W. Harvard Ave., Denver, Colo. 80219
- Aug. 15-20—Shaw Fellowship, Colorado Springs, Colo. Dorothy Shaw. Write Shaw Fellowship, 1527 Winfield Ave., Broadmoor, Colorado Springs, Colo.
- Aug. 29-Sept. 3—Third Bangor Lodge Square Dance Vacations, Bangor Lodge, Lake Muskoka, Bracebridge, Ont., Canada. Dave Taylor, Earle Park, Marg. Hough. Write Marg. Hough, 33 Kells Ave., Scarborough, Ont., Canada.
- Sept. 3-6—Labor Day Weekend, Pittsfield, Mass. Al Brundage, Jim Mayo, John Hendron. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- Sept. 10-12—Square Dance Weekend, Del Webb's Town House, Fresno, Calif. Bob Van Antwerp, Arnie Kronenberger. Write Bill Stapp, 3000 La Via Way, Sacramento, Calif.
- Oct. 1-3—Roundance Holiday, Prudhomme's Garden Center Motel, Vineland, Ont., Can. Bob Ferraud, Charlie Proctors, Joe Turners, Van Van Sickles, Frank Hamiltons. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.
- Oct. 15-17—3B's Weekend, Grand Lake Lodge, Lebanon, N.H. Dad, Al and Bob Brundage. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- Oct. 31-Nov. 5; Nov. 5-7—Fall Square Dance Vacation, DuPont Lodge, Cumberland Falls State Park, Corbin, Ky. Selmer Hovland, Jack Livingston, Joe Haase, Jules Billards. Write Haase, DuPont Lodge, Cumberland Falls State Park, Corbin, Ky.
- Nov. 5-7—Fall Week-End, Jug-End Barn, Mass. Al Brundage, Curley Custer, Earl Johnston. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- Nov. 5-7—Square Dance Weekend, Sinclair, Wyo. Bruce Johnson, Johnny LeClair. Write LeClair, 939 N. Broadway, Riverton, Wyo.
- Nov. 25-28—Thanksgiving Vacation Institute, Atlantic City, N.J. Al Brundage, Jack Jackson, Marshall Flipppo, Jules Billards. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- Nov. 26-28—Thanksgiving Weekend, Santa Rosa, Calif. Bruce Johnson, Lee Helsel. Write Helsel, 4509 Thor Way, Sacramento 9, Calif.

# THE DANCER'S WALKTHRU

*Sets in Order*

## SALUTING THE OFFICE OF VICE PRESIDENT

TOO OFTEN the office of Vice President is unintentionally labeled the office of "the forgotten man," and for two diametrically opposite reasons. First the value of such a position may be disregarded entirely, and second every conceivable extra job needed to be accomplished during the calendar year of a square dance club may be shunted on this individual's shoulders completely overloading his task to an impossible point.

The primary duty of a Vice President is to "act in the absence of the President." While the opportunity of performing this duty may vary with each square dance group, it still must be kept in mind that any person expected to act in the stead of the President must at all times know everything going on within the club and be able to perform all the same duties and responsibilities of the President, sometimes with little forewarning. This in itself asks quite a bit of anyone and should not be overlooked.

In some instances the person serving as Vice President this term will step into the office of the Presidency the next season. So his Vice-Presidential period may serve as a learning and grooming time. This can save much reorganization and redoing as each new Board takes office, for while the new President indeed will have his personal individual ideas to benefit his club, he will know already the basic necessities and requirements of the club and thus eliminate that trial and error period which too often occurs each time an election takes place. It is of great benefit to the club's continuity.

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### Editor's Note

As part of a current project we are studying the structure of many square dance clubs to determine what makes a successful organization. This month we look at a composite picture of the club vice president.

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Referring to a wide cross-section of square dance constitutions we find that the office of Vice President specifically may entail several duties. Some of these are: Serve as Membership Chairman, provide publicity for all club functions, be chairman of all special committees, be the Program Chairman, recommend the budget for the next season, substitute for any absent board member at any meeting, take over the duties of entertaining out-of-town visiting callers, and in one specific instance be in charge of the annual New Year's Eve Party.

While these duties are not condensed into the job of any one individual they do show what various clubs expect their own Vice President to accomplish. Should one person be expected to perform all these jobs he would perhaps be the most valuable board member any club could have.

One revision of a club constitution shows they suddenly realized they were delegating everything left over to the office of Vice President. They changed their by-laws to specifically read that the club should not take undue advantage of this office.

Perhaps each club should review its constitution and see what is expected of its own Vice President. He will be required to take over for the President whenever needed and must therefore be allowed the time to understand the complete working picture of the club in almost as much detail as the President. Secondly, if within a particular club he has another specific duty assigned him, he should know the requirements of that job before accepting any nomination. Carrying that thought one step further, the duties for all offices should be thoroughly explained and understood by all club members prior to each election.

Let each of us take another look at the office of Vice President and be certain that we neither overlook the value of having a qualified individual accept this position nor take advantage of a position that too often we may take for granted.

# ASSOCIATION PROFILE #1

● The square dance picture across the world these days is a vast one, encompassing far more than perhaps the average dancer ever realizes. Within each locale there are clubs, recreational dances, special dances, perhaps occasional round-ups or festivals. Covering a greater area of square dancers are the associations and federations. These groups comprise another phase of the square dance picture and for your enlightenment, information and enjoyment, the Dancer's Walkthru over the next several months will present a cross section of various types of these larger square dance organizations.

While space will not permit a thorough discussion of the background of each association, it is hoped that these skeleton outlines will help deepen your understanding of the "whys and hows" of association work.

**NAME:** Iowa State Federation of Square and Round Dance Clubs

**GEOGRAPHICAL AREA SERVED:** State of Iowa

**AGE OF GROUP:** 4 years

**MEMBERSHIP:** 6000 couples

addition an advisory body is maintained consisting of all past presidents of the Federation.

The Board of Directors of the State Federation is made up of the Executive Committee, the Past Presidents' Committee and eight couples from each member district. An annual meeting of the Board of Directors takes place each March at which time elections are held. Names are submitted to a nominating council at least 30 days prior to this meeting. Then at the annual meeting the nominating council

**S**ERVING AS A COORDINATING center for the State of Iowa, this Federation has as members five area federations who in turn include local member clubs. The State Federation is financed by a \$5 annual fee from each area federation and from two-thirds of the profit of the annual State Convention.

Operating as a non-profit, incorporated association, the Iowa State Federation in part states its purpose as being: "To promote square dancing . . . provide member district associations promotional and organizational assistance . . . encourage and assist member district associations in their efforts toward development and advancement of leadership in the various phases of square dancing and round dancing activities . . . promote an annual State Festival . . . maintain communication between member district associations . . . publish a State magazine."

The Executive Committee of the Federation includes a President, 1st Vice President, 2nd Vice President, Secretary, Treasurer and a Publicity Director appointed by the President. In



This year's annual State Convention promoted by the State Federation is being held this month in Waterloo, Iowa, and is sponsored by the North East Iowa Square and Round Dance Association, a member of the parent federation.



Iowa Square and Round Dance News is a regular publication of the Federation.

presents its recommendations for officers and nominations are also accepted from the floor. Those elected serve for the period of one year.

The *Iowa Square and Round Dance News* is published monthly by the State Federation. An extremely neat and well-done 8½ x 11"

printed publication, the magazine devotes itself to square dance news of the state. Each Area Federation has a reporter and is allotted monthly space. In addition the magazine features a Woman's Page, a section on round dancing, a Calendar of Coming Events, Caller of the Month, many miscellaneous articles and advertisements and a good smattering of clear black and white pictures.

A monthly column written by the President of the Iowa State Federation of Square Dance and Round Dance Clubs echoes his positive approach to the activity. As recently written in two separate articles by Tom and June Callahan, Federation Presidents:

"Dancing is a form of art. Dancing is rhythmic motion set to music. Dancing is fun. Square dancing is most fun. Only YOU can influence and sell your friends on joining the national pastime of square and round dancing. Only YOU can set a good example of the attitude and friendliness of square dancers."

## SQUARE DANCE PARTY FUN

### A RISKY MEASURE

Here's a very simple stunt which can be fun as a short filler during an evening. Conceivably it might be used as an initiation stunt or a test of the knowledgeability of some of the married couples in a club.

In the approved, non-democratic method of selecting volunteers, choose five or more couples who have been married for some time and who feel they know their partners quite well. Let the audience identify each husband and wife team as this will be important as the contest progresses. Then ask each wife to move away, not necessarily out of the room but at least enough distance from her husband where he cannot see her easily.

Give each man a small ball of string or a good lengthy amount, say six feet or so. Each man should also have a pair of scissors or one pair may be passed down the line.

The object is for each man to cut the correct amount of string to just fit around his wife's waist. When he has selected the length he feels is proper, he should lay it on the floor in front of him in a circle. Only one cut and chance per man.

The wives will then step back to their husbands and will individually see how the string fits. Heaven help him who thinks she is ten inches larger than she is!



## The WALKTHRU

### BADGE OF THE MONTH



As many square dance groups are proud not only of their activity and particular club but also of their home state, so is the club whose badge we feature this month. Outlining their State of Florida and starring the city of Melbourne, the Melbourne Allemanders thus selected its badge design.

While the club is nine years old this month (Happy Birthday!), it designed this particular badge some six years ago when the members found their badges unsatisfactory, as they were almost impossible to read. Here's a good point for all groups to remember when choosing a badge—be certain that the wording on it is legible. For actually this is the only reason anyone wears a badge—to be identified as a certain person and/or connected with a particular club. If a badge can't be read, might just as well forget it.

The Melbourne Allemanders also used their basic badge idea with a slight revision for their club banner and stationery. We like the heading which appears on their stationery: "Square dance for fun, friendship and fitness."

### IT'S THE LITTLE THINGS THAT COUNT

When traveling across the square dance world, how many different clubs have you visited and enjoyed? The hospitality of most groups to visitors is truly heart-warming and something we all remember.

The Diamond State Twirlers of Milford, Delaware, have developed this warmth to the extent that they as hosts, and not the guests, express appreciation to all square dancers who stop and dance with them.

After each visit by an out-of-state square

dancer the following postcard message is sent to his home address:

"The clasp of your hands, your smiling face—

Without you two, an empty space.

So a hearty Thank You from everyone,

And a Welcome Back;

'Square Dancin's Fun'."

Can't help but feel that dancers receiving such a cheery and warm note won't try to find a way back to the Diamond State Twirlers sometime.

## A DOUBLE THE DANCERS STORY

**H**ERE'S A SUCCESS STORY of how one club sought out new square dancers and succeeded. Some of these ideas easily might be adopted by other groups to spark interest in a forthcoming square dance class.

The Savannah Squares of (naturally) Savannah, Georgia, decided to sponsor a square dance class. The problem facing them was the same age-old problem facing almost every group: Where to find the people to attend the course? The club decided the answer might lie in having a contest for the registration of potential class members.

Starting three months prior to the advent of the class, the Savannah Squares divided the club into two teams. Each member was encouraged to tell all his friends and acquaintances about the new class and was asked to keep track of those people he did invite. The name and address of each prospect was turned in to a committee at each club dance, and a large scoreboard was kept where all could see it with the number of couples invited and the



## The WALKTHRU

A giant replica of the original Sets in Order poster helps to sell square dancing in the Savannah Double the Dancer program.

caller and the club combined the Graduation Party with a Fun Night for a second class. This time both club members and the current class members were encouraged to get their friends to come out, and the couple in each category with the greatest number of people attending was awarded free dues in the club for a part of the upcoming year. As a result of this drive, more than 200 square dancers and non-dancers attended the party and 31 couples signed up for the second series of lessons.

We all know that word-of-mouth is the best salesman in the world and sometimes all that may be needed is some small incentive to get the dancers out spreading the word.

number who had accepted listed under each respective team.

As these names and addresses were turned in, the club itself followed through by sending a personal invitation to each person to attend a Fun Night previous to the start of the class. In addition the individual club members were given mimeographed pamphlets to hand to every couple they invited.

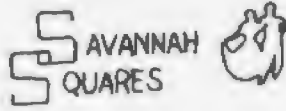
These pamphlets contained a brief history of square dancing, a short biography of the caller-teacher, the necessary information as to time and place, a rundown on the type of clothing to wear and an application blank on which the newcomer might fill in his vital statistics including the name of the person inviting him to attend. This blank was turned in at the door the evening of the Fun Night.

The club kept up the interest of its own members during these three months with continual announcements at the dances, posters, the nightly marking of the contest chart and the ever-present thought that the winning team would be guests at a covered dish supper given by the losing team.

Statistically it's interesting to note that 47 new couples attended the Fun Night affair; 38 of these signed up for the square dance class and 33 couples graduated together at the completion of the lessons. That's a good percentage.

The Savannah Squares discovered that it took a lot of asking to get a few to attend the classes but they kept at it. That was the first job—getting the people there. The second stage was up to the ability of the caller and the friendliness of the square dance helpers to show the newcomers that square dancing really was fun.

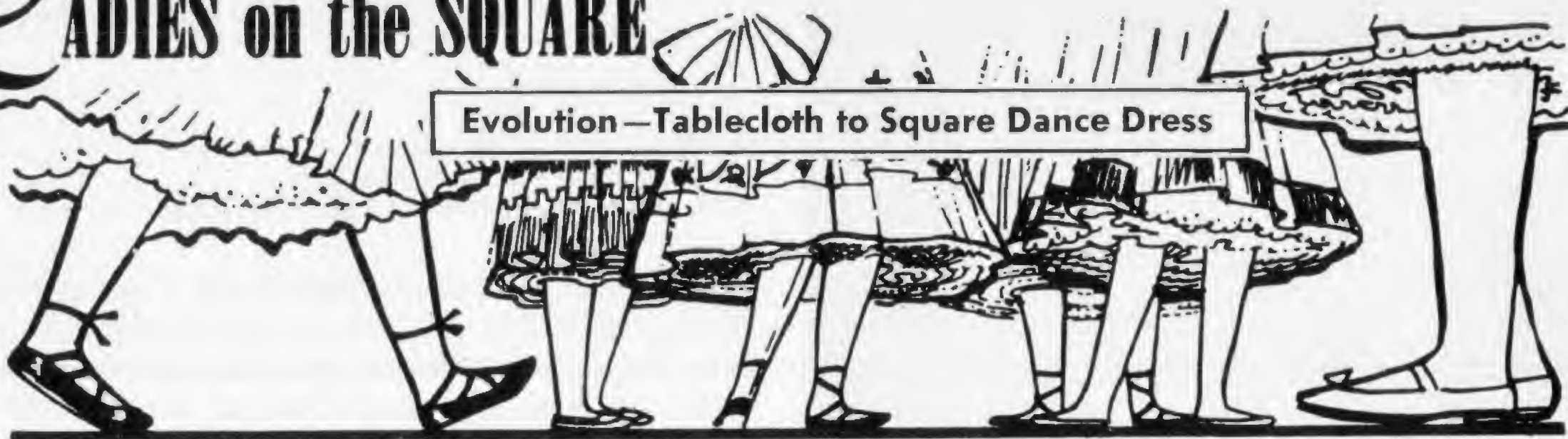
When the class was ready to graduate the

<p><b>HISTORY OF SAVANNAH SQUARE DANCING</b></p> <p>"Southwestern" Square Dancing in the modern tempo is vastly different from country barn dancing. It started in the finest colonial ballrooms, moved westward with our frontier, and returned home to Savannah ballrooms in 1955. To enjoy the social activity, you only need to know about 60 square dance terms of which you will learn 10 tonight -- and you will also learn that "SQUARE DANCING IS FUN".</p> <p><b>WHAT SQUARE DANCING IS:</b></p> <p>"It's lots of fun." "Good, clean fellowship." "Best exercise yet." "What a good time I've had tonight." These are just a few of the many reactions of square dancers. Southwestern style of square dancing has invaded hundreds of homes here in Savannah -- as well as thousands of homes throughout the nation. It provides a good evening of entertainment with many of your friends, relatives and business associates -- and all the while, you are making new friends. Fellowship is produced throughout the evening; and then after the dances, get-togethers are held at some of the local drive-ins, or at your favorite restaurant, or perhaps at some of the lovely after-parties in the homes of members.</p> <p><b>DRESS FOR FUN NIGHT:</b></p> <p>Ladies -- Blouse and full skirt or cotton dress; low or flat heels. Men -- Sport shirt and slacks. Be comfortable and have a good time.</p> <p><b>KNOW YOUR INSTRUCTORS:</b></p> <p>The Hagoods are the senior square dancing instructors in Savannah with more than 5 years experience teaching classes for churches and clubs. Louise is an engineer with the Corps of Engineers but square dancing and teaching are her hobbies. He and Mary will convince you that square dancing is fun and easy to learn and they will show you how it can be a good hobby for you to enjoy throughout the coming years.</p> <p><b>SAVANNAH SQUARE DANCING</b></p>	
<p>Name _____</p> <p>Address _____</p> <p>Telephone # _____</p> <p>Invited By _____</p> <p>To Invited Couples: _____</p>	<p>Please fill out the above information and give to the hostess at the door.</p>
<p style="text-align: center;">  </p> <p style="text-align: center;"><b>SAVANNAH SQUARES</b></p> <p style="text-align: center;"><b>EVENING OF FUN</b></p> <p style="text-align: center;">Place: Wilder Jr. High School 1300 East 66th Street</p> <p style="text-align: center;">Time: 7:30 P. M. January 24, 1964</p>	

This 7 1/4 x 11 inch printed sheet of paper folds neatly into a four-page information bulletin and registration blank. Measuring approximately 3 1/2 x 5 1/2 inches, it fits quite nicely into the man's pocket or into the lady's purse.

# LADIES on the SQUARE

Evolution—Tablecloth to Square Dance Dress



MADeline ALLEN of Larkspur, California, is one of those bright and imaginative square dance gals who come up with the most surprising and effective ideas. Madeline's is a lulu, for it shows how you can eat from your tablecloth and dance in it, too.



Madeline Allen is wearing her square dance dress which formerly served as a tablecloth.

In the first place, Madeline selects yardage for her cotton square dance dresses with an eye to brilliant, interesting, eye-catching color and print. And she is forever collecting such items. She is also a busy hostess and so, she often uses the yardage that has not yet been cut into a square dance dress to cover her patio table for summer dining. She may edge the ends with some kind of trim or just hem them over and the effect is both gay and practical.

The material Madeline uses is five yards long, which is plenty for two six-foot tables together, with one end of the material folded under.

Her guests are often horrified at the idea that something might be spilled on it but Madeline says, "Using the material doesn't hurt it at all. If someone spills on it the stain comes out in the wash and if it won't wash I don't want it for a square dance dress anyway, so this is a good test. Washing also eliminates any shrinkage before the material is made up."

Sometimes Madeline has the whole thing washed before she cuts it but at other times she just makes it up as it is and has it washed later.

So—ladies—when you're out shopping for square dance dress cottons, you might consider what they could also do for your outdoor dining enjoyment next summer, by brightening up your festive table.

Square dancers Marie Bowman and Joyce Wells start setting the table on a tablecloth which is destined to be a square dance dress. Note the lace edging.





# VIEWPOINT

□ A square dancer without an opinion is a rare bird.

Viewpoint is designed purely as a method of airing opinions on specific subjects having to do with this activity. In our first pair of discussions, we touch on two answers to the question, "Just what is square dancing?" Somewhere in between these two viewpoints there is bound to be a wide range of varying opinions. How does your personal viewpoint on this subject compare with these?

## CALLERS – BE LEADERS (The Case for "Challenge")

*By Dr. Julius King – Lexington, Mass.*

**I**N PUBLIC AND IN PRIVATE, among callers and dancers, and in and out of print, there is currently a great battle raging within the square dance movement. In the heat of argument, many terms are coined and used as ammunition to prove a point. The terms we hear are: intermediate vs. challenge level dancing; "dancing" vs. "maneuvering"; relaxed vs. go-go tempo; "proven" figures vs. new basics; "hot-rod" calling and clipped timing.

It is vital to understand what is making this controversy so heated right now. It is because the callers today who tend to use clipped timing, etc., are the callers who are consistently drawing the largest, most enthusiastic crowds – callers who are commercial successes. This is why most of the articles in print are emphasizing comfortable dancing, relaxed tempo, fewer new basics, etc. – because the opposite trend has set in, is well established, shows little sign of changing and is causing recognized leaders in square dancing to want to do something about it.

As a dancer, teacher and caller, my observations lead me to believe that this trend is not bad in itself, and that if it runs away with

the movement it will be because we as callers are *lazy* and *not leaders* as we should and must be.

Suppose we callers do not stay abreast of new dances and figures and basics, nor do we prepare ourselves to use them. We call rhythmically, our figures are good danceable ones, our timing is flawless, voices are good, music the best – the floors we call to look like works of art, the dancers do not falter because none of the figures are figures they do not know well. The dancers tell us at the end of the evening how good it felt to dance like that – and they are sincere. But do they come back next dance? Probably not, unless we hit that hall but seldom and the dancers come for a kind of change-of-pace evening, like a tranquilizer.

### **What Do You Mean?**

There is a paradox here. To lots of dancers, what we call Relaxed Dancing is *not relaxing*. It is frustrating because they get nothing new, nothing that makes them reach, that makes them forget themselves in their attempt to master it. This was the wonderful and exciting thing about beginner class – new figures, new material, each having in it the joy of great

discovery. We forgot our troubles in concentration and went home with a sense of satisfaction and accomplishment.

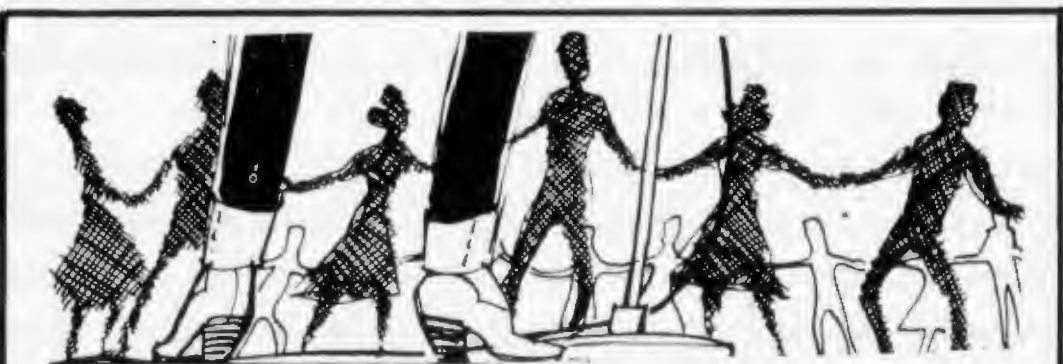
A saying often quoted and true is this: "Any idiot can stop a floor; it takes a *caller* to keep them dancing." However, there is a converse statement which, in the light of the current trend in our movement, bears a lot of thinking about. That statement is this:

*Any idiot can keep a floor dancing* (by calling circle left, circle right, swing and promenade); *it takes a caller to make them want to come back to the next dance.*

What are we as callers and so-called leaders allowing to happen in this movement we are supposed to love so well? We are letting callers with little in their eyes and hearts but dollar signs—who memorize each new basic before the ink is dry on the original edition—to captivate the dancers we have taught with a lot of undigested material called with poor timing, too fast, impossible to really dance to and with little relation to good rhythm or music. Our dancers may have stood around in frustration thru much of the evening. This, we have been taught in the books, is the worst thing a caller can do and that dancers hate this kind of calling.

*So why does this caller get consistently good crowds and return engagements without end?* Very often, his crowd each time will be comprised of the same people who came the time before and stood in frustration.

Isn't the answer becoming clear? What is it



**What is your opinion? Neither of the two viewpoints expressed here may quite say what you would like to have said about square dancing. Why not send us a sentence, a page or a paragraph, stating where you fit into the picture? In a coming issue your answers will help perhaps in obtaining a realistic pattern.**

**What is your opinion on any subject in square dancing today? Let us share your thoughts with others and perhaps in turn get their viewpoints on the many facets of this activity. Write to Sets in Order, attention Viewpoint, 462 North Robertson Blvd., Los Angeles, California 90048.**

the dancers are after? To maintain or recapture that feeling they had in beginner class. There was a new discovery each time; we were constantly being surprised and delighted.

Is it any wonder that dancers tend to pick a poor caller who gives them new material (no matter how badly presented) rather than a truly topnotch (technically) caller who calls a relaxed level of proven figures which do not strain the dancers' (or his own) brains—or their muscles?

We can, of course, try to train our dancers to recognize poor calling and to shun dances called by poor callers. There is probably merit in this if we can present a truly unbiased view of what constitutes poor calling. Or we can, thru our caller/dancer organizations, agree to screen new basics and permit only certain ones to be taught. These associations can even pressure their members not to hire traveling callers who use unapproved basics. *Will this really help?* I do not believe so. Forbidden fruit always looks great, especially when the fruit we can get is becoming wrinkled, dry and tasteless.

#### **An Answer Needed**

What is the solution? Not a return to the traditionalist attitude. Who is to say how far back we go? This is part of the reason why what we used to call "western" square dancing has so much wider appeal than the traditional variety—its experimental aspect and potential for growth. It is growing right now, changing and subject to experimentation.

Actually, the movement is so very big and changes so rapidly that it frightens us who are attempting to be leaders. So we make frightened sounds and take timid actions.

The solution is simple, but difficult! Callers, quit being lazy and be leaders! Let's face it—we do not want to learn new material because it is *hard work*. It wasn't weighed in the balance and found wanting; it was found difficult and not *tried*. If we did learn some of it *well* and taught it *well* and called it *well*, it would be just as danceable as the square thrus and wheel and deals we now call. Our dancers would no longer feel cheated and would get new stuff from *us* and not from some other caller who called the same material poorly.

Can you use a new basic at an open dance? Why not? If you can teach it and call it and keep the floor dancing and happy, more power to you. Dancers do not want to stand in frustration—but they want to see and try new

material which makes them reach and grow in ability! We callers should want the same thing for our own growth.

What is my real point? We are bone lazy, that's all. We want to wave our hands and make the hot rod caller (who fills his halls) disappear and let us go on calling the stuff we wowed 'em with three years ago. It won't happen that way. We say we are leaders. Then why aren't we up with and even ahead of our own movement? There will always be new trends. Learn the new. Judge new things in

the light of your experience. Teach and call the things you judge to be worthwhile—and call them *well*. If dancers still won't come to you, at least you can't blame the hot rod callers with the satchelful of new basics!

If well-presented material which allows them to reach and grow is what the dancers want, they will flock to the dance where they get it. Similarly, if it's what they *should have*, the caller can give it his best with a clear conscience that what he is doing is good for square dancing.

# GOODBYE TO PLEASANT SQUARES AND ROUNDS

## (The Case for the Traditional)

By Eli Sexton — Arlington, Va.

ONLY THREE OR FOUR YEARS AGO my wife and I would go to an evening of squares or rounds to have *fun*. We knew the "basics"; we did not need a walk-thru. I have seen old folks of 70 or more step thru a square and enjoy it. Why? Because we all knew what to expect and the movements were easy and not too fast.

Also, *styling* was then important, for the slow speed of the dance permitted us to be graceful and also allowed time to look into the face of our partner in Swings and Grand Right and Left. There is—or should be—a *shared* happiness in square dancing—even to the point of harmless flirtation in lips and eyes.

What a sorry change has taken place!

Discount my opinion, if you please, because I am growing old; but the dance has changed far more than I have. Mastering it has now become *work* and many of us have work enough elsewhere without adding to our mental burdens by turning pleasure into labor.

For we *should* dance for pleasure—not as a new task.

I see the general picture of squares and rounds falling on evil times, from the demands of the "eager beavers," who have a right to the sort of dancing they prefer, to the drop-out of other dancers, who do not consider dancing a contest between themselves and their caller or a puzzle in executing elaborate new figures in record time.

As to *speed*, that being the easiest problem, most callers strive for top speed, tumbling out the words as fast as they can articulate. Understand, nobody wants to slow it unduly: not as in playing chess, with 20 minutes allowed for a move.

But why should a caller pride himself on his speed; and why do some foolish dancers praise him for that speed? If any of his dancers demand speed, let him call an occasional tip very fast but first let him honestly announce, "I'm about to call a fast one. Those who don't care for a rat-race, please sit this one out."

### Use of Judgment

I have even seen a caller toss a Grand Square into the middle of a fast hash call unexpectedly, whereas any student of dancing must know that such a traditional figure should be done deliberately, with grace.

Enough said about speed. Now let us go on to a worse offense—*complexity*.

Here the addition of too many new basics is our trouble.

A basic is, as generally understood, a movement so complex that it cannot be described in the actual calling. It must be *learned*. One well-known older basic is the Western Do-si-do—one, by the way, that has been so nearly abandoned, despite its charm, that many new dancers don't know it. Another example of the old ones is Red Hot—but that one can be

directed in detail. A newer basic is Teacup Chain and that has merit because it consists of flowing lines that are a joy to watch and a pleasure to do. It, of course, must also be learned.

One could name some two dozen basics that are worth doing but lately we have suffered a rash of new ones, as if half the callers in the nation are lying awake at nights, trying to think up a new maneuver, however silly, and a name for it.

After all, what are many of the newer basics if not mere marching steps, as if done by the stiff old drill team of some lodge? What is beautiful about dancers making a three-quarter face rather than forming new facing lines? And the Substitute is not pleasant, either to do or to watch.

Other rotations, like those following, "Rock it" may perhaps be justified by a certain beauty. But we see unoriginal callers reciting, for minute after minute, "Dive thru—pass thru right and left thru, chain thru!" till the victims really should stop and break into cursing—for most of those are not truly dance steps at all but a messy straight-line *drill!* Drills should be reserved for drillers, maybe to the thump of a drum and the unmusical commands of a drill-sergeant. They have no proper place in dancing—when used over-freely—and should shame those who lean upon them.

#### **The National Dance**

We like to think of the American Square Dance as our *National Dance*, just as other nations have their own. With the current trends particularly, there is one immense difference: the especial dances of most countries—say, of Spain—are stylized within fairly fixed limits. I need not enlarge on that. But, what of ours? It is in such a condition of complexity and constant alteration that one must dance for a year, usually, to learn it. And it changes so fast that any competent dancer who drops out for six months is almost obliged to take a refresher course to resume dancing at "club level."

I certainly do not advocate returning to such simple repetitions around the square as Take a Little Peek, but even eight or ten years ago, the complexity of figures, within the bounds of sensible basics, was ample to keep a group happy for an evening of pleasure.

Now, many of them are *not* happy. They do not, with all the drills, express the joy that

was formerly theirs.

Let us continue to a consideration of round dancing. There, also, we find grounds for a rebellion, but, as with the squares, the rebels, powerless to change the system, drop out. Too bad!

Again and again I have been tempted to drop out of round dancing as I have come near to doing in squares. But I keep on because I love to dance, because I know so many wonderful people at dances that I can hardly bear to drop out and no longer meet them in our six clubs.

What ails the rounds? Too many—and they, too, are too complex.

Why so many? In part, because the rounds clubs are largely taken over by a crew whom we may call, I hope without offense, the "eager beavers." And why are they in the majority? Because the sort of round dancing they enjoy is too difficult for others, so the conservatives give up, leaving the eager ones to rule.

In our area there appears a bit of hope, in that some cue-ers have taken a stand for a certain number of Classics; that is, really beautiful rounds of years past, revived and maybe perpetuated. This is indeed a good sign.

When we recall all the rounds we have learned since Valeta and Waltz of the Bells, we are depressed. We bought all those records and now have a stack of them—useless.

Some new rounds are beautiful; others, lots of fun, but many are a mere shuffling of old steps to different tunes. And how many have we "learned?" By my last count—160—and mostly forgotten.

If we could learn four or five a year, carefully selected in a *blind* contest by a jury of dancing masters, then fall back on our Classics, most of us could learn to make them ours.

To sum up, I love square and round dancing too much to really want to leave them but I deplore their present status. What I'd really like to see again on the faces of the dancers is the expression of *pleasure*—not of strain.

**Our thanks to Julius King and to Eli Sexton for their varied views. Truly, the thoughts of these two men express very vividly the fact that square dancing means many things to many people. Although these two articles seem to be extreme opposites, chances are each one expresses the viewpoint of many individuals who are enjoying square dancing today.**

## STYLE SERIES-1

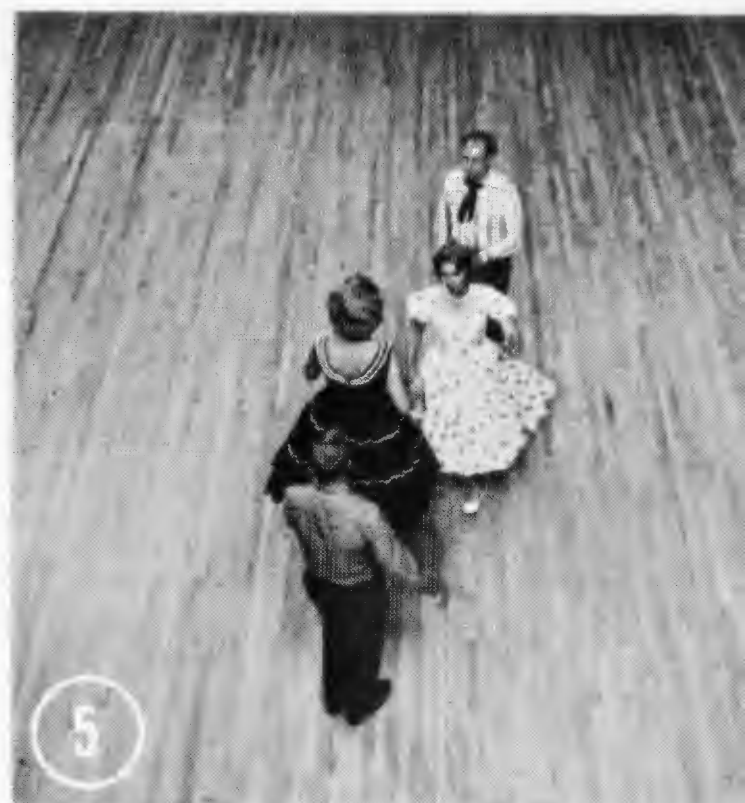
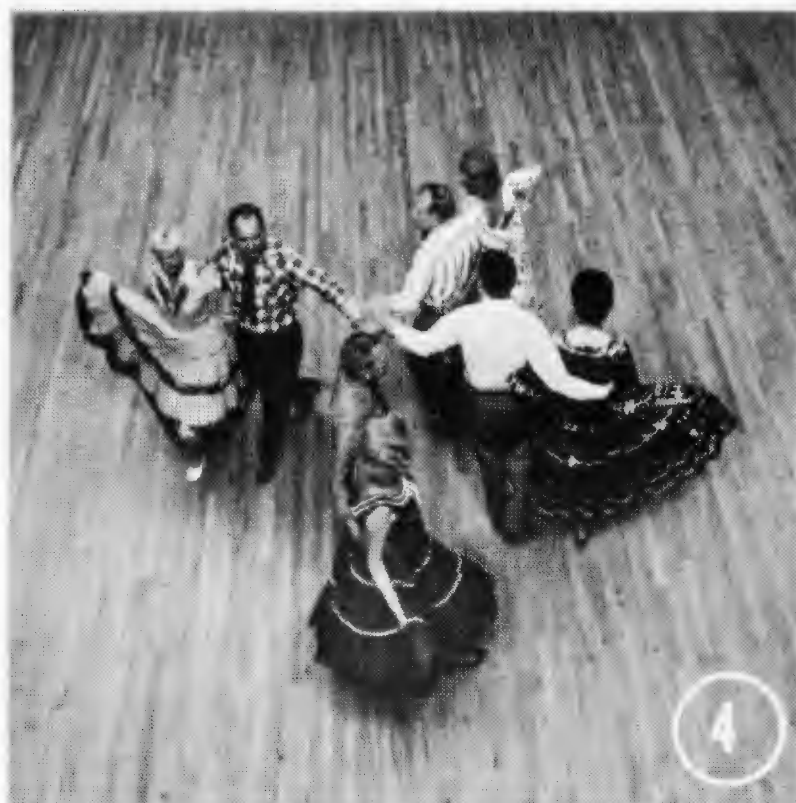
### THOUGHTS ON HANDS

**W**HERE DO YOU PUT your hands when you square dance? This question came in to us recently, not from a new dancer in his beginning lessons but from an experienced dancer in the activity for more than ten years.

At one time, a great deal of emphasis was put on the placement of hands. For comfortable "solo" movements, the lady dancer makes good use of her skirts. As she walks, her hands, each holding a bit of the fullness of her skirt, move naturally (1). The men now seem to dance naturally with their hands relaxed by their sides (2), tucking them slightly behind when dancing in close quarters, as in this case of a weave the ring (3).

In a star promenade it is often most comfortable for the girls to hold their skirt slightly away from their side (4). In a ladies chain the decision is often dictated by the style of the area as to whether the ladies will touch hands (5) as they walk past each other or bunch their skirt toward the other lady as they walk past (6). The use of hands in skirt work should not be affected but should be natural and often a simple hand star (7) is more comfortable for the dancers than a pile-up of skirts (8).

Skirt work and the proper use of hands lends not only to the satisfaction of the actual dancing but to the appearance as well.



## STYLE SERIES - 2

### HOW FAR TO PROMENADE?

**S**QUARE DANCING seems to be loaded with "vanishing Americans" these days. The caller says *swing* and a few of the dancers on the floor respond with an attempt at a single swing. An even smaller group swing a couple of times but only one or two are able to swing until the next call comes along.

The call for *honor your partner* today often brings out only a slight nod on the part of the dancers when, at one time, a man's bow and a lady's curtsy took all of eight counts.

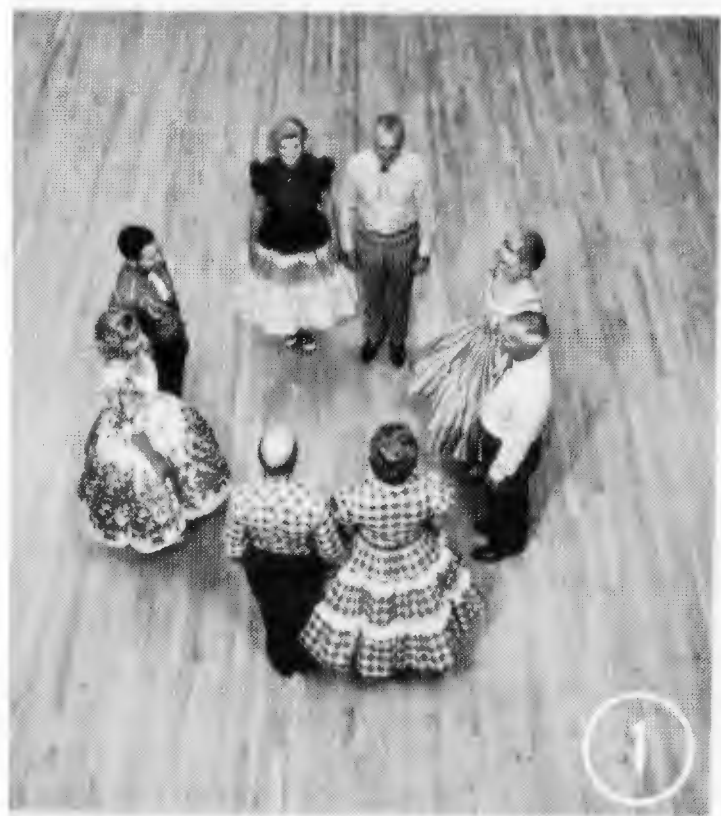
*Promenade* is another movement that one day may disappear completely from the scene; that is, unless someone makes a loud enough protest. "There just isn't time to promenade any more," a dancer complains. "We meet our partner at the end of a promenade and just a step or two from home and we're afraid to

promenade all the way around the square in fear that we may miss the next four or five calls. Just what is expected of us?"

Generally speaking, if you were to start from home position in a square (1) do an allemande left (2) and a grand right and left (3), you would meet your partner and start your promenade just half way around the square (4). Then you would promenade the balance of the way home or approximately 180° (5) where you would square up the set or follow the next call (6).

This rule has generally held, "When promenading, promenade at least half the distance around the square. If you reach home before having traveled half way, then go all the way around again."

Here, as in many instances in square dancing where there is a variation of opinions, probably the best answer is, "Just use good judgment." If time permits, try to follow the general rule. Perhaps under some circumstances promenading little more than a quarter of the square may be all the time that is allowed. However, when home is only a step or two away when the promenade starts let's hope you have the iron will and determination to go all the way around.



## STYLE SERIES - 3

### A BIT ON BODY MECHANICS



**H**AVE YOU EVER NOTICED, when watching newcomers dance, that it takes more steps for these newcomers to do many of the standard figures? A circle is usually wider, stars are more spread out, a promenade takes many more steps to achieve primarily because the dancers are farther away from the center of the square.

A good case in point is the grid figure Around Just One. Watch a square of new dancers. As the two head couples pass thru, separate and go around one, the two at the sides step apart and then remain in that place for the rest of the figure as the active dancers walk around them. As these folks learn more about square dancing and become experienced dancers, the inactives learn that they have a job, too, and that is, "Getting out of the way." This simple reaction is an important one on the part of everyone who dances. A person who just stands still is a *square stander*, not a square dancer, and though the call may not be directed to the inactives, they have a responsibility of listening so that they can

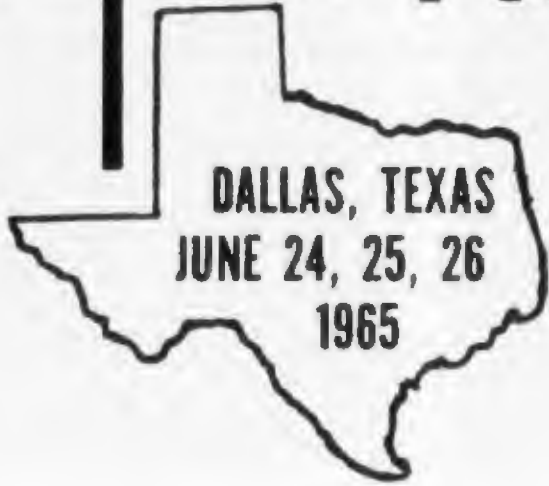
maneuver out of the way comfortably as the active dancers work around them.

This maneuvering, or compensating for the other dancers' movements, is quite evident in a figure as simple as a ladies chain. Here, in a two ladies chain, the ladies are doing the work. The men are standing stiffly in one place (1) as the ladies move across to them. Then as the ladies reach the opposite side, and only then, do the men move into action for a courtesy turn (2).

In four ladies grand chain (3) the men are again standing stiffly in one place waiting for the ladies to come towards them across the set. How much better (4) if the men would turn their right shoulders in toward the center of their square in anticipation so that when contact is made (5) a courtesy turn becomes a comfortable, flowing movement.

Analyze yourself as you dance. See if there aren't times when, even though you may not be *active*, you may be able to move counter to the other dancers, maneuvering so that they are complemented by your actions.

# 14<sup>th</sup> national SQUARE DANCE convention



**W**ELL, IT HAS COME. For the first time in National Square Dance Convention history, a 1½ million dollar electronic brain will “call the tune” for the registering, housing and categorizing of the thousands of dancers expected to attend the 14th National Square Dance Convention in Dallas on June 24-26, 1965.

Southern Methodist University and their Computing Center have generously donated



Bob McAfee, Programmer and Square Dancer, shown loaded down with registrations and computer equipment. S.M.U.'s giant Control Data 1604 Computer is backing Bob up handling registrations for the 14th National.

the computer time while Bob and Donna McAfee contribute the programming know-how and key-punch time. The Computer is the modern Control Data Corporation model 1604. Each registration is key punched on cards and when programmed into the computer can be sorted in any order desired at 1000 per minute and printed at the rate of 1000 large pages per hour.

Answers to almost any question can be answered by the computer in a few seconds, such as: Question: How many callers and round dance instructors have registered for the 14th? Answer: 157 (names and addresses printed out). Time: 1 min. 24 sec.

The unique use of Electronic Data Processing, while somewhat terrifying, is an automated innovation which will save hundreds of hours of hard work for the Dallas committee people and actually give them freedom to plan still other ways to make the dancers' trip to “Big D” great.

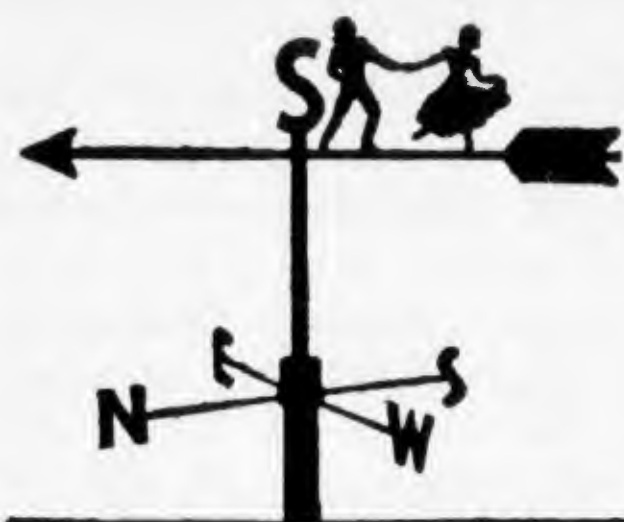
Early registration is advised and the place to write is 14th National Square Dance Convention, Box 8068, Park Cities Branch, Dallas, Texas 75205.

*Panels.* Panels which present discussion, suggestion, dissection, help for many phases of square dancing, comprise one of the most important aspects of any National Square Dance Convention. The people at Dallas, the site of the 14th National next June 24-26, are very aware of this and have placed Chet Ferguson of Oklahoma City in charge of the Panels. Every effort is being made to present panels so interesting, so challenging and so enjoyable that *nobody* will want to miss them; for a true dyed-in-the-gingham square dancer the panels are a “must.”

An up to the minute story on the panels in Dallas will be the main topic of this column in the April issue of Sets in Order.

**Use the advance registration form bound into last month's Sets in Order and send it in TODAY!**





# 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

## West Virginia

The Honeyland Square and Round Dance Festival is planned for Beckley on June 4-6, with Ken Golden, Jerry Adkins, Harry Lackey, Don Belvin and Earl Quesenberry calling the squares; Irv and Betty Easterday cue-ing the rounds. Location is the Beckley Hotel Ballroom. For further information write Honeyland Festival, R.R. 3, Box 292A, Beckley, W. Va. 25801.

## Alabama

The Birmingham Square Dance Assn. is swinging into the 12th Annual Alabama Jubilee on April 2-3 at Birmingham's Municipal Auditorium. Featured calling artists will be Lee Helsel and Frank Lane; the Manning Smiths will conduct the rounds. Saturday night's after party will be held at the Eastwood Mall. Alma Ruth Peters, P.O. Box 6161, Birmingham, Ala. 35209, is the one to write if you want to know more.

## Georgia

"Everything under one roof," they say of the Jekyll Jamboree on March 4-6, and that roof tops the Carriage Inn on Jekyll Island. At the mike will be Harry Lackey, Roger Chapman, Irv Elias for squares; Ed and Kay Mack for rounds. So write Jekyll Jamboree, Stuckey's Carriage Inn, Jekyll Island, Ga., for details.

A new club, the Jolly Jumpers, has been formed in the New Lois Community near Nashville. The first class, taught by Bob Bennett, graduated last December and the club sponsored a second class at the first of the year. New Lois Community won first place in the Southwest Georgia Rural Development Program in 1964 and square dancing was a large contributor to this gain. —Vivian Bennett

## Louisiana

The Second New Orleans Round Dance Festival is scheduled for the Palomino Room at Bar-None Ranch, St. Rose, on April 25. Manning and Nita Smith will be in charge. Write Chuck Goodman, Box 11, St. Rose, for word.

## Delaware

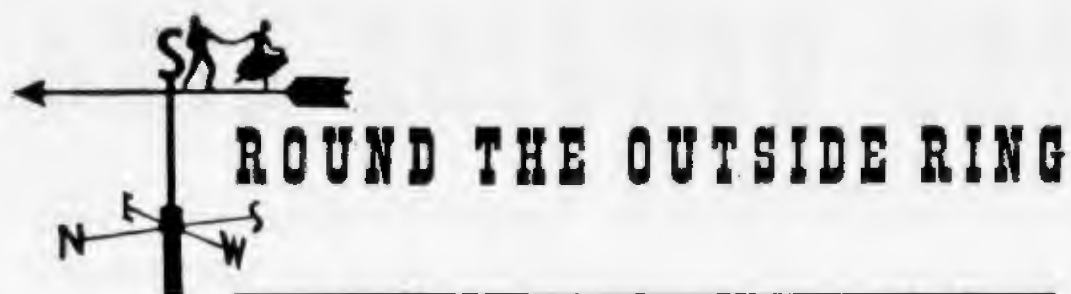
Southern Delaware square dancers have just had the pleasure of introducing another group of American Field Service Foreign Students to square dancing. This group of 34 young people from 25 countries were in Milford for a few days and while there were invited to a square dance where they watched members of the Diamond State Twirlers, the Whirl-A-Ways and Levis and Laces dance to the calling of Ed Burlingame. Ed had the students fill in the squares after they had watched a few tips and, with a little instruction, all squares were dancing happily together. —Irv Bowman

Notes on this and that: Alan Ingram of Pennsylvania called on January 30 for the Levis and Laces at Dover; The Whirl-A-Ways graduated a new class with Ed Burlingame as instructor; Max Forsyth called his first dance in Delaware on February 15 for the Whirl-A-Ways. —Neil Copeland

## Virginia

The newest square dance club in northern Virginia, the Myer Mavericks, has headquarters at the South Area Service Club on historic old Fort Myer. The club has a charter membership of 32 people. Regular callers are Jim Copeland of the Air Force and Howie Shirley of the Army. The initial group (one square) began aiming for club dancing in April, 1964, and after months of transfers and disappointed lads and lasses, the partners all settled down and a 12-week course was conducted. An invitation goes out to all visitors to dance with this group on Monday nights at the South Area Service Club. —Gloria Grabowski

Caller Tom Craddock picked up an idea from Sets in Order and sent out the word that he was forming a club to dance only the "basic basics." The group is designed especially for those many dancers who have been forced to give up square dancing as a hobby for lack of time, etc. It is a channel for their return to the activity and certainly a definite program to discourage drop-outs. The Basic Basics



began on January 27 at Jackson Elementary School in Arlington and will dance second and fourth Wednesdays every month. Those interested may drop by or telephone Craddock at 538-4153.

The 11th Annual Virginia Square Dance Festival will be held in Memorial Gymnasium, Charlottesville, on April 3. Callers featured will be Earl Johnston, Louis Calhoun, Des Gourley and Gibson Hobbs. Round dance leaders will be the Ray Appels. Virginia Reelers are the hosts. The Festival is sponsored by the School of General Studies of the University of Virginia, the Chamber of Commerce and the Recreation Dept. of Charlottesville. Write for information to L. E. Cason, Jr., R. 3, Box 34-G, Charlottesville, Va.

—*Arnita Maupin*

#### **Oklahoma**

The Northeast Oklahoma District will take its 18th Annual Festival to the new Tulsa Civic Assembly Center on April 10. This beautiful new facility will house the afternoon workshop, the festival beginning at 7:45 P.M. and the breakfast and after-party for the 6000 dancers who are expected to participate in this spectacle. For information write Don Hilton, 5961 E. 27th Pl., Tulsa, Okla. 74114.

#### **Montana**

Johnny LeClair was featured caller at the Town and Country Square Dance Club Jamboree in Plentywood on February 19. Door prizes were Sets in Order subscription certificates.

—*John (Timber) Cook*

#### **California**

For 15 years California's favorite square dance hostess, Harriette Blohm of Hollywood, has given an annual square dance party around Christmas time. This year the date was January 3 and the locale, spacious Sportsman's Park in Los Angeles. Fifty-five squares came (1) to pay homage to Harriette, who has announced that this is her last party of such magnitude; and (2) to dance to Bob Johnston and Fenton (Jonesy) Jones. Lee Boswell's Swinging Sweethearts, a teen age group, entertained the assembly and presented Harriette with her Honorary Badge as a Swinging Sweetheart. She is some seventy-plus years "square dance young."

Palm Springs Circle O Club celebrated the First Anniversary of their notable Highwire Dance on February 14. The Highwire Dance is held every second Sunday from 3-5 P.M. at the 8250'-high Mountain Station Restaurant of the Palm Springs Aerial Tramway, an umpteenth Wonder of the World in itself. Osa Mathews, regular caller for Circle O and for the Highwire Dance, was on hand for the festivities, too. Over 500 square dancers now wear the Highwire Badge designed by Norman Harrison.

Round dancers who travel to Bakersfield for the 12th Annual State Square Dance Convention on May 21-23, will be able to enjoy excellent facilities. They will have their own hall; there is good parking; clinics, workshops and programmed round dancing are scheduled; and panels on all phases of round dancing will be held. Directing this program will be Louis and Lela Leon, aided by the Frank Hamiltons, Larry Jessens, Bob Smithwicks, Eddie Palmquist, the Charlie Tennents and Al Petersons.

—*Joan Smart*

Imperial Valley Square Dance Assn. held its 12th Annual Festival on February 19 at the National Guard Armory in El Centro.

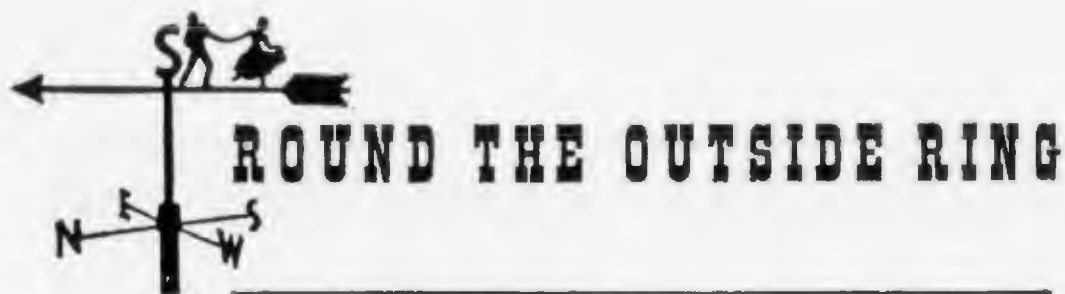
Associated Square Dancers began the new year with several special events. On January 10 the 6th District Dance took place in Oildale; on January 17 the 1st District Sophomore Dance in Canoga Park. On January 24 the 9th District gave a Beginners Hoedown in Fontana and on February 7, the Glamour Dance at Hollywood Palladium had as Grand Prize a holiday for two in Las Vegas. On March 7 the A-Square-D General Meeting will be held at Sportsman's Park in Los Angeles.

—*Nellie Noe*

#### **Ontario, Canada**

The Huron Scalpers (er-?) of Seaforth are sponsoring Dick Leger of Warren, R.I., at a weekend Pow Wow on April 24-25. If you're brave, details may be obtained from Art Shepherd, Box 459, Seaforth, Ont.

Hannon Hoedowners of Hamilton had a *badge dance* recently, to which members were invited to wear their "fun" badges. Sashes across the chest, towel holders, etc., served as display areas. Same idea could be used for "institute" and "festival" badges. Johnny Davidson, Hoedowners caller, was in charge of the dance in Hamilton, which drew dancers from many outlying areas. It will probably



**ROUND THE OUTSIDE RING**

become an annual affair. —Tom Walton

On January 29 the Country Hoedown program on CBLT, Marlborough, featured a discussion on square dancing by Gordie Tapp and Johnny Davidson. Local square dancers were invited to participate in the show and then go on to Alderwood Collegiate for a big dance with Harold Harton joining Davidson at the mike.



Ed McFadden is a busy caller in the London-Corbin, Ky., area and credited with an upsurge of square dance interest there.  
—Photo by Walter Ott

### Nebraska

Plattsmouth Promenaders will sponsor their 5th Annual Festival at the New High School Gym on March 5 with club caller Bill McCormick as M.C. Guest callers will be Keith Thompson, Bill Speidel, Ken McCartney and Paul Callahan.

A new square dance club in Omaha, the Rafter Rockers, dance on alternate Fridays at the Transport Workers Hall with Tom Rinker calling.  
—Mary Gerken

### Texas

The Third Annual Texas State Square and Round Dance Festival will liven up the Coli-

seum in El Paso on March 5-6. Sponsors are the S.W. Area Square Dancers Assn. and the Texas State Federation. A Trail's End Dance will be held in Juarez, Mexico, on Friday P.M.; Bob Fisk will call the Friday night dance. On Saturday workshops, the Grand Ball and an after party in Juarez will be the order of the day. Music will be furnished by those ever-travelin' Schroeders Playboys. Write Mrs. Walter Brown, 9331 Roanoke Dr., El Paso, for anything we've left out here.

The West Texas Square Dance Festival, sponsored by the Lubbock City Parks and Recreation Dept., is planned for April 2-3 at the Municipal Coliseum. Marshall Flippo and Jerry Haag will be calling the squares; the Jack Chaffees will conduct the rounds.  
—Louis Walker

### Kansas

Square and round dancers from six states will be heading for old Dodge City on April 2-3 for the Southwest Kansas Square Dance Festival in the Municipal Auditorium. Bob Van Antwerp will be the featured caller; Charlie and Bettye Proctor will be in charge of the rounds. Cliff and Smiley will make the music. Frank Madden, 708 W. Mulberry, Dodge City, knows lots more details.

The Central Kansas Square Dancers Assn. will hold their first Jubilee on March 13 at the National Guard Armory, Salina. Round dancing will be under the direction of the Ernie Gross' and Don Ashworth will have the calling duty. Preceding the Jubilee the Tri-Valley Swingers will hold a Kik-Off Dance on March 12 at the I.O.O.F. Recr. Hall in Salina, with Bud Pierce calling. Write for further word to Pres Grandstaff, 2423 Simmons, Salina.

### Ohio

Miami Valley Roundancers present Frank and Carolyn Hamilton in Dayton on March 14 at the Solomon Pavilion. Grace Wolff, 604 Kenwood Ave., Dayton, is the one to write.  
—Margaret O'Hara

### Iowa

Waterloo will host the 3rd Iowa Square and Round Dance Convention sponsored by the Northeast Iowa Assn. on March 12-13 at the West Junior High School. State callers and round dance leaders will be on the docket. Write Harry Nissen, 303 Walnut, Cedar Falls, for more info.  
—Chuck Jones

### Nevada

The 10th Annual Las Vegas Square Dance  
(Continued on page 88)



# MAC GREGOR

RECORDS

## NEW RELEASES

### FLIP INSTRUMENTALS

#### #1064 "PASS ME BY"

CALLED BY BOB VAN  
ANTWERP



#### #1065 "WISHFUL THINKING"

CALLED BY VERA  
BAERG



## LAST MONTH'S RELEASES

### FLIP INSTRUMENTALS

#### #1060 "DO WHAT YOU DO DO WELL"

Called by: BILL BALL

#### #1061 "MISTER PIANO MAN"

Called by: TOMMY STOYE

#### #1062 "SQUARE DANCIN' MAN"

Called by: CHUCK RALEY

#### #1063 "IT'S JUST LIKE GRAND CENTRAL STATION"

Called by: JULIUS KING

MUSIC BY FRANK MESSINA AND THE MAVERICKS

MacGREGOR RECORDS, 720 So. Western Ave., Los Angeles, Cal. 90005



*March 1965*

**T**HE LATE JIM YORK introduced us to the Suzy Q quite a few years ago and since that time we've enjoyed doing the movement in quite a large variety of ways. This month George Elliott uses the Suzy Q in the following drills. You'll find that he has dressed up the old figure in a rather delectable assortment of setups. This is good drill material for your workshop.

Forward eight and back with you  
One and three do a right and left thru  
Now turn right around and Suzy Q  
That's opposite right, partner left  
Opposite right, partner left with an arm around  
Swing on the corner like swinging on a vine  
Then swing the next gal down the line  
Same two gents with a new calico  
Up to the middle and back you go  
Forward again a right and left thru  
You turn right around and Suzy Q  
That's opposite right and partner left  
Opposite right and turn your own an arm around  
Swing on the corner like swinging on a vine  
Swing the next gal down the line  
Then allemande left

Promenade eight  
One and three you wheel around and pass thru  
On to the next and Suzy Q  
Opposite right, partner left, opposite right  
Partner left and don't be slow  
The opposite lady do sa do  
One time around  
An ocean wave when you come down  
Balance forward and back  
Same four trail thru and find old corner  
Left allemande

Ladies to the center and back to the bar  
Gents in the center a right hand star  
A right hand star in the middle of the hall  
Back by the left to your partner all  
Star promenade  
Spread the star have a little fun  
Heads backtrack and dive thru one  
Go on to the next and Sammy Q  
Opposite (same sex) right and partner left  
Opposite right, partner left with an arm around  
Face that two when you come down  
Now circle four  
One and three you drop the gate  
All join hands and circle up eight

One and three go forward and back  
Same four square thru all the way around  
Go all the way when you get thru  
Find the sides and Suzy Q  
That's opposite right and partner left  
Opposite right, partner left an arm around  
Face that two and a right and left thru  
Same four trail thru  
Find old corner for a left allemande

Promenade eight  
One and three here's what you do  
Wheel around, right and left thru two by two  
And a right and left back  
Now face that two and Suzy Q  
That's opposite right and partner left  
Then opposite right  
Partner left an arm around  
Now circle up four when you come down  
Go one full turn  
Now pass thru and face your partner  
Square thru three-quarters round  
When you come down, turn back  
Go right and left grand

Promenade eight  
One and three you wheel around  
Go right and left thru  
Turn the girl and pass thru  
On to the next a right and left thru  
Now turn right back and Suzy Q  
Opposite right, partner left, opposite right  
Partner left with an arm around  
Do a right and left thru, same ladies chain  
Same ladies lead a Dixie chain  
To an ocean wave and balance forward and back  
A left hand swing, same ladies lead a Dixie chain  
On to the next two ladies chain  
Same ladies lead a Dixie chain to an ocean wave  
Balance forward and back  
A left hand swing  
Same ladies lead a Dixie chain  
Girls left, boys right  
Find old corner, left allemande

Circle to the left and around you go  
Partners all do paso  
Partner left and corner right  
Back to your own a left hand round  
A right to your corner, pull her thru  
A left to the next one turn will do  
Brand new corner Suzy Q  
Corner right and partner left  
Corner right and back to her a left hand around  
Right to your corner and pull her thru  
A left to the next one turn will do  
Brand new corner Suzy Q  
Corner right and partner left  
Corner right, back to her an arm around  
And circle eight when you come down

(More Elliott)

One and three go forward and back  
Same four do a right and left thru  
Turn the girl and pass thru, turn back  
Reverse the Q  
Opposite lady a left hand around  
Partner right as she comes down  
Opposite lady a left hand round  
Partner right go all the way around  
Find old corner, left allemande

Forward eight and back like that  
Four ladies chain the inside track  
Turn the girl like you always do  
One and three do a right and left thru  
Turn 'em twice don't take all night  
One and three out to the right  
A right and left thru two by two  
Face that two and pass thru  
On to the next and Suzy Q  
Opposite right and partner left, opposite right  
Partner left an arm around and circle four  
Side gents break and make two lines  
Forward eight and back in time  
Inside two pass thru — stop  
With the lady on the left left allemande

**BACKTRACK BOOT**

By Mark Bates, El Cerrito, California

One and three lead right circle up four  
Head men break to a line of four  
Go up and back you reel  
Pass thru, wheel and deal  
All four couples backtrack  
Centers in, cast off three-quarters round  
Line of four up and back you reel  
Pass thru, wheel and deal  
Centers in, cast off three-quarters round  
Go up to the middle back you reel  
Pass thru, wheel and deal  
Left allemande

**GO RIGHT**

By John Ward, Alton, Kansas

The heads go up and back tonight  
Pass on thru and both turn right  
Lady around two, gent around one  
Line up four and have some fun  
It's forward up and back you reel  
Pass thru and wheel and deal  
Allemande left with your left hand  
Partner right, right and left grand

**A LITTLE DIFFERENT APPROACH**

**BASIC**

By Bruce Elm, Provo, Utah

Four ladies chain across the ring  
Turn 'em boys while the birdies sing  
It's allemande left and allemande thar  
Go right and left and form a star  
Now shoot that star, go all the way around  
Turn corner by the right for a wrong way thar  
Well swing star thru (at this point dancers are  
in a square formation in sequence with their  
own partners)  
Allemande left

**ALPHA BETA**

By Larry Brockett, Los Alamitos, California

Number three couple half sashay  
Number one cross trail across the floor  
Split number three and line up four  
Same four come into the middle  
Cast off three-quarters round  
Pass thru, left allemande

**U-PIKIT**

By Allan Brozek, Seymour, Connecticut

Heads forward and back  
Cross trail around two  
Four in line forward and back  
Star thru, square thru three hands\*  
Split two and make two lines  
Forward and back\*  
Star thru, Frontier whirl\*  
Star thru and pass thru  
On to the next and star thru\*  
Right and left thru, dive thru  
Half square thru, U turn back  
Square thru four hands  
Split two and make two lines  
Forward and back, star thru, square thru  
Three hands around\*

(At this point in the dance (\*) couples are in position for a left allemande)

**SINGING CALL x**

**HONEY LOVE**

By Bob Fisk, Kansas City, Missouri

Record: Blue Star 1752, Flip instrumental with Bob Fisk

BREAK  
One and three a right hand star  
Once around you go  
To the sides a left hand star  
Turn it you know  
Heads to the middle a right hand star  
You turn it man  
Allemande left your corner  
Weave around the land  
Honey love that's what you are  
Do sa do and promenade 'em  
Sent to me from up above  
I love you my honey love  
FIGURE  
One and three go right and left thru  
Turn 'em and then  
Star thru and pass thru and star thru again  
Right and left thru and turn the girl  
Then cross trail thru  
Allemande new corner weave the ring you do  
Honey love that's what you are  
Do sa do and promenade 'em  
Sent to me from up above  
I love you my honey love

**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

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Here are five dances using some Good Dixie style figures.

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### MAZE 'N DIXIE LINE

By Al Green, London, England

One and three the ladies chain  
Send 'em back in a Dixie chain  
But the girls turn back and swat the flea  
Head girls turn back  
Side ladies chain  
Send 'em back in a Dixie chain  
Lady go left, gent go right  
Stand behind the heads  
Two ladies chain, send 'em back in a Dixie chain  
Two ladies chain, send 'em back in a Dixie chain  
But the girls turn back and swat the flea  
Girls turn back, two ladies chain  
Star thru, two ladies chain  
Send 'em back in a Dixie chain  
Lady go left, gent go right  
All around your left hand lady, etc.

### PETE'S DIXIE

By Pete Sansom, West Palm Beach, Florida

Four ladies chain I say  
One and three roll away half sashay  
Pass thru, separate go round two  
Hook on the ends make a line  
Forward eight and back you reel  
Pass thru, wheel and deal  
(Girls in the middle)  
Double pass thru, girls left, boys right  
Do sa do the two you find  
Two in the middle star thru  
Square thru three-quarters round  
Other two start a Dixie grand  
(Right to the girl in front and then  
left to the one coming out of center)  
Take a right, everybody take a left  
Take a right, go left allemande

### RUN MAN RUN

By Monty Montooth, Fayetteville, North Carolina

First and third right and left thru  
Turn 'em on around and star thru  
Frontier whirl face a new maid  
Do sa do to an ocean wave  
Rock forward and back, when you're thru  
Circulate, then swing thru  
Balance forward and back here's the deal  
Centers run then wheel and deal  
Inside arch, outside under  
Frontier whirl and go like thunder  
Allemande left with your left hand  
Partner right, right and left grand

### TRICKY

### WHERE'S THE CORNER

By Harley Smith, San Dimas, California

Head two ladies chain to the right  
Turn 'em on around then a half sashay  
Heads to the middle and back that way  
Then a half square thru and stop there man  
All the men go left — left allemande

### BREAK

By Dick King, Portland, Oregon

Promenade, don't slow down  
Gents roll back with a left face roll  
Promenade the corner girl  
All four couples wheel around  
Promenade the wrong way round  
All four couples backtrack  
Go the other way, allemande

### CENTER FOUR

By Mike Schlater, Grand Island, Nebraska

One and three bow and swing  
Go up to the middle and back to the ring  
Cross trail thru in the middle of the floor  
Go around two and line up four  
Now up to the middle and back in time  
Pass on thru and bend the line  
Forward eight and back that way  
Center four do a half sashay  
Forward again do a right and left thru  
Turn this girl and star thru  
Center four Frontier whirl  
Forward eight and back like that  
Pass thru on a double track  
New center four face your partner  
Star thru across the town  
Now everybody turn around  
And allemande left the one you found

### SINGING CALL x

### KISSIN' COUSIN

By Singin' Sam Mitchell, Lansing, Michigan

Record: Kalox 1040, Flip instrumental with  
Singin' Sam Mitchell

OPENER, BREAK and ENDING

Left allemande your corner  
Come back and swing her twice  
Swing and tell your girl  
She's might nice, then form a ring  
Just join your hands and circle I sing  
Left allemande and weave around the ring  
It's in and out around  
And when you meet her do sa do  
Do sa do this girl and promenade  
'Cause she's a cousin of mine — a cousin of mine  
Just a kissin' cousin of mine

FIGURE

Why don't the side two couples promenade  
Half way round you go  
Same two ladies chain across the ring  
Then one and three  
Go up to the middle and back  
Half square thru and then  
Do sa do those two

Make a wave and rock my friend

Just the men you circulate

Girls turn half and swing

Swing a brand new girl and promenade

'Cause she's a cousin of mine — a cousin of mine

Just a kissin' cousin of mine

TAG

'Cause she's a cousin, just a kissin' cousin of mine

SEQUENCE: Opener, Figure twice, Break, Figure  
twice and Closer

**CUTE MUSIC****LUCKY DUCK**

By Irv and Betty Easterday, Boonsboro, Maryland

**Record:** Hi-Hat 810**Position:** Butterfly, M's back to COH**Footwork:** Opposite, directions for M except as noted**Meas****INTRODUCTION****1-4 Wait; Wait; Back Away, 2, 3, Tch; Together, 2, 3, Tch;**

In Butterfly pos M's back to COH wait 2 meas: release hands and back away from partner in 3 steps L,R,L, then touch R; return to partner moving fwd R,L,R, touch L returning to momentary Butterfly pos.

**DANCE****1-4 Away Two-Step, Together Two-Step; Away Two-Step, Together Two-Step; Side, Close, Side, Tch; Side, Close, Side, Tch;** Progressing LOD turn to OPEN pos and do a two-step diag away from partner (keep inside hands joined), still moving LOD do a two-step diag twd partner to end in momentary Butterfly pos; repeat the actions of previous two measures ending in BUTTERFLY pos; step swd L, close R to L, swd L, touch R; step swd R, close L to R, swd L, touch L. (Note: All of the two-steps in meas 1 & 2 are fast and have much the same feel as in a "two-step balance.")**5-8 Repeat action of meas 1-4.****9-12 (To Open) Slow Two-Step; Dip Fwd, —, Recover, (face partner) —; (Twd RLOD) Slow Two-Step; Dip Fwd, —, Recover, (face partner) —;**

Step L twd LOD while turning to OPEN pos, close R to L, step fwd L, hold; dip fwd R (turning slightly back-to-back) pulling the joined inside hands thru twd LOD, hold 1 ct, recover bwd on L while turning to again face partner, hold 1 ct; step twd RLOD on R while turning to L OPEN pos, close L to R, step fwd R, hold 1 ct; dip twd RLOD on L (turning slightly back-to-back), hold 1 ct, recover back on R while turning to face partner, hold 1 ct. (Note: All of the turns are smooth and all action blends smoothly into the next.)

**13-16 Vine/Twirl (R), 2, 3, Tch; Vine/Twirl (L), 2, 3, Tch; Turn Two-Step; Turn Two-Step;** Moving twd LOD W does a RF twirl under M's L and W's R joined hands as M grapevines L, XRIB, L, touch R; moving twd RLOD W twirls LF as M grapevines R, XLIB, R, touch L; taking CLOSED pos do 2 slow RF turning two-steps twd LOD ending in BUTTERFLY pos M's back to COH.**17-20 (Lady Under) Change Sides Two-Step, Two-Step (to L Open); Fwd Two-Step, Two-Step (to Butterfly); Side, Close, Side, Tch; Side, Close, Side Tch;**

Change sides in 2 fast two-steps with W passing under joined M's L and W's R

hands ending in L OPEN pos facing LOD; do 2 fast two-steps twd LOD turning to face partner in BUTTERFLY pos on last step; step swd L, close R to L, swd L, touch R; step swd R, close L to R, swd R, touch L.

**21-24 Repeat action of meas 17-20 twd RLOD** (ending in Butterfly pos, M's back to COH.)**INTERLUDE****1-2 Rock Bwd (twd COH) L (W rocks fwd), —, Recover (to Butterfly), —; Vine/Twirl (R), 2, 3, 4 (to Butterfly);**

In Butterfly pos raise lead hands (lower trailing hands) and rock bwd twd COH on L (do not move R ft) (W rocks fwd on R), hold 1 ct, recover fwd (return to momentary Butterfly pos), hold 1 ct; moving twd LOD W does a slow RF twirl in 4 steps turning under joined lead hands as M does a grapevine in 4 steps swd L, XRIB, swd L, XRIF ending in momentary Butterfly pos to repeat dance.

**DANCE GOES THRU TWO TIMES****Ending:** Same as Interlude except face partner and acknowledge on last step.**LOW DOWN RHYTHM****SWINGING TWO-STEP**

By Chuck and Maryann Lisle, Clarkston, Washington

**Record:** Blue Star 1754**Position:** Semi-Closed facing LOD**Footwork:** Opposite, directions for M except as noted**Intro:** Wait 2 meas**Meas****PART A****1-4 Fwd, —, 2, —; Cut, Step, Cut, Step; Dip, —, Recover, —; (W Twirl Across) Side, Close, Side/Step, Step;**

In Semi-Closed pos walk fwd 2 slow steps L,R; cut L over R, step in RLOD on R, draw L to R, back on R; dip back on L, hold 1 ct, recover on R, hold 1 ct; step side on L twd COH, close R to L, (small steps) side on L/step, step (in place R,L) (W twirls RF under M's L arm diag twd COH R,L,R/L,R) keeping M's L and W's R hands joined end M facing LOD and W facing wall.

**5-8 (W Wrap) Side, Close Side/Step, Step; (Unwrap) Side, Close, Side/Step, Step; (M Roll) Fwd, Turn, Side/Step, Step; Walk, —, 2, —;**

Side R twd wall, close L, side R/L,R (W wraps under M's L arm to M's R side L,R,L/R, L bringing joined M's L and W's R hands around and over W's head turning W 1/4 LF into Wrap pos with M's R and W's L hands joined at W's R hip end facing LOD in Wrap pos); side L twd COH, close R, side L/step, step (R,L in place) (dropping M's L and W's R W unwraps twd wall R,L,R/L,R to OPEN pos facing LOD M's R and W's L hands joined);

*(Please turn to page 57)*



**GENE'S**

of

**SAN JOSE - CALIFORNIA**

introducing



**SQUARE DANCE FASHIONS**

**MAIL ORDER CATALOG**

**SPRING - SUMMER 1965**



introducing  
**BEVERLEE & GENE KLEIN**

OWNERS OF GENE'S WESTERN WEAR OF SAN JOSE, CALIFORNIA

"We hope you like our catalog and the exciting  
California Fashions on the following pages."

*Beverlee*      *Gene*

# Dress for the Dance

## "SWING" 101AB

No fabric swings quite as beautifully as this 100% Dacron. This Ice Cream beauty has a form-fitting bodice, very full gently gored skirt, full zipper back and two tiers of accordion pleated ruffles around the scoop neckline. Colors: Pink with shocking edging, Turq. with mint edging and Mint Green with deep turq. Sizes 8 thru 18 . . .

**\$24.98**



## "LADIES CHOICE" 101CD

For your dancing pleasure, we bring you this elegant cotton print that has the look of lace. It has a solid color polished cotton yoke on the square necked bodice and around the extra full gored skirt. Elastic at the sides and a full back zipper. Self belt not shown. (Cinch belt see page 50) Colors: Pink, Blue or Black and White. Sizes 8 thru 18 . . . **\$14.98**

## "WHEEL & DEAL" 101EF

This crisp candy striped dress has a fully gathered skirt with a welted waistline. Frilly eyelet trim around the neck and skirt and the added surprise of peek-a-boo slits in the puffed sleeves. Full back zipper. This dress comes with matching sissy panties, also includes a scarf for your partner. Sizes 8 thru 18. Colors: Turquoise or Red. Sizes 8 thru 18. Panties s, m, l . . . **\$24.98**

# Hey, Look Me Over!



## "SWISS MISS" 202GH

Dainty row upon row of nylon lace on white batiste make up the bodice insert that's laced with contrasting solid cotton broadcloth. White batiste sleeves and an unusually full skirt of wide box pleats. Full back zipper. Colors: Red, Black and Peacock Blue. Sizes 8 thru 18 . . .

**\$16.98**



## "SOUTH OF THE BORDER" 202IJ

This dress is made of Dan River's Unique check fabric that has a multi-colored flower design woven into the material. The border design is repeated on the sleeves, the ruffle around the neck, and little velvet bow completes the picture. Form-fitting bodice, full zipper back and gently pleated full swinging gored skirt. Self belted. Colors: Pink Check or Lt. Blue Check. Sizes 8 thru 18 . . .

**\$15.98**



**GENE'S**

## "PEEK-A-BOO" 202KL

Provocative little velvet bows draw up the skirt to show the full eyelet underskirt. Pin dotted swiss Dacron & Cotton fabric that's a breeze to care for. Self ruffled bodice edged in matching color. Side elastic at the waist and full zipper back.

Colors: White/Green, Blue or Red. Sizes 8 thru 18 . . .

**\$22.98**



# Two Ladies Chain

## "FRONTIER WHIRL" 2020P

Man's Shirt: Wash 'n' Wear Gingham check in Black, Red or Turq. Pearl snap buttons. Stockman yoke. To match "Whirl Away" & "Half Sashay." Sizes 14 to 17. Sleeves 32 to 35 . . .

**\$5.98**



## "HALF-SASHAY" 202MN

Stein-tex "Lotela" (Blend of 50% Lirelle rayon and 50% cotton. Little or no ironing.) Solid colored full circle skirted dress with check gingham on the bodice and sweetheart pockets, outlined in frilly white eyelet and accented with velvet bows. Full back zipper. Colors: Red, Black and Turquoise. Sizes 8 thru 18 . . .

**\$22.98**

## "WHIRL AWAY" 202QR

One piece dress with the look of a jumper and blouse. Twelve gore skirt of solid color broadcloth. Blouse and skirt trim of woven check gingham outlined with white ric-rac. Back zipper. Colors: Red, Black and Turquoise. Sizes 8 thru 16 . . .

**\$19.98**



**GENE'S  
WESTERN  
WEAR**

*Lady Go Left...*

GENE'S WESTERN WEAR'S MATCHED  
ALL 100% WASH

**"GRAND SQUARE" 303ST**

Beautiful muted Dan River Plaid with tightly gathered fabric ruffles covering the bodice and a full softly pleated skirt. Elastic at sides of waistline, full back zipper. Colors: Lilac, Blue and Green Plaids. LADIES dress sizes 8 thru 18 . . .

**\$18.95**

MEN'S shirt — FANCY YOKE  
Sizes 14-17 Sleeve 32-35 . . .

**\$7.98**



**"GRAND PROMENADE"  
303UV**

Novelty Plaid with pin tucked bodice treatment and a softly pleated, very full skirt with vertical streamers of lace. Fitted waist, full zipper back. Colors: Gold, Green and Blue Plaids. LADIES dress sizes 8 thru 18 . . .

**\$15.98**

MEN'S shirt — FANCY YOKE  
Sizes 14-17 Sleeve 32-35 . . .

**\$7.98**



# ...Gent Go Right

CALIFORNIA FASHIONS FOR SPRING-SUMMER  
'N' WEAR COTTONS

\* If you don't see it in our  
Catalog—write us your  
requirements for fast  
service

## "GRAND PROWL" 303WX

Carnation floral print on  
cream colored background.  
3 tier skirt and embroidered  
self-fabric ruffles on the  
bodice. Fitted waist, full  
zipper back. Colors: Red, Blue  
and Brown Prints. LADIES  
dress sizes 8 thru 18 . . .

**\$14.98**

MEN'S shirt.  
Sizes 14-17 Sleeve 32-35

**\$6.98**



## "GRAND STAR" 303YZ

Large shadow plaid with 3 full  
separate tiers trimmed with  
wide nylon flat lace. Bodice  
also trimmed with nylon lace.  
Fitted waist, full back zipper.  
Colors: Red, Brown and Blue  
Plaids. LADIES sizes  
8 thru 18 . . .

**\$18.98**

MEN'S shirt.  
Sizes 14-17 Sleeve 32-35 **\$6.98**



**"ALLEMANDE" 404CD**

This classic cap sleeve favorite is of 100% Drip Dry Trinidad Cotton. The whole bottom tier and the front of the bodice is covered with an unusual nylon lace that gives the appearance of many rows of lace but in reality is one full strip of lace. Full zipper back. Colors: Red or Black. Sizes 8 thru 18 . . . **\$15.98**



**"SHOOT  
THAT  
STAR"  
404AB**

Dan River Plaid with a different bodice of large swiss lace over cotton and swiss lace half sleeves. The two tiers of lace on the skirt complete this fitted waist. Full zipper back. Colors: Turq., Lavender and Green. LADIES sizes 8 thru 18 . . . **\$18.98**

MEN'S shirt — FANCY YOKE  
Sizes 14-17 Sleeve 32-35 . . . **\$7.98**



# Lee Shipley California Fashions

## "SUZIE Q" 404EF

The eye catching Red bib apron, trimmed with white swiss lace and the red ruffle on the sleeves, set off the striped cotton full circle skirted dress shown here. Full zipper back and figure flattering. Colors: Red apron with Black, Red or Blue stripes. Sizes 8 thru 18 . . .

**\$19.98**



## "OCEAN WAVE" 404GH

Polka dots galore on a white background are caught up at the side with a perky bow. Very full circle skirt and full zipper back. Colors: Red, Black or Turq. dots with corresponding solid color. Sizes 8 thru 18 . . .

**\$21.95**

## "MY FAIR LADY" 404IJ

This fabric is Lirelle Rayon and Cotton blend. It's tyrolean print is made of white flocked dots. This dress features white nylon embroidered organdy ruffles on the skirt front. Full zipper back. Colors: Shocking Pink or Turquoise. Sizes 8 thru 18 . . .

**\$29.95**



# Swish and Swirl

## "EIGHT CHAIN THROUGH" 505KL

It doesn't get limp or sag! 3 layers of nylon marquisette (it doesn't scratch) with 12" ruffles of fine nylon mesh — 60 yds. around the bottom. Fitted waist band is adjustable. Holds your skirt out like a hoop. Multi-color or White. 22" to 25" length. (Order 2" shorter than dress length) 60 yd. . **\$15.95** 40 yd. (2 tiers) . **\$12.95**



## "SQUARE THRU" 505MN

A new style with tricot yoke. Outer skirt of crisp "nylon baby horsehair," underskirt of soft nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, Red, Black, Pink, Blue, Maize and Beige. Petite, Small, Medium, Large . . . **\$7.98**  
Multi-colored single tier . . . **\$9.98**



## "SWING THRU" 505PQ

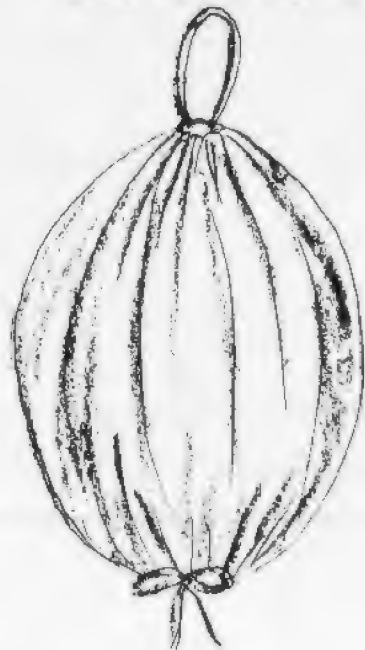
Our most popular square dance petticoat. Made of special "Nylon Baby Horsehair" that withstands many washings without losing crispness. Yoke is also in nylon net. So very full. Self colored binding on last tier. White, Red, Black, Lilac, Orange, Green, Blue, Pink, Yellow, Beige, Gold and Turq. Sizes Petite, Small, Medium and Large . . . **\$6.98**



## "CALIFORNIA TWIRL" 505RS

All purpose coat made of water repellent shiny tacketwill. Five yard sweep. Specially made to be worn over square dance dresses. Colors: Black, Beige, Gold and Turq. Sizes 5 to 15 . . . **\$24.98**

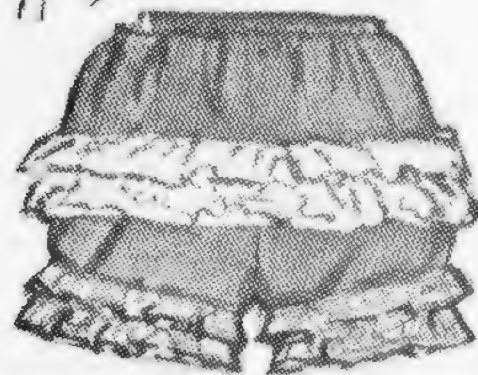
## and the Necessary Evils



## "PETTI-TOTE" 505TU

Petticoat Cover. No more worry about bulky petticoats! Durable, heavy, clear plastic has draw-string bottom and handy loops for carrying or hanging. Ideal for travel or closet storage . . .

**\$1.50**



## "SISSY PANTS" 505VW

Cotton broadcloth sissy britches with rows of nylon lace ruffles on back. All White, Pastels, Red, Black and colors to match any dress. Gingham checks, also. Sizes S, M, L, XL.

**\$2.98**



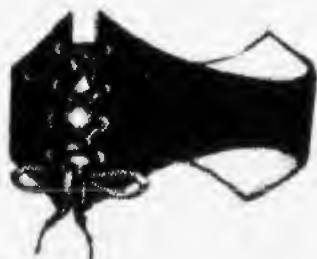
## "PANTELETTES" 505XY

This style fits beautifully. 2 tiers of nylon lace in White, All Pastels, Red and Black. Sizes S, M, L, XL . . .

**\$3.98**

## CINCH BELT 505AB

It's a cinch! Velveteen Cinch Belts in Black, White, Turquoise, Red, Lilac, Powder Blue and Kelly Green. Order by waist size . . .



**\$3.98**

# 9 Could Have Danced All Night

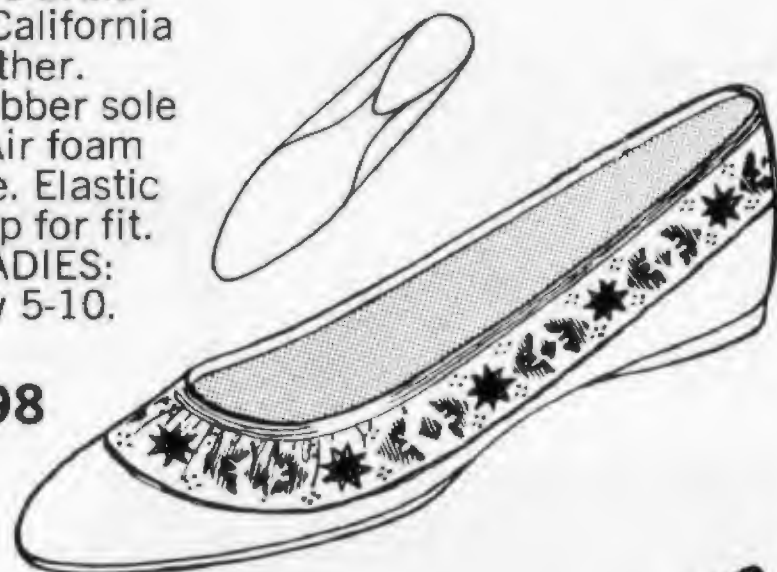


**"TURNABOUT" 505CD**  
2 in 1 slippers of soft glove leather with versatile strap that fits over ankle or instep. Half-inch celestite heel, chrome soles. LADIES: Half sizes N & M 4-10...

**\$5.98**

**"GRADUATE" 505EF**  
Luxurious, metallic braid trim ballet of soft California glove cowhide leather. Durable Krome rubber sole & teardrop heel. Air foam cushion inner sole. Elastic binding around top for fit. White or Black. LADIES: Half sizes. Narrow 5-10. Medium 4-10...

**\$4.98**



**"THE SQUARE DANCER" 505GH**

You can dance all night in cushion comfort in these light stepping slippers of feather-soft California cowhide leather with their ribbon lacing and durable fiddle-shanked outer sole. Soft extra thick foam cushion inner sole. White or Black. LADIES: Half sizes (one width) 4-10...

**\$4.98**



**"HOEDOWN FAVORITE" 505IJ**

T-strap in soft, genuine California cowhide leather with leather fiddle-shank sole and teardrop heel. Air Foam Cushion inner sole. Elastic binding around top for perfect fit. White or Black. LADIES: Half sizes. Narrow 5-10. Medium 4-10...

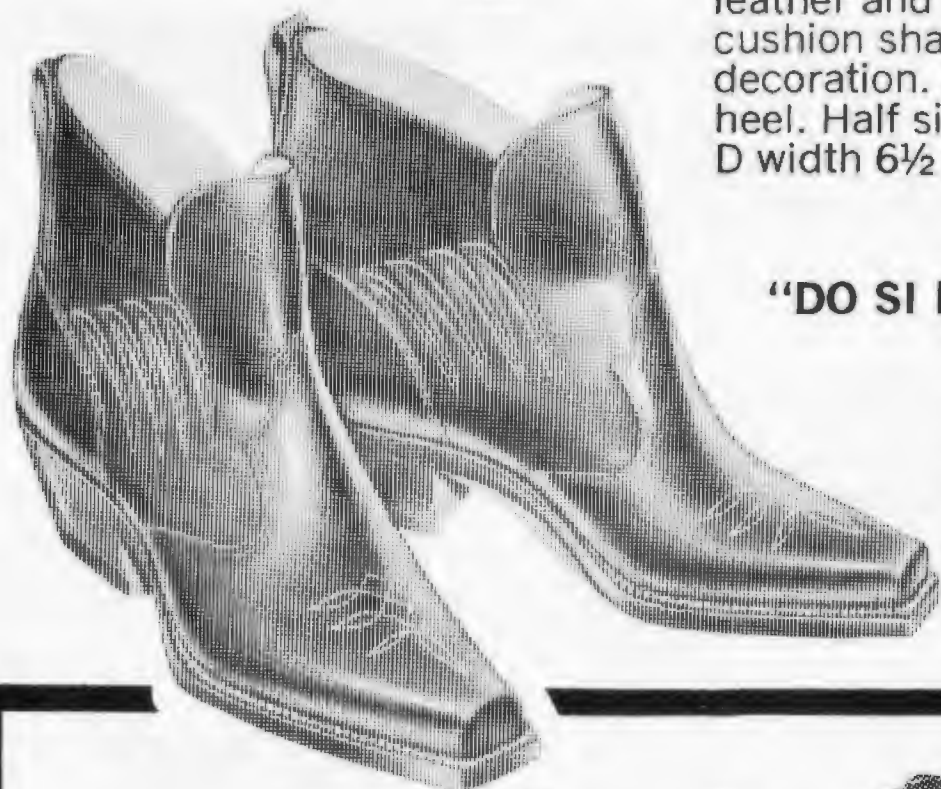
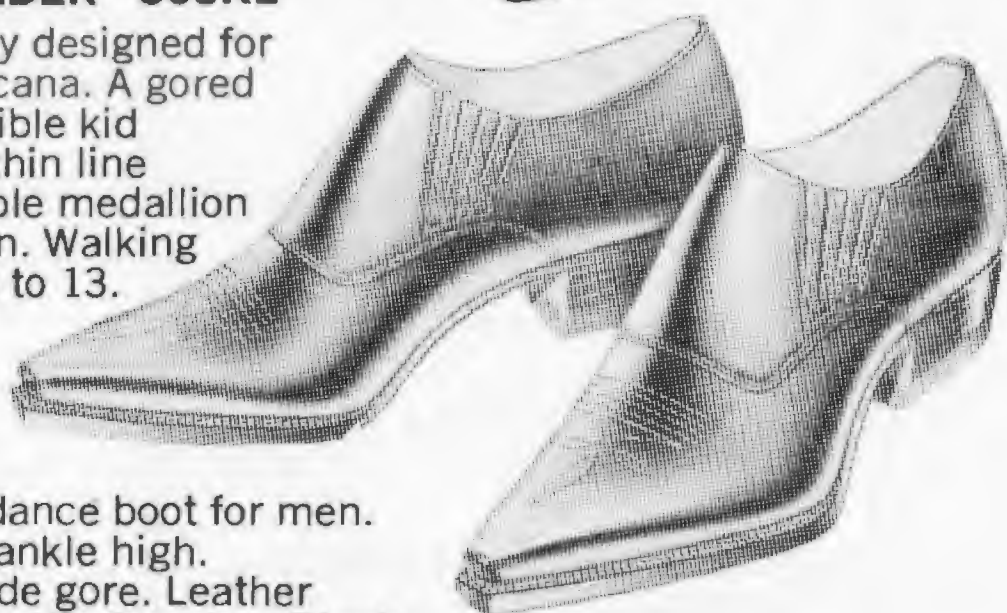
**\$4.98**



**"PROMENADER" 505KL**

This boot shoe is especially designed for the Square Dancer, by Nocana. A gored oxford made of a soft, flexible kid leather and has patented thin line cushion shank with a double medallion decoration. Black or Brown. Walking heel. Half sizes: B width 8 to 13. D width 6½ to 13...

**\$22.50**



**"DO SI DO" 505MN**

New square dance boot for men. Slightly over ankle high. Elasticized side gore. Leather lined. Medium Western toe. Black or Prairie Brown. Conservative walking heel. Half sizes: B width 8 to 13. D width 6½ to 13...

**\$13.95**



**E27**  
**\$1.49**



**E21**  
**98¢**



**E8**  
**98¢**



**E35**  
**\$1.49**



**P273**  
**98¢**



**P271**  
**\$1.49**



NOTE: All earring designs have pendant to match at same price and all pendants have matching earrings at same price.

# For "Round" the "Squares"

You MUST be satisfied at Gene's or your money will be refunded!

Just a few examples from Gene's wide selection. Ask about others. All buckles, except the adjustable Club Special, are for 1½-inch belts.



**RANGER BELT 606PQ**

1¼" Belt of top grain cowhide, hand-finished in black or brown. 28 to 44... **\$2.98**



**SADDLE STITCH 606RS**

Fully lined 1½-inch Belt of top grain cowhide. Black, Tan & Brown. 28 to 42... **\$3.98**



**HAND PAINTED FLORAL DESIGN 606TU**

1½-inch Belt of top grain cowhide in Black with Natural. 28 to 42... **\$3.98**



**ACORN 606VW**

1½-inch Belt of top grain cowhide. Black or Tan. 28 to 42... **\$2.98**

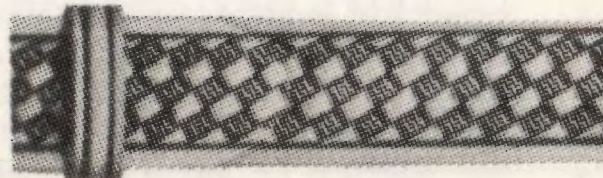


**TOWEL RING 606CD**

Clip this onto your belt and you'll never again be without your towel when the need arises. Gold or Silver, Dancers or Squares... **98¢**

Hand stamped towels, all colors (Dancers)... **69¢**

Appliqued towels, all colors (Dancers)... **\$1.00**



**BASKET WEAVE 606XY**

1½-inch Belt of top grain cowhide in Black and Natural. 28 to 42... **\$2.98**

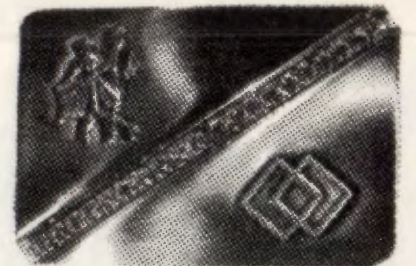


**SCROLL 606AB**

1½-inch Belt of hand tooled top grain cowhide. Natural only. 28 to 42... **\$4.98**

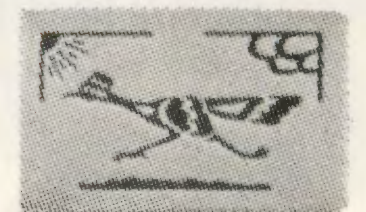
**DANCER & SQUARES 606GH**

Polished Nickel Silver with interlocking squares and dancers separated by a beautiful row of rhinestones... **\$2.98**



**ROAD RUNNER 606IJ**

Polished Nickel Silver with a Road Runner engraved with enameled Black. **\$1.98**



Bolo Tie to match... **\$1.00**

**BUTTERFLY 606KL**

Molded Nickel Silver in a handsome filigree design... **\$1.98**



**DANCER 606EF**

Nickel Silver with Black Square Dance emblem... **\$1.98**



**GENE'S  
WESTERN  
WEAR**

# For that Particular Gent



## "STETSON" 606MN

Features western hat embroidered in silver on a Cotton & Cupioni Blend shirt. Inset half-moon pockets. Form fitting western tailoring. Pearl snaps. Colors: White and Black. Sizes 14 to 17. Sleeve 32 to 35...

**\$7.98**



## "RIFLE" 606PQ

Features unusual sparkling tinsel design in a rifle motif. Embroidered rifle on cuffs & collar as well as on breast pockets. Inset half-moon pockets. Form-fit western tailoring. Pearl snaps. Cotton & Cupioni Blend. Colors: White, Black, Beige and Lt. Blue. Sizes 14 to 17. Sleeve 32 to 35... **\$8.98**

## "STEERHEAD" 606RS

Gold embroidered Steerhead design on washable 100% Pima Cotton. Form-fit western tailoring. Pearl snaps. Design front and back as shown. White only. Sizes 14 to 17. Sleeve 32 to 35...

**\$8.98**



## "DANCING SPURS" 606TU

Sparkling Silver & Black spur design on washable Cotton & Cupioni Blend. Inset half-moon pockets. Form-fit western tailoring. Pearl snaps. White or Black. Sizes 14 to 17. Sleeve 32 to 35...

**\$7.98**

# With Attention to Appearance and Comfort



**"WALK THRU" 707VW**

FINALLY!! Guaranteed no iron western shirt of 100% Dacron and made in U.S.A. Deep front & back yokes. Western form-fit with pearl snaps. White only. Sizes 14-17. Sleeve 32-35...

**\$8.98**

White shirt with same tailoring but in wash 'n' wear 100% Cotton... same sizes... **\$4.98**

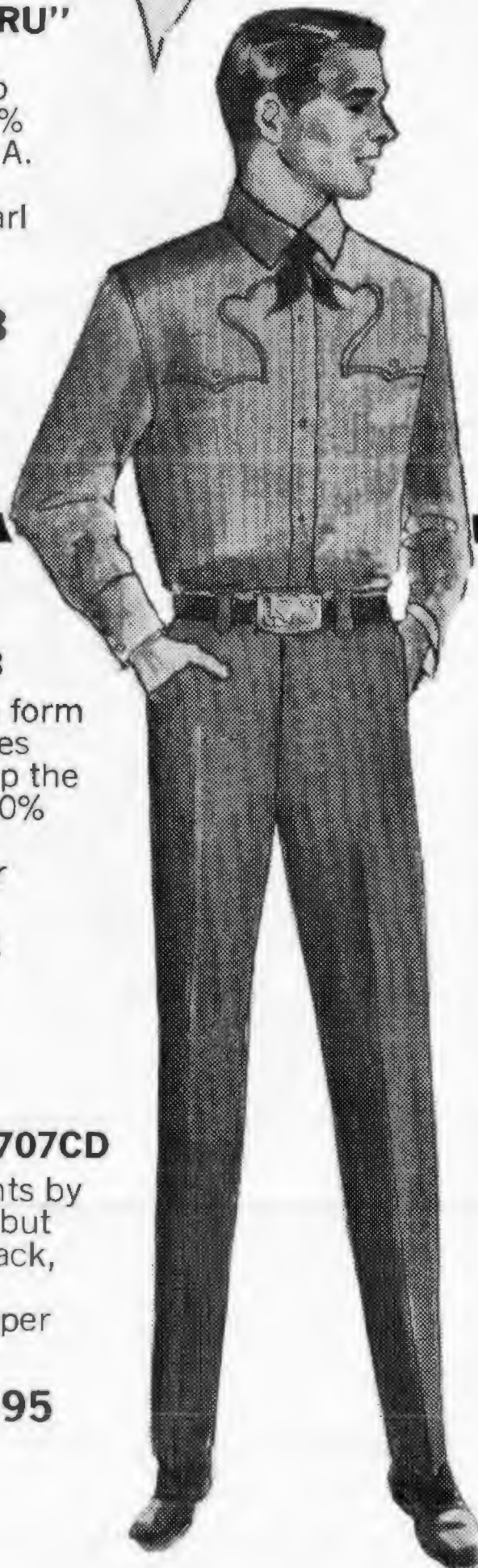
\* We carry a full line of pants from Gross at \$19.95 to \$27.95 and pants from H Bar C at \$8.95 to \$19.95. Please write for more information if interested.



**"CALLER'S CHOICE" 707XY**

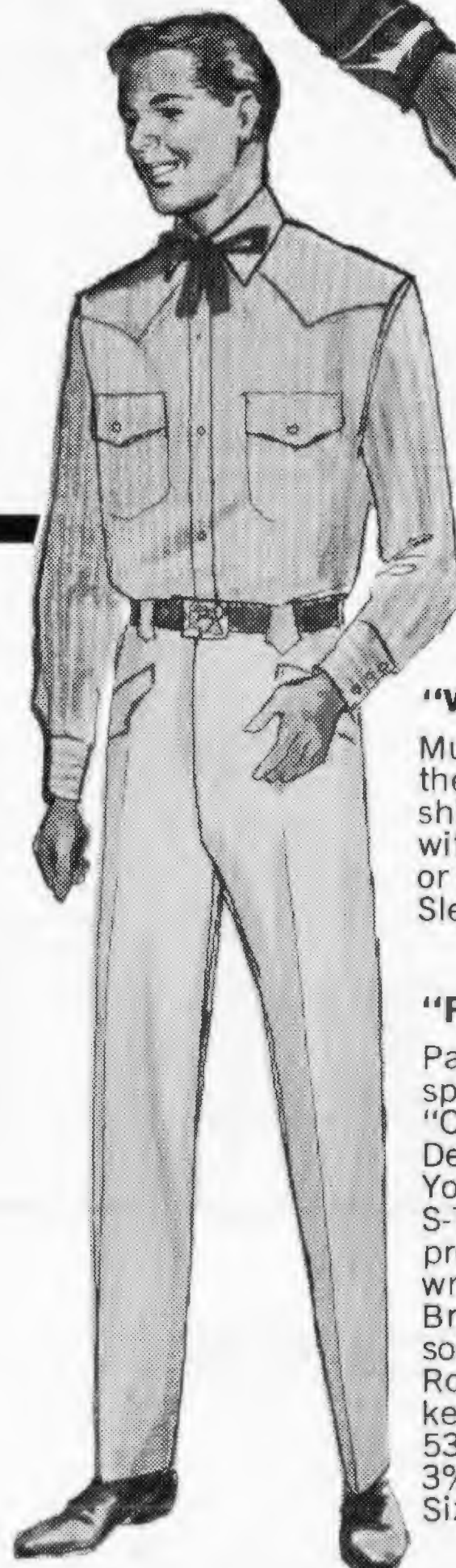
Fancy suedine applique on front, back and cuffs set off this gabardine shirt. Half-moon pockets. 5-snap cuffs. Collar & shirt front have contrasting piping. Trimmed with pearl snaps. Men's sizes S, M, L...

**\$15.95**



**"CROSSTRAIL" 707AB**

This self-yoke dips low to form pocket flaps and continues across the back to pick up the same self yoke effect. 100% wash 'n' wear cotton in iridescent Blue, Brown or Green. Sizes 14-17. Sleeve 32-35... **\$7.98**



**"WHEEL 'n' DEAL" 707EF**

Muted stripe iridescent for the man who likes a longer shirt tail. Wash 'n' wear cotton with pearl snaps. Blue, Tan or Olive Green. Sizes 14-17. Sleeve 32-35... **\$6.98**

**"PANTS BY H BAR C" 707CD**

Same contents as the Pants by Gross shown on the right but in a twist gabardine in Black, Brown & Olive. Usual flat pocket rather than the Roper pocket. Sizes 28-40...

**\$19.95**

**"PANTS BY GROSS" 707GH**

Pants by Gross tailors specially to coordinate with "Crosstrail" and "Wheel 'n' Deal". Comfort and Action. You stretch and these pants S-T-R-E-T-C-H with you. No problems with bagging or wrinkles. Colors: iridescent Brown, Blue, Green, Olive and solid Black. Complete with Roper pockets that will always keep their shape and lay flat. 53% wool, 44% Dacron and 3% Lycra by Dupont. Sizes 28 to 40... **\$27.95**



**"CACTUS JACK" 707IJ**

You're ready to go, any time, anywhere, in this jacket of Calisheen, a fabric that is stain and wrinkle resistant and water repellent. Snug fitting waistband has elastic insets. "Diamond Pearl" snap buttons, roomy slash pockets, foam rubber pads. Black, Tan, Mint Green. Sizes XS, S, M, L, XL...

**\$14.98**

**"DANCERS CHOICE" 707KL**

Smartly tailored jacket of Calisheen, a stain and wrinkle resistant, water repellent fabric. Side elastic insures perfect fit. Full rayon lining, foam rubber pads. "Diamond Pearl" snap buttons, roomy slash pockets. Attractive embroidery. Black, Tan, Mint Green. Sizes XS, S, M, L, XL...

**\$10.98**

Write us for additional copies of this Catalog for you or your friends.



**PLAIN CALF-ROPER 707MN**

White, black, yellow, brown, red, aqua, lavender, beige, turquoise, navy, royal, kelly, forest, pink, grey, maroon, purple, gold...

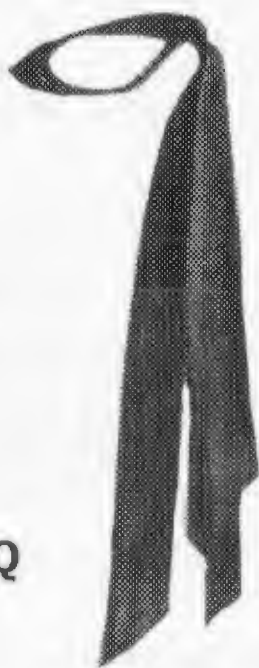
**\$1.00**



**SHORTY BOW 707PQ**

Metallic and taffeta. Red, white, black, brown, beige, royal, turquoise, pink, maroon, kelly, charcoal...

**\$1.50**



**ADULT'S SCARF 707TU**

Black, red, yellow, aqua, lavender, beige, navy, royal, kelly, pink, grey, maroon, gold...

**\$1.00**



**ADULT'S PLAIN CLIP-ON 707VW**

White, black, red, yellow, brown, aqua, lavender, beige, turquoise, navy, royal, kelly, forest, pink, grey, maroon, purple, gold...

**\$1.00**



**ADULT'S METALLIC 707XY**

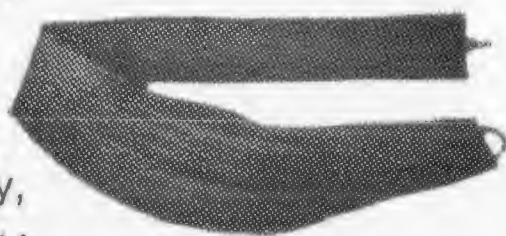
Background colors with assorted designs. Red, black, white, turquoise, brown, pink or beige...

**\$1.50**

**BULLDOGGER 707RS**

White, black, yellow, brown, red, aqua, lavender, beige, turquoise, navy, royal, kelly, forest, pink, grey, maroon, purple, gold...

**\$1.00**



# GENE'S WESTERN WEAR

## ORDER BLANK

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# GENE'S WESTERN WEAR

57 SO. MARKET ST. • SAN JOSE, CALIFORNIA

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*(Swinging Two-Step continued)*

M rolls across LOD (on LOD side of W) turning RF R,L,R/L,R (W twd COH turning LF roll across LOD L,R,L/R,L to OPEN pos facing LOD); turning to face partner walk two slow steps to SEMI-CLOSED pos facing RLOD.

**9-16 Repeat action of meas 1 thru 8 in RLOD ending in facing pos M's L and W's R hands joined.**

PART B

**17-20 Side, Close, Fwd/Lock, Fwd; Back, Lock, Back/Lock, Back; Dip, —, Recover, —; Side, Step/Step, Side Step/Step;**

Step to side on L LOD, close R to L (turn 1/4 RF to face RLOD in OPEN pos) M's L and W's R hands joined, step fwd RLOD on L/lock R in back of L, step fwd on L; step back on R in LOD, lock L in front of R, step back on R/lock L in front of R, back on R; dip back on L in LOD, hold 1 ct, recover on R to BUTTERFLY, hold 1 ct; step side L LOD, step/step (in place R/L), step side R RLOD, step/step (L/R) to end in BUTTERFLY pos.

**21-24 Side, Behind, Turn/Step, Step; Side, Behind, Side/Step, Step; Walk, —, 2, —; 3, —, 4, —;**

In Butterfly pos M facing wall step side L, step R behind L (W XIB also), side L/turning 1/2 LF step, step (M facing COH, W facing wall M's R and W's L hands joined in back-to-back pos; step side on R, step L behind R, to side on R/step, step (L/R); 4 slow walking steps L, —, R, —; L, —, R, — (M turning LF, W turning RF coming back to facing pos and joining M's L and W's R hands).

**25-32 Repeat action of meas 17 thru 24.**

DANCE ROUTINE THRU TWICE

**Ending:** Last sequence thru on measures 31 and 32 —

**Cut, Step, Cut, Step; Apart, —, Point, —; Raise joined M's R and W's L hands high twd RLOD.**

**SLIGHT CHALLENGE**

**MOON OF MANAKOORA**

By Tom and Jean Cahoe, Sunnymead, California

**Record:** Sets in Order 3149

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

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

**Meas** INTRODUCTION

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

In Diag Open-Facing pos wait 2 meas: M steps back on L, point R fwd, hold 1 ct; step fwd on R to CLOSED pos, touch L to R, hold 1 ct.

PART ONE

**1-4 Waltz Fwd, 2, 3; To Open, 2, 3; Waltz Away, 2, 3; (W) LF Twirl (to Closed), 2, 3;** In Closed pos starting M's L do one fwd waltz L,R,L; M does one fwd waltz R,L,R

as W turns RF to OPEN pos joining M's R and W's L hands to both end facing LOD; waltz slightly away L,R,L; (changing hands) M does another fwd waltz R,L,R as W twirls LF under M's L and her R arm to end in CLOSED pos M facing LOD.

**5-8 Waltz Fwd, 2, 3; To Open, 2, 3; Waltz Away, 2, 3; (W) Twirl LF (to Closed), 2, 3;** Repeat action of meas 1-4 ending in Closed pos M facing LOD.

**9-12 Fwd, (Diag) Side, (Turn) Close (to Semi facing RLOD); Fwd, 2, (to Banjo) 3; Banjo Pivot, 2, (Semi) Fwd; (W) LF Twirl, 2, (to Closed) 3;**

In Closed pos M facing LOD step fwd L, diag side R twd LOD and wall, turning to face RLOD close L to R (W bwd waltz R,L,R) ending in SEMI-CLOSED pos both facing RLOD; fwd waltz RLOD R,L,R (W fwd waltz L,R,L turning LF to BANJO on last two steps to face LOD); M small step bwd L and heeling out pivot RF, fwd R turning RF around W, fwd L (W takes long R around M twd LOD and wall, close L pivoting RF, fwd R) to SEMI-CLOSED pos both facing LOD; M fwd waltz R,L,R as W twirls LF under M's L and W's R arm L,R,L to CLOSED pos.

**13-16 Fwd, Side, Close; Hook Around, 2, 3; Waltz L, 2, 3; Waltz L, 2, 3;**

In Closed pos step fwd, side, close L,R,L (W R,L,R) turning L on the close step to face diag RLOD and COH in SEMI-CLOSED pos; M hooks R (XIF of L) around, 2, 3 changing wgt on last ct to R ft (W takes 3 long steps around M L,R,L) to end in CLOSED pos M facing LOD; do two LF turning waltzes down LOD L,R,L; R,L,R to end facing LOD in CLOSED pos to repeat Part One.

**17-32 Repeat action of meas 1-16 (Part One) ending in CLOSED pos M facing LOD.**

PART TWO

**1-4 Fwd, Side, Close; Cross, Turn, Close (to Banjo); Back, Back, Side; Thru, Side, Close;**

In Closed pos M step fwd, side, close L,R,L; cross R (both XIF) twd COH to SEMI-CLOSED pos, M makes 1/4 LF turn stepping fwd L twd RLOD, close R (W cross L, fwd R starting LF turn, close L to R ending in BANJO pos facing LOD); M bwd L, R crossing in front of W and diag twd COH and LOD, side L twd LOD to end facing wall (W fwd R,L,R in LOD to end still facing LOD); cross R (XIF), side L, close R ending in momentary CLOSED pos M facing wall (W fwd L, side R turning to face partner, close L).

**5-8 (Semi) Fwd, 2, 3; Fwd, Point, —; Cross, (L Semi) Point, —; Cross, Fwd, To Closed;** Turning to SEMI-CLOSED pos both facing LOD waltz fwd L,R,L; fwd R, point L turning bodies to face but with heads turned to LOD, hold 1 ct; cross L (both XIF) twd RLOD raising lead hands high, point R turning bodies to face with heads turned to RLOD, hold 1 ct; cross R

- twd LOD (both XIF), fwd L, close R as W turns in front of M to CLOSED pos M facing LOD.
- 9-12 Waltz L, 2, 3; Waltz L, 2, 3; Twinkle Out, 2, 3; Twinkle In, (Manuv) 2, 3;**  
Do 2 LF turning waltzes L,R,L; R,L,R blending to SIDECAR pos M facing diag LOD and wall; diag progressive cross, step, step twd LOD and wall stepping L,R,L with M XIF and W XIB end in BANJO pos; cross in diag COH and LOD, turn, step (R,L,R) M XIF and W XIB maneuvering to CLOSED pos M facing RLOD on cts 2 and 3.
- 13-16 Pivot, 2, Semi; Fwd, 2, Closed; Waltz L, 2, 3; Waltz L, 2, 3;**  
Stepping bwd L, pivot RF to SEMI-CLOSED pos R,L; fwd waltz as M adjusts W to CLOSED pos R,L,R; two LF turning waltzes L,R,L; R,L,R ending in CLOSED pos M facing LOD to repeat Part Two.
- 17-32 Repeat action of meas 1-16 Part Two.**  
ENDING
- 1-4 Fwd Waltz, 2, 3; Turn, Side, Close; Twirl, 2, —; Acknowledge**  
In Closed pos M facing LOD do one fwd waltz L,R,L; step fwd R turning to face wall, step side in LOD on L, close R to L; M step fwd L,R, hold as W twirls RF in 2 steps R,L, hold; change hands and step apart L, hold 1 ct, point R to acknowledge partner.
- SEQUENCE: One, One, Two, Two, Ending

#### NOT BAD

By George Sword, Hagerstown, Maryland  
(From promenade)

**Gents roll back with a left face roll**  
**Promenade the corner girl**  
**One and three wheel around**  
**Do a right and left thru, then star thru**  
**Inside four do a U turn back**  
**Double pass thru**  
**First couple go left, next go right**  
**Square thru four hands around**  
**Go all the way around**  
**Now girls — add one more (or pass thru)**  
**Gents turn back, allemande left**

#### HEADS UP ENDS

#### WILLIE

By Sam Stead, Lethbridge, Alberta

**Head two ladies chain to the right**  
**Turn them around don't take all night**  
**New side ladies chain for me**  
**Turn them around and one and three**  
**Lead to the right and circle four**  
**Head gents break to a line of four**  
**Forward and back there son**  
**Pass on thru and the ends run**  
**To the middle and square thru three-quarters round**  
**Centers in and cast off three-quarters round**  
**Forward eight and back there son**  
**Pass on thru and the ends run**  
**To the middle and square thru three-quarters round**  
**Centers in, left allemande**

#### BREAK

By Roy Haslund, Winnipeg, Manitoba

**Head gent and corner girl**  
**Go up to the middle and back**  
**Star thru, split those two**  
**Both turn right around one**  
**Dixie style to an ocean wave**  
**Balance, turn her by the left**  
**Partner right, right and left grand**

#### HI-STYLE

By Roy Haslund, Winnipeg, Manitoba

**Head two star thru**  
**Pass thru, split two**  
**Go round one into the middle**  
**Square thru three-quarters round**  
**Separate, go round one**  
**Into the middle go right and left thru**  
**Turn the girl, pass thru**  
**Split two, both turn right around one**  
**Dixie style to an ocean wave, balance**  
**Turn her by the left to a Dixie chain**  
**Lady go left, gent go right**  
**Allemande left**

#### RE-ASSEMBLED

By Art Shepherd, Goderich, Ontario

**Four ladies chain, a grand chain four**  
**Turn that girl like you did before**  
**Heads to the right and circle four**  
**Head gents break and make two lines**  
**Up to the middle and back you reel**  
**Pass thru and wheel and deal**  
**Inside two star thru, square thru four hands**  
**Count four hands around you do**  
**Split the outside around just one line up four**  
**Forward four and lines fall back**  
**Right to the opposite, box the gnat**  
**Right and left thru the other way back**  
**Turn your Jane, two ladies chain**  
**Chain across and turn your Sue**  
**Across the set star thru**  
**Do sa do to an ocean wave**  
**All the way round and rock it there**  
**Up and back and swing thru**  
**Balance forward, balance back**  
**Swing thru the other way back**  
**Rock it forward, rock it back**  
**Cross trail and U turn back, star thru**  
**Lines of four go up and back**  
**Pass thru on to the next**  
**Cross trail across the land**  
**Corners all left allemande**

#### CONTRA CORNER

#### RICKETT'S HORNPIPE

Traditional  
Music: Folk Dancer MH-171  
1, 4, 7, etc. active and crossed over

**Forward six and six fall back**  
**Circle six, go half way round**  
**Forward six and six fall back**  
**Circle half around to place**  
**Active two go down the center**  
**Turn around and the same way back**  
**Cast off, and the ladies chain**  
**Chain those ladies home again**

## EXPERIMENTAL DRILLS

Many of the so-called experimental movements are simply a combination of two or more basics which have been given a name by the originator. Our movement this month is one of these. Read the explanation on page 94 and then try the example submitted by Dana Blood, and two submitted by Gene Pearson.

Four little ladies grand chain  
One and three lead to the right and circle four  
Head men break, make a line of four  
Forward eight and back you reel  
Pass thru and wheel and deal  
Double pass thru, don't be late  
Centers thru and close the gate  
Center two right and left thru  
Turn your girl and pass thru  
Star thru, right and left thru  
Pass thru and wheel and deal  
Double pass thru, don't be late  
Centers thru and close the gate  
Center two right and left thru  
Turn your girl and pass thru  
Star thru and cross trail  
Left allemande

Four ladies chain, grand chain four  
Heads star thru, pass thru, split two  
Make a line of four, pass on thru  
Arch in the middle, ends duck thru  
Double pass thru and don't be late  
Centers thru and close the gate  
Center four go right and left thru  
Pass thru, centers in and cast off three-quarters round  
Center four square thru three-quarters round  
Centers in and cast off three-quarters round  
Star thru, double pass thru, don't be late  
Centers thru and close the gate  
Center four square thru three-quarters round  
Allemande left

Side ladies chain across the ring  
Heads star thru, double pass thru  
Don't be late, centers thru and close the gate  
Center four go right and left thru, pass thru  
Star thru with the outside two, right and left thru  
Pass thru, wheel and deal, double pass thru  
Don't be late, centers thru and close the gate  
Center four go right and left thru, pass thru  
Star thru, cross trail  
Allemande left

## BACK TO BASICS

### DIXIE DOODLE

By Al Green, London, England

Promenade, you don't slow down  
One and three wheel around  
Right and left thru, turn your girl  
Two ladies chain, send 'em back in a Dixie chain  
Move on to the next and Dixie chain  
Then two ladies chain  
Send 'em back in a Dixie chain  
Lady go left, gent go right  
All around your left hand lady, etc.

### DIXIE QUICKIE

By Roy Haslund, Winnipeg, Manitoba

Head two right and left thru  
Turn the girl and pass thru  
Separate go round one  
Into the middle and square thru  
Three-quarters round is what you do  
Split those two, both turn right  
Around one, Dixie style  
To an ocean wave and balance  
Walk straight ahead, left allemande

### DIXIE STYLER

By Roy Haslund, Winnipeg, Manitoba

Four ladies chain three-quarters round  
Turn the girl with an arm around  
New head ladies chain across  
Side two right and left thru  
Turn and roll a half sashay  
Head two pass thru, both turn right round one  
Dixie chain, go down the middle  
Both turn right around one  
Dixie style to an ocean wave  
Balance, turn her by the left  
Partner right, go right and left grand

## SINGING CALL x

### PAY DAY

By Bob Page, Hayward, California

Record: Sets in Order 151, Flip instrumental with  
Bob Page

INTRO, MIDDLE BREAK and CLOSER  
Allemande left and allemande thar  
Right and left and form a star  
Men back down the line  
Shoot that star full turn  
Wrong way grand you'll learn  
It's hand over hand around the ring you roam  
Your partner right full turn  
Your corner left allemande  
Come back — and promenade your maid  
Yes, you promenade your honey  
She'll take all your money  
When your pay day rolls around  
FIGURE  
Heads promenade, half way round with your  
maid  
Into the middle and swing star thru (face the  
sides)  
You'll circle four, let's make a line  
Up to the middle — come back  
Cross trail thru — men star right  
Girls promenade you know  
It's twice around you go  
Partner left, full turn around you whirl  
\*\*Your corner promenade  
You take a walk with this maid  
When your pay day rolls around  
\*\*ALTERNATE TAG  
As a partner she's a riot  
But there's one day she turns pirate  
That's when pay day rolls around  
\*\*Promenade with this new lady  
She's a one day loving baby  
When your pay day rolls around  
SEQUENCE: Intro, Figure twice, Break, Figure  
twice, and Closer

## ELEMENTARY

### SWINGING WHEEL

By Lee Schmidt, Corona, California

Heads to the middle and back with you  
Into the middle and swing star thru  
Then circle four on the side of the world  
Head gents break and form two lines  
Forward eight and back you reel  
Pass thru, then wheel and deal  
Do a double pass thru  
First one left, next one right  
Go right and left thru with the first in sight  
Cross trail thru and lookie there  
Allemande left

---

Try the following five dances which were submitted by Ralph Kinnane of Birmingham, Alabama. Ralph has used a variety of movements and we think you'll enjoy them.

---

One and three to the right and circle four  
Head gents break and line up four  
Forward eight and back with you  
Square thru with the opposite two  
Count four hands that's all you do  
Those in the middle go right and left thru  
Frontier whirl all eight of you  
Eight chain three across the land  
Here comes corner, left allemande

Head gents and the corner girl  
Up to the middle and back  
Same two star thru, circle four  
Full around and a little bit more  
Gents break and line up four  
Forward eight and back I said  
Pass thru, wheel and spread  
Box the gnat across from you  
Other way back cross trail thru  
Allemande left

One and three do a right and left thru  
Same two ladies chain you do  
Same two star thru, pass thru  
Star thru and circle four  
Go full around and a little bit more  
Head gents break and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal  
Substitute then a right and left thru  
Turn on around and pass thru  
Go right and left thru  
With a full turn around  
Allemande left

One and three square thru  
Full around to the outside two  
Swing thru and balance  
U turn back, swing thru and balance  
U turn back, go right and left thru  
Dive thru, pass thru  
Swing thru and balance  
U turn back, swing thru and balance  
U turn back go right and left thru  
Dive thru, pass thru  
Allemande left

One and three, star thru  
Pass thru, swing thru and balance  
Men circulate and balance  
Centers run, wheel and deal  
Right and left thru, turn your Sue  
Dive thru, pass thru  
Swing thru and balance  
Men circulate and balance  
Centers run, wheel and deal  
Allemande left

### STYLISH GNAT

By Roy Haslund, Winnipeg, Manitoba

Head ladies chain across the floor  
Four ladies chain, a grand chain four  
Turn and roll a half sashay  
Heads go forward, come on back  
Right to the opposite, box the gnat  
Look her in the eye, go right and left thru  
Turn the girl to a Dixie chain  
Both turn left around one  
Dixie chain down the middle  
Both turn right around one  
Dixie style to an ocean wave  
Turn her by the left half way round  
Box the gnat when you come down  
Change hands, left allemande

## SINGING CALL x

### SOMEBODY ELSE WILL

By Wayne West, Orange, California

Record: Hi-Hat 315, Flip instrumental with  
Wayne West

OPENER, MIDDLE BREAK and CLOSER

All join hands and circle left  
But don't you go too far  
Left allemande a corner girl  
Then do an allemande thar  
Go right and left, in the center  
Men back up like that  
Shoot that star, pass by one  
The next girl box the gnat  
Change hands, left allemande  
Weave the ring until  
You flirt with every lady  
Or somebody else will  
Meet your girl and promenade  
Or somebody else will  
Somebody else might swing her better  
FIGURE  
One and three will promenade  
Three-quarters round the square  
Two and four, star thru  
Go right and left thru from there  
When you're thru, the same two ladies  
Chain across you know  
New side couples cross trail thru  
Swing the corner, Joe  
Left allemande the corner girl  
Then weave the ring until  
You wink at every lady  
Or somebody else will  
Meet your cutie, promenade  
Or somebody else will  
Somebody else might swing her better  
SEQUENCE: Opener, Figure twice, Break, Figure  
twice and Closer

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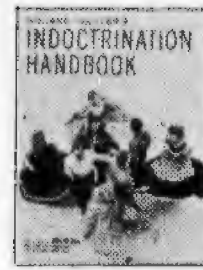


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(Letters, continued from page 3)

from an empty wagon. Why not use ads on records that are available now, not three weeks or more away?

R. W. Shaver  
Crown Point, Ind.

We quite agree with you that companies advertising records as available prematurely, are putting themselves behind the eight-ball. We thought we had licked the situation but it may be that in placing an ad, record manufacturers feel that they have sufficient time to get a release packaged and out to dealers before the magazine hits the streets, only to be fooled when unexpected delays come up. Editor

Dear Editor:

Yes, Kirby Todd is real. He was song leader at the Rocky Mountain Camp called the Lighted Lantern at Golden, Colo., when we were there in 1953. I remember that on the last night of the period he turned the lights down low and he said, "You people are not here just to dance; you are here because you want to *love* and *be loved*."

I peeked around; there were several wiping their eyes . . . Yes, people can practice Christianity on the dance floor as well as in church.

Jo Bemis, Natick, Mass.

Dear Editor:

A big "Thank You" for mention of us as "Mr. and Mrs. Square Dancer" of South Bend . . . We were in Maine at the time and it caused quite a furore among our friends up there who take Sets in Order — even made an item in the local paper.

It's a small world, squarely speaking. We received the December issue and found pictures of Jay Fenimore who called at a Festival in Brewer, Maine, where we danced and Jack O'Leary to whom we danced at Altoona, Maine — and in between our friend of many years, Carl Geels.

. . . We have lived and loved square dancing many years and when we hang up our shoes we will be amply repaid for our efforts in its behalf in the countless friends we have made and the memories, which are priceless.

George and Kate Taylor  
South Bend, Indiana

Dear Editor:

Thank you very much for the (Lucky 13 Jamboree) record which arrived and a set of us had a really good night dancing to it. We found it all most danceable. We managed all the calls, finally, but were a bit slow at Centres

## HEADQUARTERS FOR NEWCOMB

### P. A. SYSTEMS and ACCESSORIES

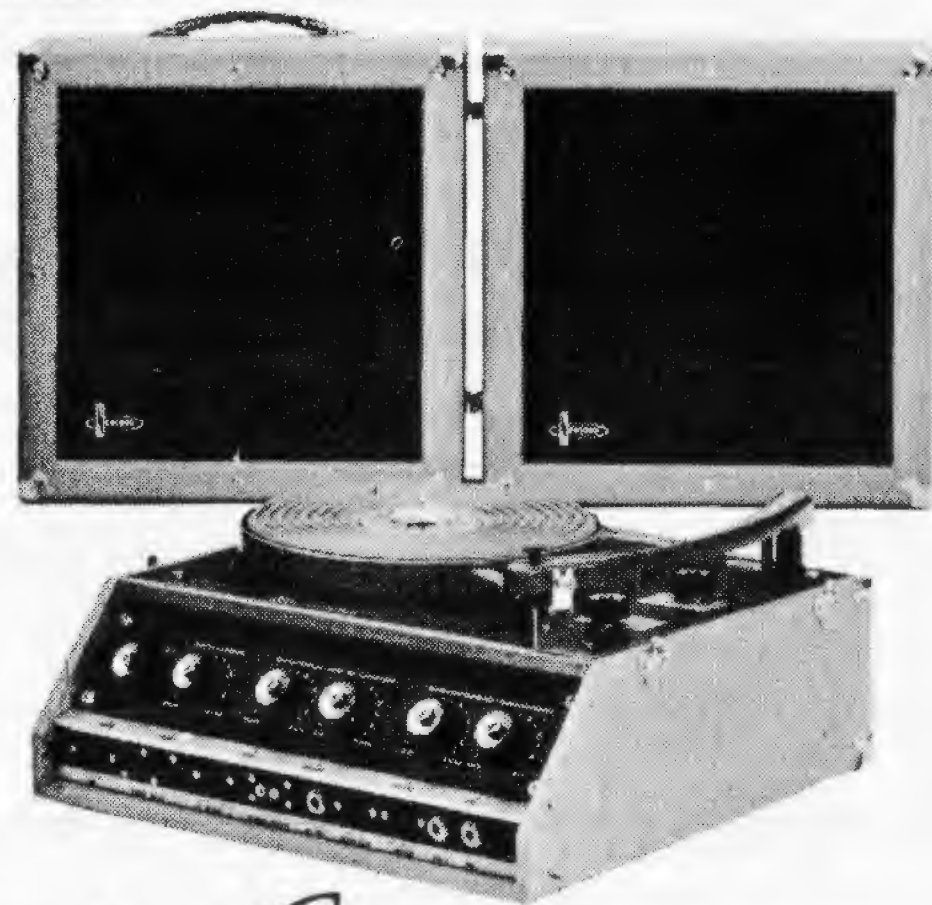
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In, Cast Off Three Quarters. We found the pace just suited us . . . We did two tracks as a demonstration at our Christmas party.

Many clubs recess until February because it is pretty hot . . . We had a terrific time in Melbourne at the Australian Convention. It was far colder weather than we ever have here in Brisbane but the warmth and friendliness of the hospitality more than compensated. We had dancers from five States, which is quite a thing here as we are a very scattered people. Our roads are not all good and travelling is often quite an undertaking. We went over 1000 miles to be present . . .

Ailsa J. Chadwick  
Brisbane, Australia

Dear Editor:

We certainly have made good and happy use of the listings you give in S.I.O. of coming events all over the country and even out of it! When travelling we always carry along the last few issues of the magazine and it helps us to plan our trips to take in dances on the way.

Last summer we made a trip thru north-western Canada and arrived at Regina, Saskatchewan, just in time to take in the Fifth

International Square Dance Festival there. It was a wonderful experience, the hospitality was great, management and planning were good and it had excellent publicity in the local papers. We met many people, both from Canada and the States, with whom we hope to dance again . . .

Thanks for making the book so useful to us in so many ways.

Lindell and Elsie Leathers  
Washington, D.C.

Dear Editor:

. . . The Coffee Percolator we just received for selling subscriptions to Sets in Order on the Premium Plan works fine and is getting lots of use at parties.

Bert Oakes  
Burlington, Ont., Canada

Dear Editor:

I was very much interested in your article on why people drop out of square dancing, in a recent issue. I suggest that you include in future issues the subject of "pace," also.

We started a church club 11 years ago for people who want to square dance once a month. We welcome everybody to join us,

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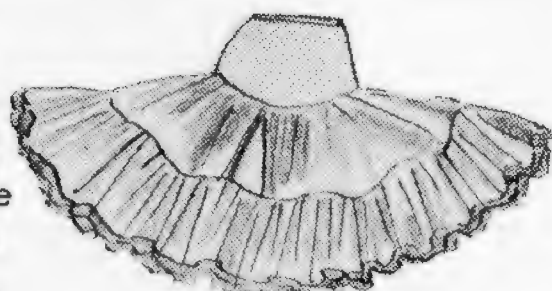


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especially those who have just completed the 20 basics. We have had the same caller for more than 5 years but he is influenced by dancers who dance two and three times a week. Consequently, the dances are fast and new — and well, you know the answer . . .

Everybody talks about "drop-outs"; it's good to know that somebody is now doing something about them.

Leonard Pierce, Tenafly, N.J.

Dear Editor:

Your Sets in Order is still the greatest solid,

down the line support for square dancing as it should be — philosophically and physically — that there is.

Pat Paterick  
Arlington, Va.

Dear Editor:

. . . The keen interest shown by campers in square dancing is evident whenever statewide groups get together for Spring and Fall camp-outs. In October last year we had 542 camper families at Lucas County (Toledo) and on Saturday night we had two halls full of square

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Write: **JOE HAASE, Rec. Dir., Cumberland Falls State Park  
Corbin, Kentucky**



JULES & DOTTIE



VAGEL & JOE

dancers, one of about 30 squares doing western style and the other of about 10 squares hoedown.

Frank Petersen, Cincinnati, Ohio

Dear Editor:

I would like to commend you and your staff for the monthly wonder named Sets in Order Magazine. I call it the monthly wonder because everyone wonders if this month's issue could possibly top last month's. The amazing thing is that it usually does . . .

Don Kennedy, Buffalo, N.Y.

Dear Editor:

Many thanks for my LP record of the Lucky 13 Jamboree. It certainly is a "wow" and well worth the new subscription to S.I.O. . . .

My husband and I, along with two square dance friends, Doris and Charles Lottle, are now making our plans to visit friends in Maryland and so will be attending the Spring Festival in Washington. We hope to see there many of our friends who have rotated back to the States from England and Europe. From Maryland we shall be going on to Denver and

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then down to Texas, calling on friends en route. If you print this in S.I.O., we hope our friends will see this and contact us when we arrive... Once again, thanks for the record and for the assistance and pleasure given to us by your magazine.

Gwen Manning  
London, England

Dear Editor:

"A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The

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

Bill Taylor  
Brookings, Ore.

**Our thanks to Bill Taylor for spotting a typo**

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error in Sets in Order. It's appeared for more than a year unnoticed in our Experimental Lab section. Actually, it wasn't as bad as Bill has it here. The word erratic was spelled erractic. How many of you others noticed it? Editor

Dear Editor:

It is with sadness that I write you that Charlie Turpin passed away on January 7th. During the past he has written quite a few workshop patterns which were published in Sets in Order. He hasn't been active in square dancing or calling the past year due to having to work nights, but he was a member of the

Greater New Orleans Callers Assn. as well as Saddle-ites Square Dance Club and an Honorary Member of Zig and Zag Square Dance Club. He is survived by his wife, Lena, his nine-year-old son and his mother and father.

Lora Mae Smith, New Orleans, La.

## GRANDPA SEZ

*The gals still wear what Grandma wore  
But dress hems two feet from the floor . . .  
Ladies, ladies, spare us, please . . .  
So few of you have pretty knees.*

— Ralph Phillippi

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- 1756 — **Kirkwood, Key G**  
Flip **Whiteface, Key F**  
**Hoedowns**
- 1757 — **All By Myself**  
Caller: Marshall Flippo, Flip Inst.  
**Round**
- 1758 — **A Night In Rio**  
by Ben & Vivian Highburger  
**Skipping Along**  
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### KEENO:

- 2300 — **Build a Bungalow**  
Caller: Harold Bausch, Flip Inst.
- 2310 — **Round Robin**  
Caller: Harold Bausch, Flip Inst.

### MUSTANG:

- 113 — **Chinatown**  
Caller: Snooky Brasher, Flip Inst.
- 114 — **Banjo Sam**  
Caller: Tommy Stoye, Flip Inst.

### BOGAN:

- 1179 — **Freight Train**  
Caller: Billy Dittimore, Flip Inst.
- 1180 — **Two Timin Gal**  
Caller: Darrel Slocum, Flip Inst.
- 1181 — **Singin and Swingin**  
Caller: Darrel Slocum, Flip Inst.
- 1182 — **Polka on a Banjo**  
Caller: Joe Robertson, Flip Inst.

### ROCKIN "A":

- 1319 — **Oh Baby Mine**  
Caller: Paul Childers, Flip Inst.
- 1320 — **Buckle Down**  
Caller: Norman Becnel, Flip Inst.
- 1321 — **My Gal Sal**  
Caller: J. P. Jett, Flip Inst.
- 1322 — **Boil The Cabbage, Key A**  
**Rag time Annie, Key D**  
**Hoedowns**
- 1323 — **Sweet Baby**  
Caller: Bill Wilson, Flip Inst.
- 1324 — **Ruffles, Key G**  
**Hell Among the Yearlings,**  
**Key D**  
**Hoedowns**

### LORE:

- 1073 — **Grand Old Flag**  
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- 1074 — **Cry Baby**  
Caller: Allen Tipton, Flip Inst.
- 1075 — **Basin Street Blues**  
Caller: Johnny Creel, Flip Inst.
- 1076 — **Are You From Dixie**  
Caller: Johnny Creel, Flip Inst.
- 1077 — **Betcha My Heart I Love You**  
Caller: Bob Augustin, Flip Inst.

### SWINGING SQUARE:

- 2322 — **Don't Just Stand There**  
Caller: George Peterson, Flip Inst.
- 2323 — **Steppin Out With My Baby**  
Caller: Bill Saunders, Flip Inst.
- 2324 — **Home in San Antonio**  
Caller: Billy Brooks, Flip Inst.
- 2325 — **Ask Marie**  
Caller: Johnny Reagan, Flip Inst.
- 2326 — **Your Cheatin' Heart**  
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**CALLER  
OF THE  
MONTH**



Ron Schneider — Olmstead Falls, Ohio

**R**ON SCHNEIDER began his calling career at the tender age of 14, encouraged by square dancing parents. For eight years he danced and called the "traditional" style and, only after much persuasion, reluctantly switched to "western" style calling. The advice to change proved well-founded, however, for since that time Ron's advancement in the world of square dancing has been rapid.

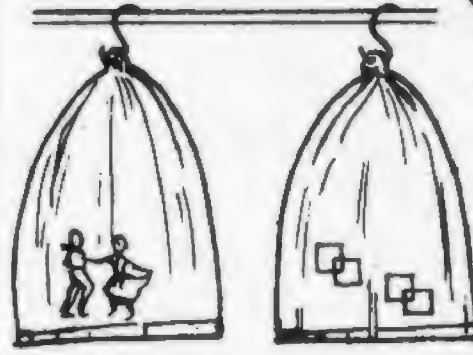
The Schneiders — Ron and his wife Linda plus their son Scott, 2½ — live in a Cleveland suburb and were very active square dancers until calling became a full-time thing for Ron. Now they count the hours when they can actually get out on the floor as precious indeed.

Besides calling regularly for 7 clubs within a 200-mile radius of Cleveland, Ron fills many out-of-area calling dates thruout the year. He makes a tour thru the Eastern and Southern states each February and travels West in July. He was one of the featured callers at the Golden State Round Up in 1964.

In addition to his festival calling Ron has been on the staffs of several well-known square dance vacation institutes, including The Woodlands, Boyne Mountain and several weekend camps. Each year in August he conducts his

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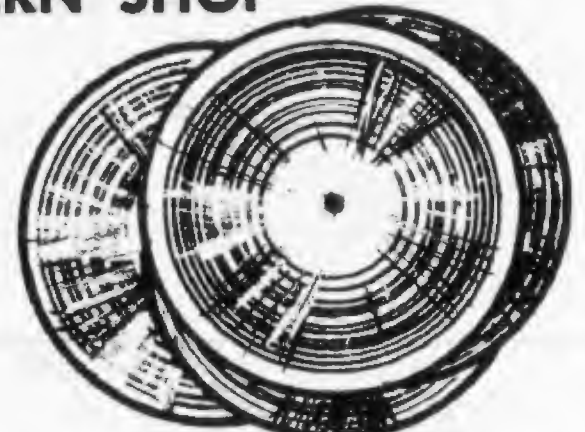


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own Dancin' Daze Camp in North Carolina and in the fall he presents a weekend of "challenge" dancing in Pennsylvania.

For several years Ron has been a recording artist for Grenn and hit it big with Top of the World, recorded in 1963.

In his beginner classes which he initiates every September and in his continuing workshops, Ron emphasizes *smooth* dancing. His dancing friends find Ron's easy style and excellent timing make smooth dancing a real joy.

—Allen and Betty Kusta

**BRUNDAGE HONORED**

Al Brundage was recently honored at a surprise dinner and dance as a testimonial to the appreciation of his friends for all he has done for square dancing. The party was held at Stonyford Restaurant in Stamford, Conn., and sponsored by Al's area clubs including Stamford Square Dance Club, Greater Hartford Square Dance Club, Swingin' Squares of Norwalk, and Grand Squares of Purchase, N.Y. The Rhythmic-Als from Westfield, Mass., were represented along with dancers from New Jer-

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Music By: BELCO RHYTHM BOYS  
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TWO-STEP — BY DON & PETE HICKMAN

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 ★ ★ ★  
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 AS STAR-STUDED  
 AS THE MILKY WAY

★ ★ ★  
 Dave Taylor

★ ★ ★  
 Johnny LeClair

Bruce Johnson

★ ★ ★  
 Bob Page

★ ★ ★  
 Max Forsyth

★ ★ ★  
 Jack May

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 Johnny Davis

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★ ★ ★  
 Chuck Raley

★ ★ ★  
 Earl Johnston

Jerry Haag

★ ★ ★  
 Wally Schultz

★ ★ ★  
 Willard Orlich

★ ★ ★  
 Johnnie Roth

John Hendron

Earle Park

★ ★ ★  
 Jack & Na Stapleton

Wayne & Norma Wylie

★ ★ ★  
 Jules & Dottie Billard

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sey, Long Island, Rhode Island and other areas. Congratulatory messages were received from all over the country and as far away as Chile in South America. Curley Custer, a long time friend and associate of Brundage, served as MC for this most heart-warming occasion, which really surprised the honored guest.

performed again in 1965. Anyone having a special dance schedule for the summer months is invited to send the *complete* information on location, day, sponsoring club, etc., to arrive at the Sets in Order office no later than *March 15*. Address Summer Dances, S.I.O., 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

#### SUMMER DANCE SCHEDULES

The 1964 listing of summer dance schedules which appeared in Sets in Order proved so popular and helpful that the service will be

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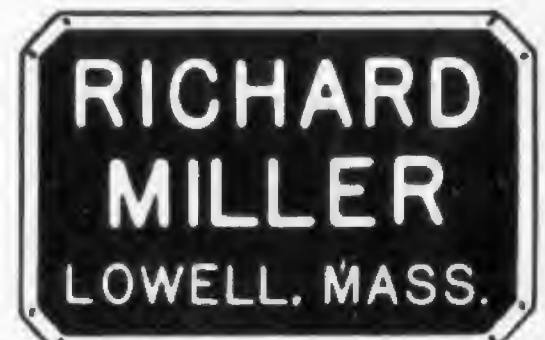
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**T**HE INTRODUCTION of Paul and Edwina GraVette to the world of square dancing took on a particularly "western" flavor because it came about when a group of livestock men were preparing for a western party in connection with a national convention in Oklahoma City in 1947. Because they were closely associated with this group, the GraVettes were "drafted" to take square dance lessons in order that they might help with the party.

As ballroom dancing had been one of their major interests, Paul and Edwina naturally took to round dancing almost immediately and enrolled in a basic round dance class. In 1952 they were asked to help teach some basic rounds to a group in their square dance club.

Round dance teaching and square dancing soon eliminated golf and bowling from their schedule and they were immersed in this new activity. In 1954-55 this gave way somewhat when they were in charge of housing and advance registration for the National Square Dance Convention held in Oklahoma City.

In 1955-56 Edwina served as Executive Secretary of the Central District Square Dance Assn. and in 1956-57 Paul served as that asso-



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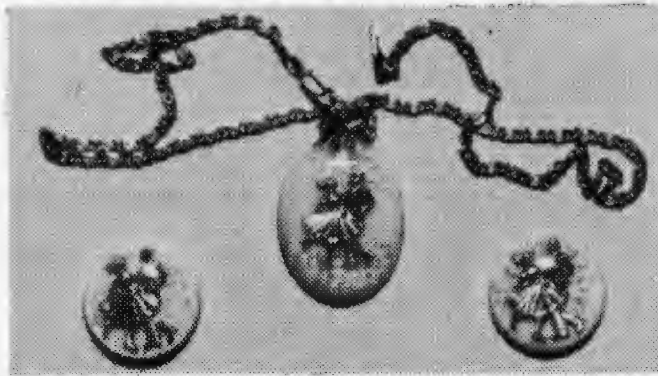
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ciation's president.

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dancing belong together and that each gains benefit from the other.

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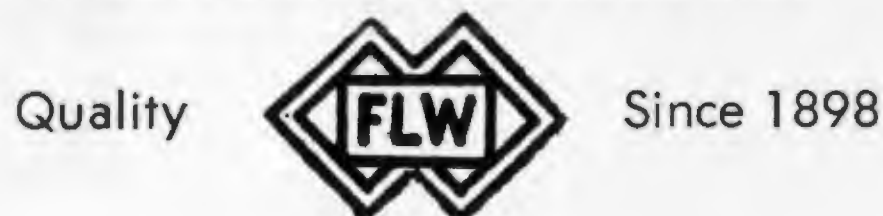
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(Record Reviews, continued from page 8)

and left thru — pass thru — do sa do — spin  
the top — box gnat — cross trail — swing cor-  
ner — promenade.

**Comment:** A good tune with rather wide voice  
range. Dance pattern is interesting and uses  
the "spin the top" movement. Word meter  
needs adjustment. Rating: ☆+

### NO NO NORA — Windsor 4840

**Key:** D **Tempo:** 130 **Range:** High HD  
**Caller:** Bruce Johnson **Low** LA  
**Music:** Western 2/4 — Piano, Violin, Clarinet,  
Drums, Bass

**Synopsis:** (Break) Circle — do paso — corner  
swing — circle — allemande — pass one —  
swing next — allemande — promenade. (Fig-  
ure) Head ladies chain — star thru — pass thru  
— right and left thru — two ladies chain —  
dive thru — star thru — men star left once  
around — do sa do — allemande — prome-  
nade.

**Comment:** A re-issue of an old standard using an  
updating of the dance patterns. This tune has  
quite a wide voice range but an excellent  
number for those who can handle it.

Rating: ☆☆

### KISSIN' COUSIN — Kalox 1040\*

**Key:** B flat **Tempo:** 128 **Range:** High HD  
**Caller:** Singin' Sam Mitchell **Low** LF  
**Music:** Standard 2/4 — Banjo, Vibes, Guitar,  
Piano, Trumpet, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** A smooth dance and a good tune.  
Lyrics are easy to sing. A modern pattern  
using a circulate figure.

Rating: ☆☆☆

### PIGTAILS AND RIBBONS — Windsor 4839

**Key:** F **Tempo:** 127 **Range:** High HB  
**Caller:** Bruce Johnson **Low** LC  
**Music:** Western 2/4 — Accordion, Violin, Piano,  
Drums, Bass, Clarinet

**Synopsis:** (Break) Allemade — partner right —  
pull by corner, swing next — allemande —  
right hand turn partner — pull by corner —  
box gnat — gents star left — do sa do —  
promenade — swing. (Figure) Heads prome-  
nade half way — pass thru, promenade left  
— sides wheel in behind — heads separate,  
roll back one — back out and circle — corners  
whirl away — allemande — promenade.

**Comment:** Another re-issue of a dance that was  
quite popular a few years back. Music is good  
and the tune is great. Dance patterns offer a  
change from the usual.

Rating: ☆☆☆

### GIVE ME 40 ACRES — Top 25092

**Key:** G **Tempo:** 127 **Range:** High HB  
**Caller:** Don Zents **Low** LD  
**Music:** Standard 2/4 — Clarinet, Piano, Guitar,  
Drums, Bass

**Synopsis:** (Break) Circle — four ladies chain 3/4  
— roll away — circle — 8 Calif. twirl — cross  
trail — allemande — promenade. (Figure)  
Heads right and left thru — sides cross trail —

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allemande — partner right, wagon wheel — hub backs out — ladies chain — roll promenade — men roll back, promenade corner.

**Comment:** A good tune and dance patterns are fun though the "wagon wheel" may need some explanation in some areas today. Meter of words needs some adjustment. Rating: ☆☆

### BETCHA MY HEART I LOVE YOU — Lore 1077

Key: C Tempo: 128 Range: High HA

Caller: Bob Augustin Low LC

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

**Synopsis:** (Break) Four ladies chain — circle — allemande left to thar star — slip clutch, allemande — pass partner, swing next — promenade. (Figure) Heads promenade half — right and left thru — head gents, corner girl square thru — do sa do — swing corner — promenade.

**Comment:** Dance patterns are well arranged. Tune lacks excitement but a good showman can put it over. Rating: ☆+

### YOU MUST HAVE BEEN A BEAUTIFUL BABY — Grenn 12069

Key: C Tempo: 129 Range: High HC

Caller: Johnny Davis Low LC

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

**Synopsis:** (Break) Ladies promenade — box gnat — men star left — star promenade — inside out, outside in — ladies roll away — men star right — girls turn back twice around — partner left — walk around corner — promenade. (Figure) Heads up and back, side roll away — heads pass thru around one behind sides —

## 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-February.

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Cocoanuts	Sets in Order 150
Island in the Sun	Grenn 12067
Ballin' the Jack	Longhorn 144
My Heart Skips a Beat	MacGregor 1033
I Still Get Jealous	Kalox 1039
Linda Sue	Hi Hat 313

### ROUND DANCES

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Change in Me	Sets in Order 3146
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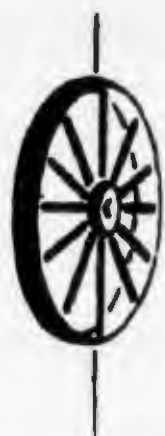
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Additional Dealers on Previous Page

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double pass thru — sides turn back, swing — allemande — box gnat — girls star left — box gnat — do sa do — allemande — promenade.

**Comment:** A re-issue of one of Grenn's best instrumentals. The dance pattern is good and timing is standard. The lyrics are very wordy but are not difficult to handle. Rating: ☆☆

## HONEY LOVE — Blue Star 1752\*

Key: D Tempo: 131 Range: High HD  
Caller: Bob Fisk Low LC

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

Synopsis: Complete call printed in Workshop

**Comment:** A real gimmick dance with conventional patterns. The added voice carrying harmony part on the instrumental side may require practice for a caller to stay with it.

Rating: ☆☆☆+

## BE A GOOD GIRL — MacGregor 1056

Key: E flat Tempo: 128 Range: High HB  
Caller: Don Stewart Low LE

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

Synopsis: (Break) Four ladies chain — chain back — circle — allemande — weave — do sa do — allemande — promenade — swing. (Figure) Heads square thru — split two to line of four — pass thru — ends turn in, dive thru — square thru 3/4 — allemande — do sa do — swing corner — promenade — swing.

**Comment:** Standard MacGregor music and a tune that is easy to sing. Dance patterns are well timed and words have good meter.

Rating: ☆☆☆

## YOUR CHEATING HEART — Swinging Square 2326

Key: B flat Tempo: 128 Range: High HC  
Caller: George Peterson Low LB

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

Synopsis: (Break) Allemande — forward two, turn back one — swing — men star left — girls backtrack twice around — swing — allemande — weave — promenade. (Figure) Head ladies chain — square thru — right and left thru — circle — sides lead out to line — right and left thru — cross trail — allemande — pass partner — promenade next.

**Comment:** A good job of fitting a dance pattern with good word meter to a difficult tune. Callers will find it easy to call and dance patterns are conventional. Rating: ☆☆☆

## MAMA UCARO — Top 25094

Key: C Tempo: 128 Range: High HC  
Caller: Bern Aubuchon Low LC

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

Synopsis (Break) Head ladies chain — roll away — circle — four ladies pass thru, turn left single file — men turn around, promenade — head couples wheel around — right and left thru — cross trail — allemande — promenade.



# PROGRESSIVE SQUARE DANCE MERCHANTS



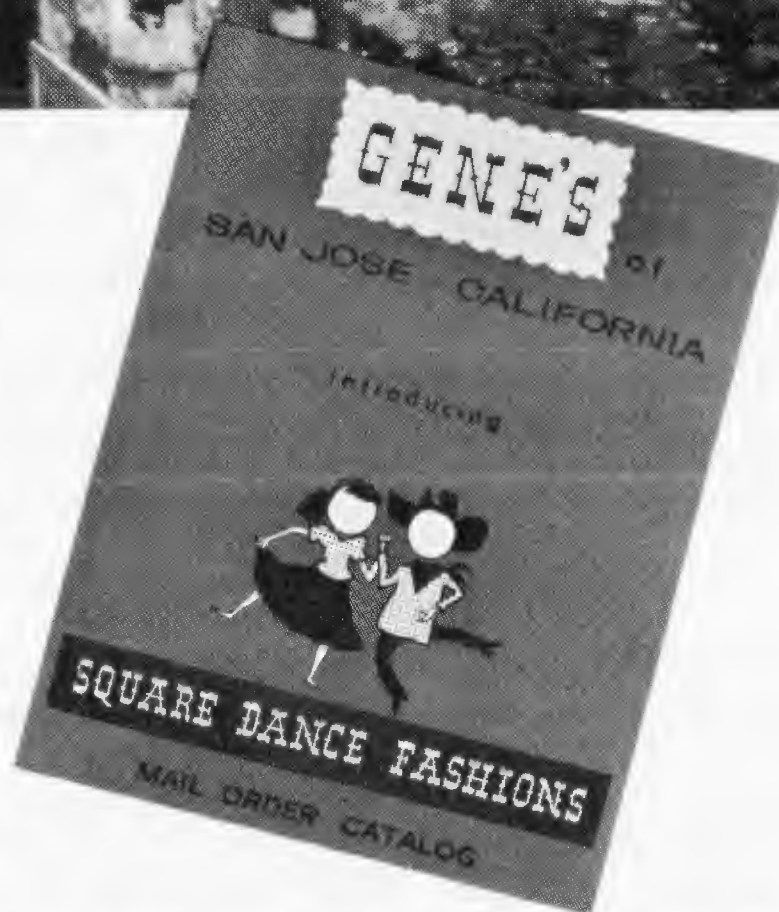
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There were no mailing lists to accumulate (mailing lists that are often useless just a month or two after they have been acquired), no expensive envelopes to print up, no personnel to hire to address the envelopes, place the catalogs in the envelopes, stamp and seal and deliver the envelopes to the Post Office. No, actually, the Kleins have made a wise move, for they know that the average subscriber of Sets in Order retains his magazines, not just for a month, but frequently for five years or more and that when he wants to refer to his catalog from Gene's Western Wear, he won't have to start looking around through his loose papers but will go immediately to his Sets in Order file. This is good merchandising. This makes good sense.

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**Sets in Order**

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(Figure) Ladies chain  $\frac{3}{4}$  — heads half square thru — square thru outside two — bend the line — cross trail — swing corner — allemande — promenade.

**Comment:** Fine music and an interesting tune that takes a little extra practice to master. Dance patterns are standard. Rating: ☆+

**BAYOU BABY — Blue Star 1753**

**Key:** E flat **Tempo:** 124 **Range:** High HE  
**Caller:** Andy Andrus **Low LE**  
**Music:** Western 2/4 — Guitar, Piano, Mandolin, Drums, Bass

**Synopsis:** (Break) Do sa do corner — see saw partner — circle left — allemande — swing — gents star left — turn partner right — allemande — swing — promenade. (Figure) Heads star thru — square thru 5 hands — split sides, around one — line of four up and back, box gnat — circle — allemande — promenade — swing.

**Comment:** A good tune but recorded too high for many callers. Tempo is quite slow. Dance patterns are well arranged. Rating: ☆+

**SOME OF THESE DAYS — Windsor 4834**

**Key:** E flat **Tempo:** 128 **Range:** High HC  
**Caller:** Bruce Johnson **Low LB**  
**Music:** Standard 2/4 — Banjo, Piano, Drums, Violin, Bass, Clarinet

**Synopsis:** (Break) Allemande — promenade — men turn in, star right — second time left elbow twice around — men star right — skip partner, allemande — promenade. (Figure) Heads promenade half — ladies chain — heads cross trail, turn back — star thru — double pass thru — cloverleaf — centers square thru  $\frac{3}{4}$  — allemande — pass partner, promenade — swing.

**Comment:** A re-issue of a real jazzy number. The dance patterns have been re-written and updated. This is a real mover. Rating: ☆☆+

**ROAMIN' IN THE GLOAMIN'—Top 25095**

**Key:** F **Tempo:** 128 **Range:** High HD  
**Caller:** Dick Leger **Low LC**  
**Music:** Western 2/4 — Banjo, Drums, Clarinet, Bass, Accordion

**Synopsis:** (Break) Walk around corner — turn partner left — ladies chain — circle — roll

away half sashay — circle — roll away — right and left grand — promenade. (Figure) Do sa do corner — turn partner left — heads promenade half way — cross trail around one — line of four whirl away — grand right and left — do sa do — promenade.

**Comment:** A fast moving dance and good music. Lyrics are very well metered, but words are numerous and a breath taker. Rating: ☆☆

**SENTIMENTAL JOURNEY — Windsor 4835**

**Key:** C **Tempo:** 115 **Range:** High HD  
**Caller:** Ruth Stillion **Low LC**  
**Music:** Standard 4/4 — Guitar, Piano, Accordion, Clarinet, Bass, Drums

**Synopsis:** (Break & Figure — four times thru) Head ladies chain — chain back — promenade — heads half square thru — swing — promenade — heads wheel around — right and left thru — chain ladies back — star thru — circle half — dive thru — substitute — pass thru — star thru — two ladies chain — chain back — whirl away — star thru — corner swing — promenade.

**Comment:** A well written dance to a tune that is difficult to handle. Tempo is quite slow. Rating: ☆☆

**FREE HOME DEMONSTRATION — Longhorn 145**

**Key:** D **Tempo:** 128 **Range:** High HD  
**Caller:** Harry Lackey **Low LD**  
**Music:** Western 2/4 — Piano, Trumpet, Guitar, Drums, Bass, Vibes

**Synopsis:** (Break) Ladies chain  $\frac{3}{4}$  — circle — roll away — circle — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — sides right and left thru — star thru — Frontier whirl — swing corner — allemande — weave — do sa do — promenade.

**Comment:** A novelty number with some interesting lyrics. Music is well played and dance patterns are conventional. Rating: ☆☆

**PAY DAY — Sets in Order 151\***

**Key:** C **Tempo:** 128 **Range:** High HC  
**Caller:** Bob Page **Low LE**  
**Music:** Western 2/4 — Banjo, Drums, Piano, Guitar, Bass-Guitar

**Synopsis:** Complete call printed in Workshop  
**Comment:** Good timing and modern dance pat-



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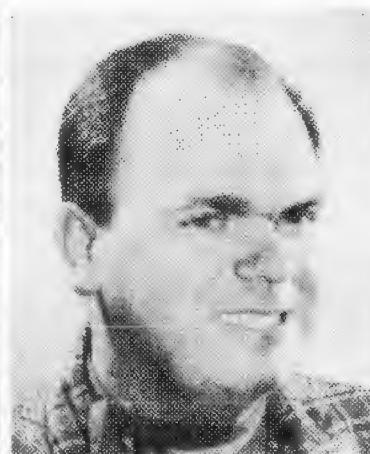
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terns combined with an excellent instrumental make this one enjoyable to call and dance.

Rating: ☆☆☆+

## ROUND DANCES

### SO LONG DEARIE — Belco 211

**Music:** (Rhythm Boys) Banjo, Piano, Drums, Guitar, Bass

**Choreographers:** Bill & Pat Boone

**Comment:** Music is light and well played. The two-step routine is fun and one that most round dancers can master without difficulty. The first eight measures are repeated.

### SMILE AWHILE — Flip side to the above

**Music:** (Rhythm Boys) Piano, Guitar, Bass, Clarinet, Vibes, Drums

**Choreographers:** Charlie & Bettye Procter

**Comment:** A smooth flowing and easy waltz routine at a rather slow tempo. Music offers heavy emphasis on the "down beat." Two sections are repeated.

### CARELESS LOVE — Hi-Hat 812

**Music:** (Art Barduhn) Accordion, Guitar, Piano, Bass-Guitar, Drums

**Choreographers:** Bill and Lorraine Hurtado

**Comment:** Music is played in a "country western" style. Dance routine is smooth and quite easy with each part repeated.

### RIVER OF DREAMS — Flip side to the above

**Music:** (Art Barduhn) Vibes, Accordion, Piano, Guitar, Bass, Drums

**Choreographers:** Bill and Marie Brown

**Comment:** Tune is "Down the River of Golden Dreams." A waltz played in "Country Western" style. The routine is not difficult and several sections are repeated.

### MOON OF MANAKOORA — Sets in Order 3149

**Music:** (Hi-Steppers) Trumpets, Violins, Trombone, Guitar, Piano, Saxophones, Drums, Bass

**Choreographers:** Tom & Jean Cahoe

**Comment:** Excellent music with a large band. The waltz routine is not for novice dancers but those experienced in waltzing will enjoy it. Some sections repeat.

### DANCE-A-LONG — Flip side to the above

**Music:** (Hi-Steppers) Saxophones, Guitar, Violins, Accordion, Piano, Bass, Drums

**Choreographers:** Louis & Lela Leon

**Comment:** Excellent music. The routine has several repeats but is not for the novice. Experienced round dancers will find it enjoyable.

### INVISIBLE TEARS — Blue Star 1754

**Music:** (Texans) Steel Guitar, Piano, Guitar, Drums, Bass

**Choreographer:** Marty Winters

**Comment:** Music is adequate. The two-step routine has two parts each of which has 8 measures repeated. Conventional steps and not difficult.

### SWINGING TWO-STEP — Flip side to the above

**Music:** (Texans) Steel Guitar, Piano, Guitar,

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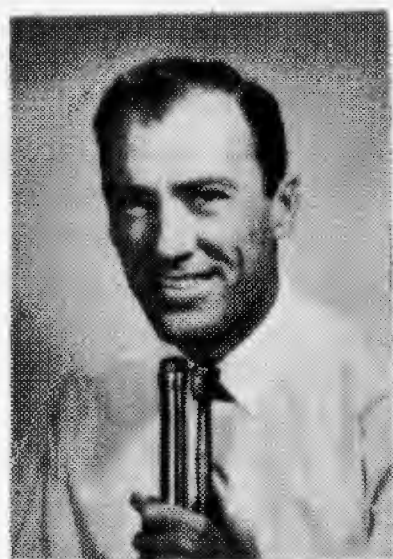


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Drums, Bass

**Choreographers:** Chuck & Maryann Lisle

**Comment:** Music is quite danceable and is played with a "boogie" rhythm. The dance routine is fast moving but not difficult. Each half of dance has 8 measures repeated.

*(Datebook, continued from page 5)*

Apr. 2-3—Ann. Southwest Kansas S/D Festival  
Munic. Audit., Dodge City, Kans.

Apr. 2-3—6th West Texas S/D Festival  
Munic. Colis., Lubbock, Texas

Apr. 2-3—16th Ann. S. La. Council Spring Fest.  
Jack Tar Capitol House, Baton Rouge, La.

Apr. 2-3—12th Alabama Jubilee

Munic. Audit., Dodge City, Kans.

Apr. 2-3—New England S/D Convention  
Manchester, N.H.

Apr. 3—11th Ann. Virginia S/D Festival  
Memorial Gym, Charlottesville, Va.

Apr. 3—Central Kansas Dancers Assn. Dance  
Burr Oak, Kans.

Apr. 3-4—Okla. State Federation Roundup  
Lawtonian Hotel, Lawton, Okla.

Apr. 4—Visiting Caller Dance  
Ranchland, Mechanicsburg, Pa.

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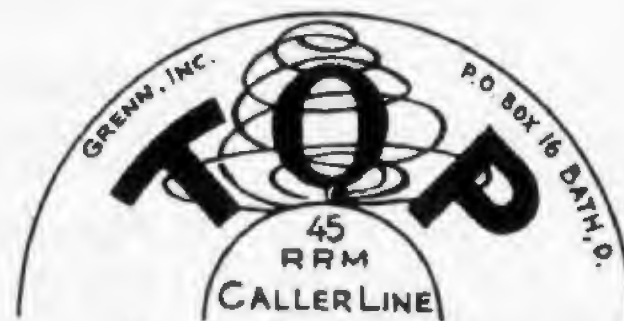
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Apr. 9-10—10th Ann. Decatur Assn. Jamboree

Y.M.C.A., Decatur, Ill.

Apr. 9-10—Kansas State Square Dance Convention, Sports Arena, Hutchinson, Kans.

Apr. 10—Square Dance Special, West Side Community Hall, Great Falls, Mont.

### DANCE FLOOR TO DELIVERY ROOM

Ray and Bev Miller who call for the Marshall Mates of Marshall, Michigan, feel that they have a "first" in their club. In their recently graduated class they had an expectant

mother, Donna (Mrs. Bob) Perry of Marshall. The Perrys not only attended every class but they went to the club New Year's Eve Party. Donna danced almost every dance during the evening and up until 2 A.M. At about 3 A.M. a call was received at the club dance that she was on the way to the hospital. At 7:22 A.M. the Perrys were the proud parents of a 9-pound, 1-ounce baby girl. So the Marshall Mates have a real live New Year's baby to start the year. To quote the Millers, "With such true lovers of square dancing around how can the activity go any place but forward."



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# OVERSEAS DATELINE



## FUNSTITUTE IN GERMANY IN PICTURES



The Funstitute Grand March on Friday night.

**T**HE SAME swinging sextet which put on the successful Callers College in Germany last year was responsible for the December Funstitute at Schwetzingen, Germany, near Heidelberg. Despite a snow storm and the worst weather and road conditions of the year, nine squares of people came to dance and stayed to have a wonderful weekend. Pictures prove it.

The folks responsible for the Funstitute and the fun: Left row, front to back: Virginia and Bob Millican; Kathi and Bill Higgins. Right row, same: Freddie and John Kaltenthaler; Sarah and Jim Taylor. Jim is Prez of European Callers Assn.; others were on staff of Callers College. →



Snow or no snow, these folks all showed up for fun at the Funstitute.



### CENTRAL REGISTRY TO OPERATE

Going overseas? Coming back to the United States? You are invited to list with the Central Registry, 151 Dryden Dr., San Antonio, Texas 78213. Steve and Fran Stephens are in charge and this service is aimed at helping members of the Armed Forces to find square dancing wherever they may be.

The Littlest Rios. Darel John, is the latest member of the family which calls a caller, "Mother." He arrived last October 2 at the home of Medo and (caller) Gloria Rios in Westfield, Mass.



### ODE TO A SPECIAL BREED

By Doris Dobbins — Fort Worth, Texas

You live all week for Square Dance night,  
 To circle up eight and pull in tight.  
 So get dressed up in your fancy shoes,  
 Two petticoats and a touch of rouge.  
 We want to look nice when we do-sa-do  
 Then promenade eight and don't be slow.  
 Alas! that's how we start the night;  
 When it's over we're shot and look a fright.  
 It happens like this when you wheel and deal,  
 Your toe gets under somebody's heel.  
 "Oh that's all right, it's part of the game."  
 But you finish the night a little lame.  
 The Caller says, "Star Thru and Frontier  
 Whirl."  
 There went the hair-do of half the girls.  
 But you're having fun and you don't really care,  
 So "what the heck," it's only hair.  
 Seems like it's turned much warmer tonight!  
 If you sit one out, they'll call your favorite,  
 right?  
 Now tell me why, when the dance is through  
 You're reluctant to leave or say "Adieu."  
 I'll tell you why you hate to leave,  
 It's because Square Dancers are a special breed.  
 You can feel the warmth of their friendliness  
 And your heart feels good, though your hair's  
 a mess.

(Outside Ring, continued from page 35)

Convention takes place on April 23-24 at the Convention Center in Las Vegas. Bob Johnston will conduct square dance workshops; same duty for rounds will be done by the Bob Smithwicks. Music by Schroeder's Playboys.

—Mrs. Don Saylor

### Manitoba, Canada

Les Alouettes of Winnipeg celebrated their 10th Anniversary with a Jamboree on January 27. Thord Spetz, club caller, officiated at this affair and as a memento all members were given 10th Anniversary ribbons to attach to their club badges. Les Alouettes dance Wednesdays in St. Boniface. —"Bus" Kenyon

### Washington

The 3rd Farwestern Square Dance Convention is set for July 15-17 in Seattle. Committees are hard at work planning events which will be held in the Coliseum on the World's Fair Grounds. Jack and LaVerne Riley are in charge of a style show at the Play House on the Fair Grounds. Ruth Alexander and Dee

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Wallace will talk about sewing; Joe Hall will conduct the square dance workshop; the Wayne Pucketts will workshop the rounds. Robby Robertson and Jim Brooks will hold the Callers Seminar.

**Pennsylvania**

Gloria Rios, Dave Taylor, Larry Prior, George and Nancy Gardner, with Milt Neidlinger as M.C. will be on tap to provide fun at the Cannonaders 6th Gettysburg Square Dance Roundup on May 29. The Student Union Bldg. on the college campus at Gettys-

burg will be the site and since this facility is limited to 80 squares, better reserve early with Clair Hikes, R. 1, Box 31, Gardners, Pa. 17324.

**Rhode Island**

Rhode Island's Governor John Chafee proclaimed January 3-9 as Square Dance Week and the response to this made it necessary to extend the occasion to cover the entire month of January. Many clubs were represented in the Executive Chamber and the president of the Narragansett Callers, Austin Watson, presented the Governor with a hand-painted dish

1965

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commemorating the event. The callers association is confident that the 30 billboards, 10' x 30', scattered thruout Rhode Island announcing the Square Dance Month of January, helped make the effort a success. New president of the Narragansett Callers is Harry Pearcey.

—Bill Calderone

### SOME THOUGHTS ON ROUND DANCING

By Bob and Virginia Millican  
Fontainebleau, France

We have a basic philosophy about the art

of round dancing—or maybe we really have several. First, we are convinced that square and round dancing are part of the whole and to have a healthy, lasting and completely enjoyable program, they must be kept together. We believe everyone should be taught the basic steps before they are taught routines—to walk before they run.

As round dance leaders (see Paging the Roundancers, February, 1965, S.I.O.), we feel that we have certain responsibilities: to be relaxed in our dancing; to make it look comfort-



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able and easy; to let our pleasure in dancing be obvious so that all of those watching will know that it is fun; to dance as correctly as we possibly can without its being obvious that we are doing just that, so that when we are copied, we will be passing on the correct methods of doing the basics; to be natural in our dancing, according to our personalities and to our interpretation of the music.

All of these things are our constant goal and our continuing challenge and yes, they interpret our basic philosophy.

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Ah! And at last! One of the leading makers of square dance shirts has finally come out with a beautifully cut western shirt which has ordinary, everyday buttons. Any square dance wife who has struggled with ironing snap-buttoned western shirts will particularly appreciate this innovation. At this writing they are manufactured only in white but those interested in learning where they may be obtained are invited to write Shirts, S.I.O., 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

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

**O**FTEN A NEED for a particular setup proves to be a good reason for a movement to come into existence. Take the case of a double pass thru in completed position and say that you need to change it to starting double pass thru position with the lead couples in each foursome still in front of the other two. Here is one solution.

### CENTERS THRU AND CLOSE THE GATE

By Dana W. Blood, East Long Meadow, Massachusetts

Done as a square with the dancers in completed double pass thru position. The two lead couples separate, roll back and around one person, then star thru. The two trailing couples move forward, frontier whirl (California twirl) and face back in. The couples are now in position to start a double pass thru.

In our example our dancers have just completed a double pass thru (1). The forward couples separate and start to roll back as the rear couples move forward (2). Meeting in the center, the leading dancers star thru as the trailing couples do a frontier whirl (3) and the movement ends in starting double pass thru position (4). For drill material using this experimental movement, see page 59 in this month's issue of the Workshop.

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

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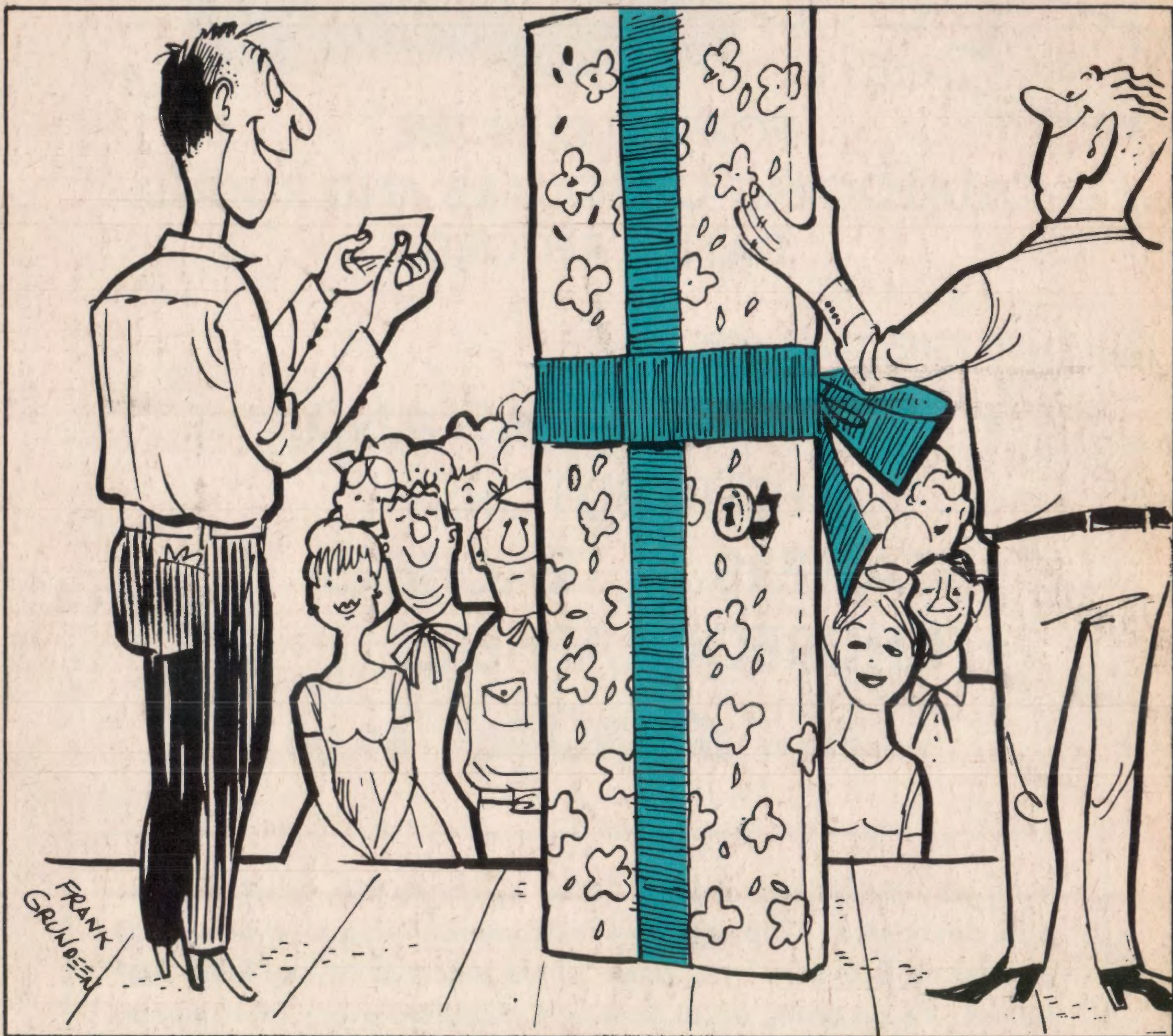
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