

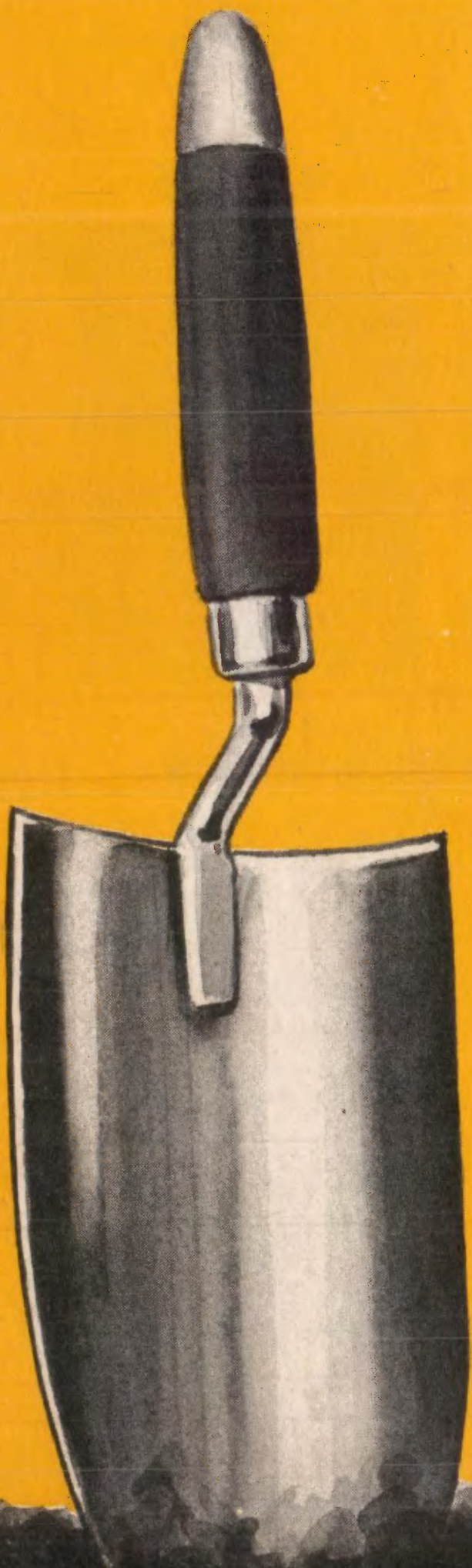
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SQUARE DANCING

MARCH 1966

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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 appreciate the article about our Hi-Neighbor Club Roster which appeared in the October issue of Sets in Order. We have had inquiries from former members as far away as Alabama, Pennsylvania and the state of Washington wanting copies which they read about in Sets in Order. This is mighty good proof that your publication does get around and that people do read it.

Claude and Clarice Wiley
Wichita, Kansas

Dear Editor:

I have been informed that you sell dichondra. If this is correct would you be kind enough to send me information regarding it, such as growth, hardiness, etc. Also cost per pound, delivered to me. Any other information you care to forward would be appreciated.

I. Stanley Corb
Largo, Fla.

Dear Editor:

In a recent issue of SIO and also a recent one of the Southern Calif. Callers Material appears an experimental basic named Square Chain Thru which to me fails to show any resemblance to a chaining movement and/or square thru movement. I feel if a name is given the action that takes place in this proposed basic it should be Square Swing Thru. Actually the same thing can be accomplished by calling Star Thru, do a Left Swing Thru Once and a Half. This way we are using accepted movements of current square dancing and will not be guilty of confusing dancers further. As it is we are having too many drop-outs because of the number of proposed basics being submitted.

However, not to drift too far away from Square Chain Thru, about six years ago while on tour in the Northern part of Lower Michigan I came across a figure that was originated by a Michigan caller and named Square Chain Thru which was smooth and did carry both
(Please turn to page 42)

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All of these plans are in effect to help acquaint newcomers with us and to encourage our old-timers to get their renewal in! (If you're interested in the details of any of the plans, just drop us a note and we'll rush you the information.) And, as a result of all of these offers, we get quite a few "takers"...

...and we're delighted:

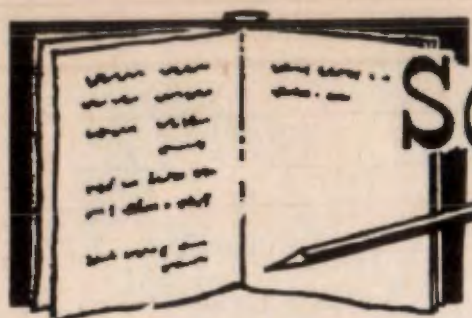
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They **must** feel that the 12 issues ALONE are well worth the \$3.70 they cost...

AND WE SAY
 THANK YOU!

Of course the important thing to us is that you subscribe. So whether you're a gift-getter or a "no-inducement-needed" individual — We Love You!





Square Dance Date Book

- Mar. 4-5-18th SWASDA Spring Festival
County Coliseum, El Paso, Texas
- Mar. 5-C.K.S.D.A. Spring Fling
American Legion Hall, Salina, Kans.
- Mar. 5-Key Hoppers Guest Caller Dance
Marathon, Fla.
- Mar. 5-Belles & Beaux 7th Annual Jamboree
MacDonell Coll., Winnipeg, Man., Canada
- Mar. 5-10th Anniv. Melbourne Allemanders
Melbourne Beach, Fla.
- Mar. 6-Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Mar. 12-11th Ann. Decatur S/D Assn. Jam-
boree, Y.M.C.A., Decatur, Ill.
- Mar. 12-Fleur de Lis Assn. Square Dance
Special, Paris, France
- Mar. 13-2nd Anniv. Free Highwire Dance
Mt. Sta. Rest., Tramway, Palm Springs, Cal.
- Mar. 13-2nd Ann. Orange Show S/D Jubilee
Swing Audit., San Bernardino, Calif.
- Mar. 17-19-7th Ann. WASCA Spring S/D Fes.
Sheraton-Park Hotel, Washington, D.C.
- Mar. 19-C.K.S.D.A. Callers Jamboree
Municipal Bldg., Pratt, Kans.
- Mar. 19-20-Desert S/D Weekend
Indio H.S. & Palm Springs Pavilion, Calif.
- Mar. 20-4th Annual Spring Tonic
Treadway Inn., Niagara Falls, N.Y.
- Mar. 20-East Central Ia. Fed. Guest Caller
Dance, Teamsters Union Hall, Cedar Rapids,
Iowa
- Mar. 25-26-7th Annual Tar Heel Square Up
Park Center, Charlotte, N.C.
- Mar. 25-26-West Texas S/D Festival
Fair Park Coliseum, Lubbock, Texas
- Mar. 26-6th Annual S/D Festival
Lewis Central H.S., Council Bluffs, Iowa
- Mar. 26-11th Ann. Colo. Assn. Spring
Roundup, U. of C. Mem. Ctr., Boulder, Colo.
- Mar. 27-C.K.S.D.A. Spring Meeting
American Legion Hall, McPherson, Kans.
- Mar. 29-Pairs 'N' Squares Spring Festival
Green Acres Ball Room, Celina, Ohio
- Apr. 1-2-13th Annual Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Apr. 1-2-16th Annual S/D Festival
Munic. Audit., Dodge City, Kans.
- Apr. 2-Key Hoppers Guest Caller Dance
Marathon, Fla.

(Please turn to page 44)

Sets in Order

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

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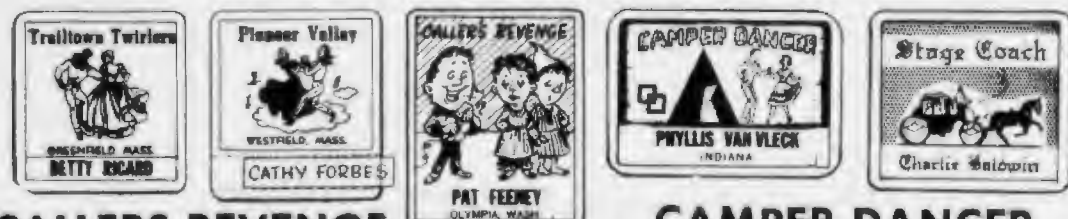
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SINGING CALLS

HANG YOUR HEART ON A HICKORY LIMB —

Swinging Square 2331

Key: C Tempo: 128 Range: High HD

Caller: Bill Saunders Low LC

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

Synopsis: (Break) Four ladies promenade — box the gnat — swing — circle — allemande — weave — do sa do — promenade. (Figure) Heads right, circle to a line — do sa do — ocean wave — spin the top — spin the top again — cross trail — corner swing — promenade.

Comment: Although the tune and music leave something to be desired the dance is well written and interesting. Rating: ☆☆

TRULY FAIR — Blue Star 1774*

Key: B flat Tempo: 124 Range: High HC

Caller: Marshall Flippo Low LB

MUSIC: Western 2/4 — Piano, Vibes, Clarinet, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop
Comment: A very good tune and an excellent job of dance construction. Dance is longer than usual and goes thru four times. Rating: ☆☆☆

HARVEST OF SUNSHINE — Top 25115

Key: E flat Tempo: 124 Range: High HD

Caller: Don Zents Low LB

MUSIC: Western 2/4 — Guitar, Banjo, Vibes, Drums, Piano, Bass

Synopsis: (Break) Allemande — partner right — men star left — partner right — girls promenade — do sa do — allemande — promenade.

(Reviews continued on page 58)

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 section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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SIO 3153

MARIE / LET'S POLKA

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AS I SEE IT



bob osgood

March 1966

INTERNATIONAL HEADLINES certainly have been hitting home recently. Just a short time ago, we read an item in the paper concerning an intensive information drive being set up in Vietnam. Several thousand 23-inch television sets were being flown to the war zone and, from what we remember of the article, the great majority were being distributed to villages and towns all over the country.

It seems our government was setting up a special television network aimed at supplying these outlying districts with a background into the world situation through enlightenment that only the pictures and word of television could properly tell. It was decided that three hours a day would be devoted to productions using the Vietnamese language and shows would be produced in English for another three hours a day.

Almost within hours of reading this article, we received first a letter and then a telephone call from Shelly Blunt. Attached to the military, Shelly (who is an avid square dancer) was being flown to Saigon where he would take part in the initial setting up of the television network and have an active part in the programming.

When he called us from the airport on his way overseas, he assured us that a good part of the programming would include American square dancing. "This," he said, "is one of the best and most colorful ways I know of telling

a part of the American story."

As you read this, Shelly will undoubtedly be busy teaching the Vietnamese how to do an allemande left. We've assured him, just as we have others stationed in that country in the past, that we would be delighted to spread the word if the folks need additional records, square dance clothing or anything that might help this extremely worthy project. We'll pass this information on to any organizations who might wish to share in the work.

Standardization Is Important!

SINCE OUR EARLY experiences in this activity, when we watched half a dozen different styles of promenades and many varieties of swings being used in various areas, we've been strong advocates for a form of standardization for this activity.

We quite agree that there's more than one method of doing many things, but when dancers come together at a festival or a convention it's almost imperative that there be some common denominator in the way of styling so that these fine people can dance with a minimum of confusion.

Recently, letters have backed us up on this when folks have told of the confusion in their own clubs where more than one way to promenade or one way to do a ladies chain had caused misunderstanding and sometimes ruffled feelings within a group.

A recent news item carried in the local papers underlined the fact that we in square dancing aren't the only ones that have our problems with "standardization." It seems, according to our newspaper sources, that the folks in Czechoslovakia are extremely cautious. For years now, they've been driving their cars on the right hand side of the street — just as we do in the United States and Canada. Recently, however, there have been advocates for the British style of driving and a study team of experts was dispatched to Lon-



don to observe the advantages of left-hand driving.

Upon returning to Czechoslovakia, the group was most enthusiastic over the English method of driving and strongly recommended that the Czechs also switch to the left side of the road. As we said before, these folks are cautious. It was decided that a period of trial be put into effect for this change. And so, for the first year, only taxicabs will drive on the left — *all other motor vehicles will drive on the right-hand side of the road as before.*

Think that one over!

Associations, Please Take Note

IF YOU'RE LOOKING FOR an opportunity to reach a lot of nice, non-dancing individuals for some future learners class, you might consider a project which we've been engaged in here during the past few years. It all started with a request to speak for half an hour in front of one of the local service clubs in the area. Today it shows promise of developing into a full scale *speakers bureau* with a half dozen of us in the Southern California area speaking at lunch meetings of Lions Club, Rotary, Sertoma, etc.

All that's involved is a little extra time and an appetite. These folks really set a nice table and they have a lot of fun while they're at it. They seem to have an insatiable curiosity about things that are happening around them and we've been delighted with the reception they've given our stories about square dancing.

It's a little early perhaps to have actual figures on the number of men who, as a result of one of these luncheon meetings, have resolved to join a beginner class. However, from the unrepressed enthusiasm we feel at each one of these sessions, we can't help but believe that sooner or later square dancing will absorb some of the doctors, lawyers, architects, dentists, industry leaders, small business owners, etc., who make up the very remarkable audiences of the noon luncheon brigade.

You might give some careful consideration toward putting together a *square dance speakers bureau* in your own area. Compare notes with the others of your friends as to what you might talk about. (We even took a small public address system and played a few records to start toes tapping and illustrate *the sound of square dancing.*)

We think, once you've given this a try, you'll find it well worth the time and effort put in to it. Incidentally, if you do set up one of these projects in your own area, why not let us know about it? We hope to do a research project on the idea and we'd welcome any ideas you might have.

Celebrities in the Square

SEVERAL YEARS AGO (before she became Queen) the present head of the British Empire and her husband, Prince Philip, square danced briefly in Canada. A photograph of the pair in a square appeared in newspapers all over the world with the result that square dancing immediately became the "in" activity of the day.

If you'll remember back a few years, Prince Mikasa, the crown prince of Japan, was reported in newspaper stories from coast to coast as being an enthusiast of modern square dancing. That was sometime ago but as recently as last September, when Prince Mikasa visited the United States, he dropped in on a square dance being held in Philadelphia at the Bellevue Stratford Hotel (4th Delaware Valley S/D Convention) for a few minutes and stayed an entire evening.

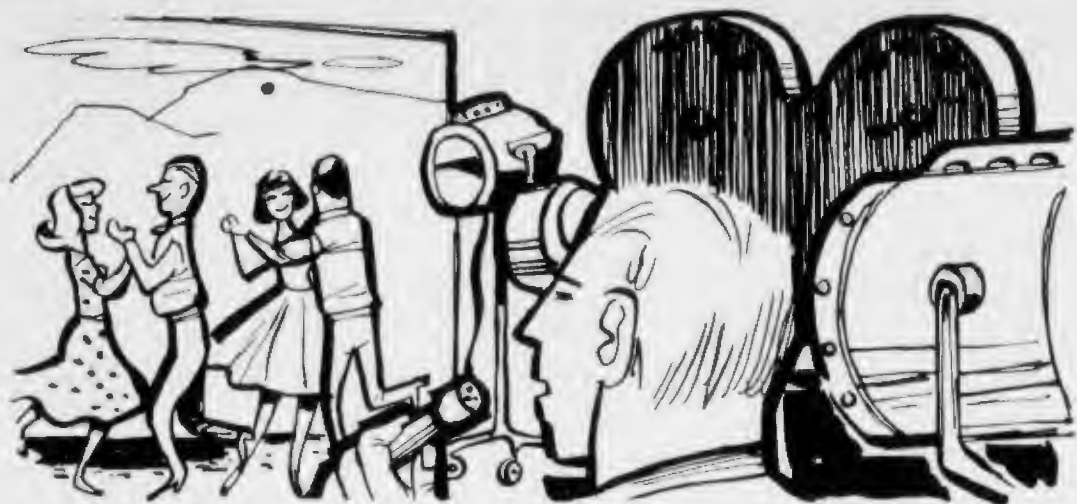


Reader
Ann Dugan
with Japan's
Prince Mikasa.

Newspaper stories carried this, not only in all parts of the United States, but in Japan and in other countries as well. We already know that the Japanese have taken to square dancing with tremendous enthusiasm and this should just add momentum to the growing square dance program in that island empire.

To take advantage of news breaks such as this, square dancing should be available and top-notch trained leadership should be ready to absorb those who would like to try out this "great American pastime." Only if we are

ready will we be able to "cash in" on the next news break or television spectacular that features square dancing.



Square Dancing on Film

WHEN SETS IN ORDER was barely two years old, square dancing had reached "fad" proportions not only in our own area but in many places across North America. We had several exhibition groups in those days and spent quite a bit of time in traveling to meetings and conventions showing the non-dancing public what square dancing was all about.

During all of this there were many requests for demonstrations that we and others were not able to meet. So it was, back about 1950, that we set out to produce our first film on square dancing. With the help of Chuck Jones, on script; Joe Fadler (still our Sets in Order photographer); and a group of willing square dancers, many of them connected with the motion picture industry, we set up a backyard motion picture studio, erected some rather elaborate sets, pre-recorded the calls for six dances and proceeded to film our *epic*.

When we were finished several months later and our first print was "in the can" as they say, we had a fifteen-minute, color and sound motion picture. We thought it was tremendous — especially because it had cost us the astounding amount of \$998 U.S.

During the ensuing years, more than 400 prints of the film were made and circulated to school districts, various square dance associations and, through the auspices of the U.S. State Department, even into many countries overseas (for which it was translated into more than seven different languages).

Times have changed. Styles of dancing have taken giant strides but most of all the costumes we wore then — with the lovely, long, floor-touching dresses and the elaborate embroidered shirts are not typical of today.

We think it's about time that we make another film.

Did we say times had changed? We find that a fifteen-minute, color and sound film today in order to hold an audience's interest would have to be comparable in quality to the many films that are available to the public. This would cost a minimum of \$15,000.

Our idea, as it was originally, is a film not necessarily aimed at astounding those who already square dance; but designed to attract non-dancers into the activity. It should be designed to let them see that this is something they can do themselves. It should make their toes tap a little bit and they should "oh" and "ah" at the smoothness and the flow of the patterns. Also it should let them be amazed at the "non-barny" appearance of square dancing.

Perhaps the greatest effect on the American people would be to let them see square dancing as it really is — not overly-complicated but synonymous with smooth movement, good music and expert calling. In this way they can see that it is not the barn dance they had imagined all these years, but is truly something where the professional man, the leaders in the community, and all people can find a source of friendly, wholesome recreation.

Script ideas are no problem. These have been gathering in the file for many years. The problem will be to (1) finance the undertaking so that it can be *the best possible presentation of this activity* and (2) find a good practical way to distribute the film so that it can be seen by the largest number of people — all over the world.

We have ideas on this and we're sure that you do too. Why not let us share the benefits of your thinking so that perhaps during 1966 this film can become a reality.

Research Project #950-321-043

IS THERE AN ACTIVE square dance program in your public schools today? If there is, we'd like to hear about it. We're in the process of getting our files up to date and we need to know just what is being done in our school systems in bringing square dancing to the younger generation. Please drop us a postcard and let us know what grades are involved, what schools and possibly the name of a leader who might be contacted.

It's our hope that, with enough information on this, we can come out with a useful report that will serve as a teaching aid for future school square dance programs.

GETTING THE DANCE on PAPER

By Dorothy Stott Shaw —
Colorado Springs, Colorado



SOMETIMES, WHEN YOU are complaining that a dance instruction sheet is not crystal clear, do be charitable enough to try to see if you could do better. How much have we thought about what a difficult thing it is to write down a dance clearly and understandably? It is made of ingredients, but it isn't the least bit like making a cake!

The fact that it is difficult is proven by the fact that the dances of the past, up until perhaps 500 or 600 years ago, are totally lost. The noble ballets that accompanied the tragic dramas of the ancient Greeks are gone forever, because, while dramatists like Sophocles wrote down the rhythms—in a form that is exactly like our description of the rhythms of poetry—they didn't succeed in conveying the *steps* that were done to these rhythms.

Consider what has to go into such a project. In describing any dance, you must indicate, 1st, the *rhythm*: the number of beats to the measure, the number of measures to the phrase. 2nd, the *action*: exactly what each foot is doing on each beat of the music. 3rd, the *position*: (this is what takes up most of that fine type below the cue line); who turns? in what direction? what is the relation of partners to each other and to the dancing group on every beat of every measure? You can write up a round dance perfectly well in everyday English, but it could run to six or eight book pages! So—we have had to invent a vocabulary of terms and abbreviations, and within this framework we must try to be clear, remembering that, given a glossary, a curious researcher must be able to figure us out 1000 years from now.

The first person to record dances in such a framework, so that we can read them fairly accurately today, was John Playford of London in 1650. But we would have had trouble with

him except that these dances have never ceased to be danced—which helps. Even so, in this simple little example from Playford's English Dancing Master we are not sure what the instruction "armes" means.

Parsons Farewell



Meet all, four flips to the left hand ◦
Back all, four flips to the right hand :

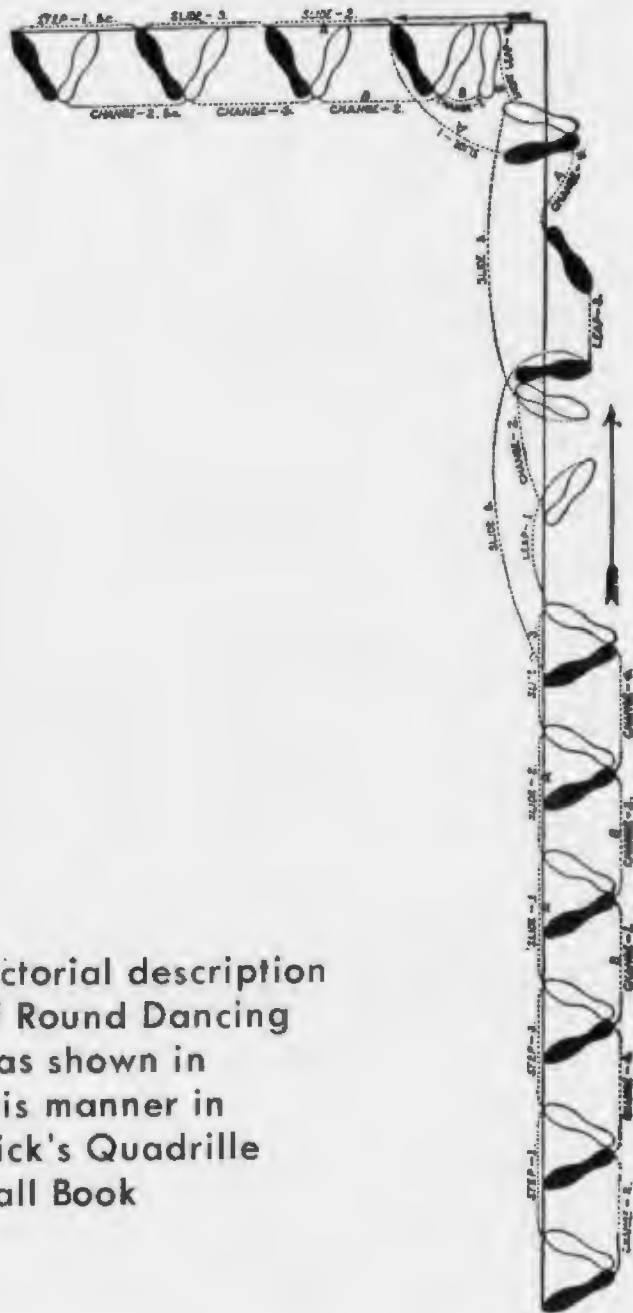
Meet all, lead each others wo. a D. to the left hand ◦ Change hands, meet again, take your own we. and to your places :
Take your own with both hands, and meet with four flips, take the Co. we. four flips to the left hand ◦ Meet again, take your own, and to your places :

Round Dance, per Playford

Playford's method was used as late as 1800. But in the latter half of the 19th century there was a dance revival more extensive than ours today, and we needed better instructions. Publishers of dance music had begun printing the action in tiny type just below the music, which was good but left too much to the imagination. Hillgrove, in 1864, described dances in 4-measure phrases. He made X's for men and O's for ladies, used hundreds of charming tiny pictures, and was thoroughly understandable. But it took so much space.

About 1885, the great Allen Dodworth, who

left nothing to chance, came up with something that looked like a lying-down tree, with the music forming the trunk down the middle and the actions of the lady and gentleman indicated by branches on each side—all this in addition to a lengthy description. This was very clear; but Dick and Fitzgerald, a little later, put a sort of moat on each side of the tree, with the *turns* indicated, at the right place in the music! Fool-proof! But long—and terribly expensive to print. The little example from a round dance shows just 4 measures of action.



Pictorial description of Round Dancing was shown in this manner in Dick's Quadrille Call Book

Dick also had a thing that looks like a pretty braid, with little feet, alternating black and white, doing four measures around the whole top and side of a page. Imagine our current dance producers finding time, or money, to work out something like this!

How to make it perfectly clear—in less space, with fewer words, and no music line? Well—it took about 100 years and the invention of recorded music to develop it, but our present system, which turned up in 1951, is excellent: clear and economical, if the 4-measure cue-line is in bold-face type and the measures are clearly indicated. There are some things to be desired. The composer of the dance needs to have *seen*, and understood, the music, as well as heard it, or he may be surprised to discover that his dance is in 2/4 instead of 4/4 time. The rhythm: 2/4, 3/4, etc. should be indicated. So should the tempo (e.g. “136 beats per minute”), for the great failure of modern dancing is the failure to synthesize with the music. And it is better to err on the side of describing too much than of too little, for we must never forget that beginner, and that fellow 1000 years from now. The dancer or instructor, in his turn, must be willing to learn a long list of terms, abbreviations, and the basic figures that go with them as if they were his alphabet. (Perhaps a table of abbreviations and a glossary of basic terms should accompany every dance record—for the amateurs.)

On the whole, probably more people are understanding more dance instructions than ever before in dance history. So—before you send your letter to the publisher, do try to see if you can come up with something better.

GREAT BALLS OF FIRE!

It would appear, from Bruce Johnson's expression, that some monumental wrong had just been committed on the dance floor. Somebody went "thisaway" when he was supposed to go "thataway," perhaps. Or, possibly a "stack, star twirl thru on the double bias" failed somehow to work the way it was written. Actually it was nothing quite that violent! Bruce was just the unlucky one to conduct the early morning workshop following a late-late yak session the night before at a recent Vacation Week End and photographer Ronald Black happened to catch the pose.



OVERSEAS DATELINE



Puerto Rico . . . The Sabana Seca Squares of San Juan just celebrated one year of enthusiastic dancing. The anniversary party was held at the San Juan Holiday Inn. The club caller, Bill Addison, also conducts two classes, one at San Patricio Navy Base and one at Roosevelt Roads Naval Station. Regular dances for Sabana Seca are on Saturday nights. Altho' the weather is hot most of the year in San Juan, the dancers perform with as much vim as in any cold climate. —*Louise King*

Australia . . . Last spring — fall, to those who are not “down under”—the Wheeling 8's of St. Lucia, Brisbane, entered a decorated float in the procession at the annual Warana Festival. The theme was “Square Dancing's Great in the Sunshine State” and two sets of costumed dancers rode on the float. Some 6000 paper flowers were made by the club members to decorate the float. At the end of the procession there was a big carnival and two sets of dancers performed there to demonstrate square dancing. —*Elva Hope*

Both the Melbourne “Sun” and the Melbourne “Age,” newspapers in that city, ran stories recently on the rebirth of square dancing in Australia. Wrote Richard Zachariah in the Age, “After a 12-year lapse, a new type of simplified square dancing is making a hit with teenagers in Brighton and surrounding suburbs. The cowboy, Wild West image has gone.

The 300 or so young people who attend the dance have swapped the check shirts and scarves for suits and pretty frocks . . . The band work is much brighter than in previous square dance days. Variety is added by varying the tempos . . . New dances have been added but the teenagers enthusiastically enter into some of the world's oldest dances, including the Virginia Reel . . .”

According to the South Pacific Square Dance Review, a leading Brisbane cinema group is currently producing a color-sound movie about a young country girl who visits the big city. She is, in the script, taken to a square dance and about 50 local dancers plus caller Peter Johnson enter the scene.

Japan . . . The Tokyo area has 9 American square dance clubs and several made up of Japanese. Honshu Hoedowners celebrated their first birthday with most of the area dancers in attendance. Tom Horry is the club's new caller and graduated his first class with 31 new graduates, 11 of whom were teenagers. Ben Dunkin is president of the Hoedowners.

—*Ann Dunkin*

The Tokyo Callers Assn. in conjunction with the Far East Callers Assn. kicked off the new season with a trip to Nikko. This is a resort area approximately 2½ hours by train from Tokyo. There were many dancers from all parts of Japan, both American and Japanese. After arriving in Nikko 4 busses transported the group on a sightseeing tour with a short dance being held on the edge of Chuzenji Lake, attracting many onlookers. The event lasted for 3 days and included workshops in squares and rounds, more sightseeing, evening dances and the inevitable after-parties. The ride back to Tokyo was on one of the most modern trains in the world in the “Romance Car.” —*Donald Wilcox*



In spite of the suspended Japanese parasols, this photo was made in England on the occasion of California caller Bob Page's Workshop there, with visiting American and local English dancers.

THE DANCER'S WALKTHRU

Sets in Order

IDEA A CLUB NOTICE

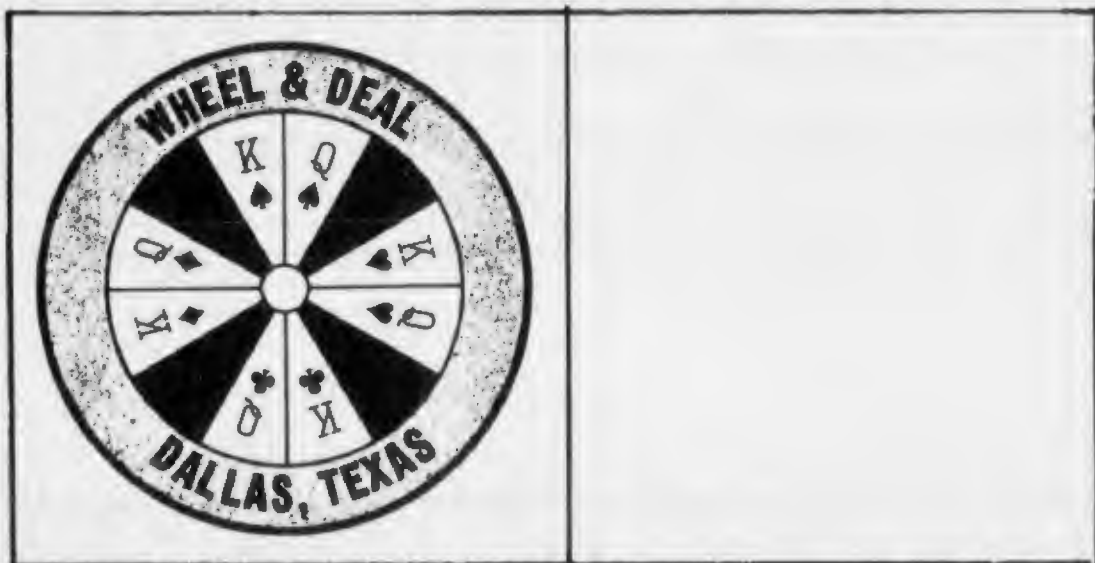
AS LONG AS A CLUB'S NOTICE of its dances includes the vital information as to where, when, who, etc., it really doesn't matter whether it is a formal, printed invitation, a simple mimeographed postcard, a hand-written or a telephoned message. Yet, anyone who is involved in helping a club function is always interested in learning how other groups handle this regular weekly or monthly operation.

The Wheel & Deal Club of Dallas, Texas, sends us information about its procedure. The club owns a 5"x8", hand-operated Kelsey printing press, which is kept in the garage of one of the member-couples, who also do the work of getting the notices out. They state that no experience is necessary in learning how to operate one of these presses since a book of instructions comes with it.

They found that a complete outfit, including type, cases, ink, furniture, composing stick, and so on, could be purchased for about \$150. When using postcard size stock they can run off about 300 notices per hour. On business-card stock, they complete about 500 per hour.

The various dance notices which the club sent to us show the information to be printed sometimes in one color, either black, red or blue, and sometimes in two colors. Combining these three inks with a variety of colored stock, an endless number of combinations could be obtained.

The address side of the card includes the club's insignia.



ADVANCE NOTICE!

**THE WHEEL & DEAL
SQUARE DANCE CLUB**
Is Rolling again with
**LOTS OF SPECIAL
Summer Activities!**

We Would Like You to Dance
& Have Fun With Us...

OUR NEXT DANCE WILL BE
FRIDAY, JULY 16, 1965 AS A
SPECIAL TRIBUTE TO ROY & LEE
LONG FOR A JOB WELL DONE

Wheel & Deal

Dances 1st & 3rd Fridays Every Month
Meville Recreation Center, Bachman Lake
CHARLES AHLFINGER CALLING
JOHN & WANDA WINTER ROUNDS

BEGINNERS LESSONS SOON!

This inviting card still includes the necessary pertinent dance information.

BADGE OF THE MONTH



The March winds blow us up to the Province of Manitoba where we find the club executive of the Pairs & Squares gathered for a social evening. What's this? They're all busy doing something. Ah, now we see. The officers are making the badges they will need for the coming season.

And so it goes; once each year these willing club members get together and put together club badges. A "pair of squares" is cut from red felt. A second pair of leather is glued on top of this. Finally the club name, location and the member's name are burned into the leather.

The Pairs & Squares badges are truly a club effort with the caller designing them, the executive making them, and the members wearing them with pride.

Dorothy Dettmer of Arcadia, California, is the creator of this delightful, clownish fellow.



MANY CLUBS at one time or another have enjoyed having a special party using the traditional circus decorations. But here are some ideas on this familiar stand-by which give new impetus to the theme and create a truly delightful atmosphere.

These suggestions were found at a meeting of the Council of California Square Dance Associations, sponsored by the Western Square Dance Association, and members of this group were responsible for the many clever ideas.

A fairly large hall with a stage at one end was the setting. The ceiling was disguised with balloons hung by colored streamers from all light fixtures. Additional balloons were tacked to the walls and across the front of the stage.

The back of the stage was covered with ivy-printed-brick paper and clown heads as well as two life-size clown cut-outs were affixed to it. The arms and legs of the clown cut-outs were articulated so they could be moved. At one side of the stage two dolls were dressed like trapeze artists and were suspended in

HERE'S A CIRCUS THEME

cages from the ends of a miniature trapeze pole.

The walls of the room were covered with large (approximately 2½ by 4 feet) original cartoon drawings of circus animals. Following the style of Dr. Seuss (of *The Cat in the Hat* fame), these humorous line drawings were fronted with black ribbons tacked at the top and the bottom to simulate circus cages. In addition each animal was "appropriately" named for the various groups attending the meeting. Our anonymous reporter tells us that the "weirdy" animal on the wall behind those couples representing the square dance press was titled: The Pink Ink Gink!

A variety of favors were placed on each table. The head table had mugs made into clown faces, using the handle as a nose and planted with various kinds of greenery. Each couple attending the meeting found a calico grab bag at his place. Made in bright, decorative colors the bags contained writing pads, pens, matches, mending kits, plus a multitude of handy odds and ends.

Each table also had two clowns sitting on it which later were given as door-prizes. Weighted in the middle, these delightful fellows assumed various floppy attitudes. Some even held a balloon or two attached to a stick.

These clever clowns would brighten any circus party, be it square dance or for your own child. They were designed by Dorothy Dettmer and directions on how to make them follow.

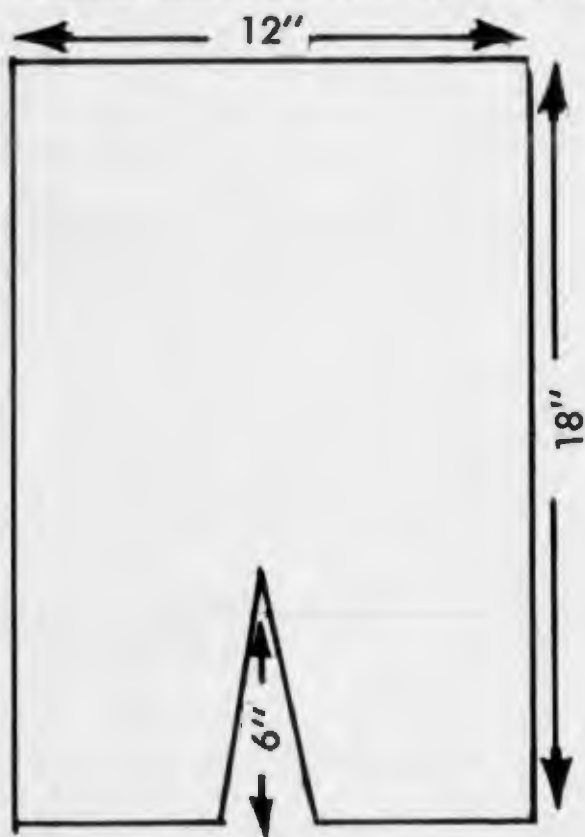
Floppy Clown

Materials needed: Bright colored cotton material (for the body); red and black felt (for facial features, feet and hands); styrofoam ball (head); red pipe cleaners (ears and mouth); movable eyes (can be purchased at floral supply house); shredded foam rubber, sand, scotch tape, small plastic bag and pins.

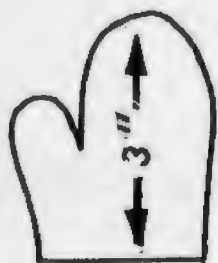
Directions: Stitch seams and inside legs of body, also arms at the side seams. (The length of sleeves depends on one's individual choice.) Fill the arms with shredded foam rubber; gather at the wrists and stitch closed. Fill the legs with shredded foam rubber; gather at the ankles and stitch. Attach arms to the body.

Fill a plastic bag (or a luncheon "baggie" will do) with sand and scotch tape to close tightly. Join the head to a long pipe cleaner and tape to the sand bag. Place in the body and finish filling with more shredded foam rubber.

Gather and close the neck. Make a cotton ruffle and stitch to the neck.



Body measurements for the clown are shown in this diagram. X marks where arms are joined to the body.



Two pieces of red felt are needed for each hand. Size could vary with individual taste.



Two pieces of black felt are cut for each foot.

Complete face by adding pipe cleaner ears and mouth; attach movable eyes, a black felt triangular nose and black felt eyebrows. The features may be glued or pinned on.

Hand stitch double black felt feet and red felt hands to the body.

To keep the head in place pin it to the neck edge. Cut a triangle of cotton for the hat, adjusting it to fit the head, and pin into place.

And your floppy clown is ready to flop into place on your table.

15 WAYS TO KILL A SQUARE DANCE CLUB

Taken from the Giant Forest "Hi Sierra" Notes

1. Don't Attend—They will have enough without you.
2. Don't Pay Your Dues—The club treasury is loaded. They don't need your money.
3. Ignore All Guests—You didn't invite them so why be nice to them.
4. Dance Only With Your Own Clique—After all, you are the only ones who know how to dance.
5. Complain—Gee whiz, can't they do anything right?
6. Gripe About The Club Officers—But never, never do anything to help.
7. Never Serve On A Committee—And if you are put on one, "nuts" to them.
8. Deride The Caller—You know more about dancing than he does.
9. Never Invite Guests—It's too much trouble; but if you do be sure they are below the level of your club.
10. Don't Learn Anything New—You know enough to get by; how can you be sure something new will be fun.
11. Jabber And Talk While A Dance Is Going On—You're not interested in what the caller is saying, so why should anyone else be.
12. If Anyone Has To Sit Out A Dance, Be Sure It's A Guest—It's your club, isn't it.
13. Don't Smile—Show everyone you aren't having a good time.
14. Belittle Your Dance—Tell everyone how good the other dances are.
15. You're Always Right—Everyone else makes mistakes, not you.

And if this doesn't kill your club, you may find that some of your fellow members are ready and willing to eliminate you.

The WALKTHRU

PUBLICIZING YOUR BIG EVENT

When planning a festival or convention which is going to be held on more than just one day and will include a great many activities, it's wonderful when you can get *all* the information into the prospective dancers' hands. Too often we've heard people say after they've come away from such an event, "Why didn't we go to the Club President's Panel? We didn't know there was one." Or, "How did I like the stagershow? What stagershow?"

A flyer sent to us last summer for the Idaho State Festival certainly seemed to have this problem in mind. While it didn't list specific rooms or individual callers and teachers, it did seem to cover just about everything that would be going on during the three-day event.

As this information was included right on the registration sheet, any dancer could certainly plan in advance how he would like to spend his days and nights. Locations for all events, whether they were dancing, panels,

Plan NOW your vacation in the beautiful Idaho Panhandle

2nd Annual STATE SQUARE DANCE FESTIVAL

Sponsored by Idaho Federation of Square and Round Dance Clubs

DANCING INDOORS & OUT

August 13-14-15, 1965 North Idaho Junior College
Coeur d'Alene, Idaho

Friday, August 13
SQUARE DANCE
8:30-11:00 PM
N.I.J.C.
Wests Best Callers
2nd cash awards Available
75¢ ea.

Fri., Aug. 13
LAKE COUNTRY DANCING
on Lake Coeur d'Alene
Advised to: Susan Ann
on Lake Coeur d'Alene
DAVE CROCKETT
4th year
11:30 PM - 1:00 AM
HOT DOGS & COFFEE
\$1.00 ea.

Friday, Aug. 13
BEACH PARTY
Advised to: Susan Ann
on Lake Coeur d'Alene
11:30 PM - 1:00 AM
HOT DOGS & COFFEE
25¢ ea.

Sunday, August 15
Panhandle
CHUCK WALTON BREAKFAST & DANCE
8:30 AM
FREE
Your Host
ALBERTSON'S FOOD CENTER
4th & Harrison
Coeur d'Alene

ADVANCE REGISTRATION

Name _____ and _____
Last First Middle Initial
Address _____
County and Street
Club Name _____ City _____ State _____

1. Friday Night, Aug. 13, Dinner \$ 2.50
2. Take Dinner \$ 1.00
3. Davey Jones Badge \$ 1.00
4. Beach Party \$ 1.00
5. Saturday 2:00, Aug. 14, Dinner \$ 2.00
6. Saturday Night, Aug. 14, Teen Dance \$ 1.00
7. Swingshows \$ 1.00

Total \$ _____

Before form and registration fee
Coeur d'Alene, Idaho 84101, Box 487, Coeur d'Alene, Idaho 84101
Money for day of cooking - please prepare by Idaho State Festival
Advance Registration Badges will be mailed. This is subject to
approval by the State Board
Advance Registration closes July 31 - Registration Begins
August 13, August 13, at North Idaho Junior College

Saturday, August 14
STREET PARADE
6th & Sherman
to
City Park
11:00-11:45 PM
BANDS - BANDS
CASH PRIZES
PARADE

Saturday, Aug. 14
TEEN SQUARE DANCE
8:00-11:30 PM
N.I.J.C.
TEEN CALLERS
50¢ ea.

Saturday, Aug. 14
SMORGASBORD
N.I.J.C. CAFETERIA
1:00 - 4:00 PM
Also available - 1:00 - 4:00 PM
and - 1:00 - 4:00 PM
\$2.00

Saturday, August 14
VARIETY SHOW
8:45 PM - 12:45 AM
FREE
ENTERTAINMENT BY THE
TALENT OF THE SQUARE
OF IDAHO

spectator-type or eating were listed — also all prices and all times and dates. The flyer was attractive, seemed most complete, included no duplication and was easy to read. A good idea!

SQUARE DANCE PARTY FUN

MUSICAL KNEES

Remember that wonderful traditional elimination game you used to play at children's parties — Musical Chairs? It was one of those great equalizing stunts where boys and girls could play it together and every person was on his own.

Chairs were put in the middle of the room, alternating their facing direction, with just one less chair than the number participating. Everyone lined up around the chairs and then someone started playing the piano. And everyone marched around and around. Suddenly there was no music and each person tried to sit in the nearest empty chair. Of course that one child who couldn't find a chair was eliminated.

Then the game started again with one less chair and one less person. It didn't take very long before the dignified marching became a frantic, rather jerky running from one chair to the next, but it was great fun. And the win-

ner was that magnificent individual who retained possession of that last chair.

A modified, but no less wild version of the game can be fun at one of your square dance parties; we call it Musical Knees. Select any number of *couples* you wish to participate. Then have the men assume the position of the chairs, with one knee on the floor and one upright. They will alternate facing directions just as the chairs did. Your caller's PA system can substitute for the piano, but use good, loud, inspiring march music.

Like the children's game, when the music plays the women "walk" around the men. When the music stops each person tries to find an empty knee. At the end of each attempt, one lady and one gentleman are removed and the game continues until you have a winner.

The only word of caution would be to ask men who are physically able to take the wear and tear of women dashing for their knees!

GATE CREEK RANCH

VIDA, OREGON

By Dot Little – Eugene, Oregon

GATE CREEK RANCH at Vida, Oregon, is the home of the Stage Coach Stompers Square Dance Club. Vida is on the McKenzie River and was settled in 1868 by a French Canadian whose daughter's name was Vida. Many years ago, when stage coaches plied the rutted roads, the ranch was known as "The Stage Stop" and operated as a hostelry before the advent of the automobile and good highways. It was the first overnight stop out of Eugene on the old stage coach line.

The large, well-built barn, which accommodated the horses of the stages and the traveling public in those days, still stands and this is where the Stompers stomp. The original hotel was torn down and the house that is there now was built, its top floor being used as a hall for old time dancing.

In 1952 the Stage Coach Stompers formed and danced in the hayloft of the barn. Later they took out the stalls and laid a floor in the lower part; put in a kitchen, tables and benches and two old-fashioned wood stoves for heat. The barn is put together with wooden pegs and there is still a tack room with oxen yokes, double-trees, single-trees, saddles and harness that date back many, many years. Much of the older equipment hangs on the barn walls to add a traditionally decorative touch.

The barn is made with large double doors at each end and, looking out the back, you can see what is left of the old stage coach road. During nice weather the doors were opened



and the horses would often stick their heads in over the wooden barrier that prevented their entering, and watch the dancers, sometimes neighing with the caller!

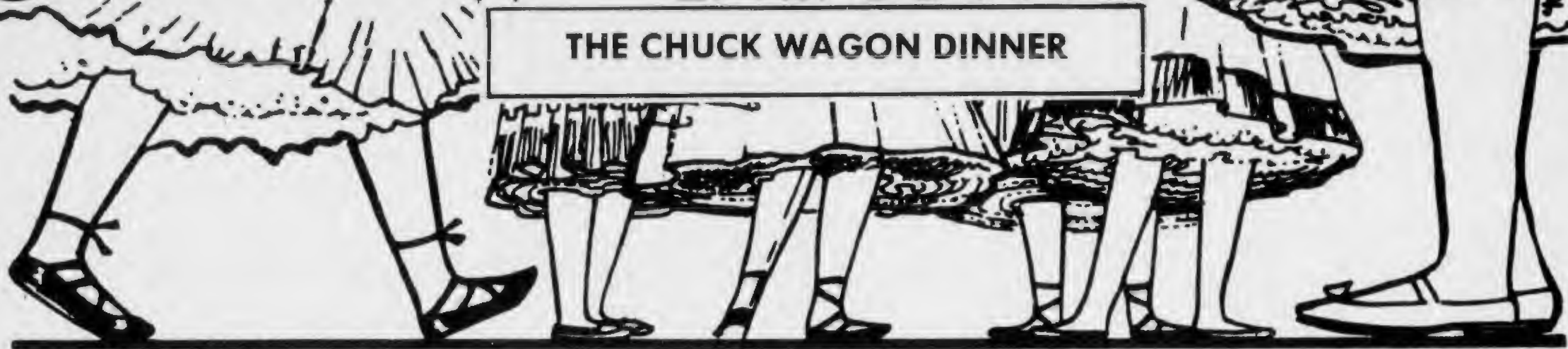
The Stompers used to dance every Sunday from 4 to 8 P.M., with a potluck dinner at 6 P.M. Not only dancers and their families but many spectators spent an enjoyable afternoon at Gate Creek Ranch. Eventually the club changed its meeting time and now dances on Saturday nights in this picturesque setting.



Beams inside the hall at Gate Creek Ranch where the Stage Coach Stompers hold forth, are fastened with wooden pegs and old-time tack items decorate the walls.

LADIES on the SQUARE

THE CHUCK WAGON DINNER



By Grace S. Wagner — Phoenix, Ariz.

THE CHUCK WAGON DINNER on Saturday at noon is a popular feature of the White Mountain Square Dance Festival at Show Low, Arizona, each year on the third weekend in July. Prepared and served by the club members at their square dance hall, the dinner is preceded by a morning dance and followed by round and square dance workshops.

While modern equipment and some convenience foods save time and effort, the menu for the Chuck Wagon dinner remains much the same as it has for years. The controlled heat of butane gas grills and heating units has replaced the open fires which required constant attention, altho' the meal is still prepared and served outside.

Barbecued steak, hash browned potatoes, baked beans, hot scones with butter and jam, cabbage salad, coffee, iced tea and watermelon make up the menu.

The steaks are browned on the grill and placed in large Dutch ovens to keep hot and finish cooking. One oven is used for steaks with barbecue sauce and one for plain steaks to suit different tastes. The Dutch ovens are supported on cement blocks with heat supplied thru gas units from old hot water tanks.

The beans are cooked in portable electric roasters after soaking over night and are well-seasoned with ham hocks, tomatoes, onion and salt. Frozen, shredded, cooked potatoes browned with margarine on the grill have taken the place of potatoes baked in hot coals. They are kept hot in Dutch ovens.

Hot scones are especially popular. Frozen bread dough is thawed and rolled to $\frac{1}{4}$ " thickness on a floured board, then cut into strips about $1\frac{1}{2}$ " x 4" and fried in deep Mazola oil which has been heated in a Dutch oven. Second and third servings are available.

Sugar and vinegar are added to salad dress-

ing and tossed with shredded cabbage and crushed pineapple just before serving. Plenty of coffee and iced tea are available, with watermelon for dessert.

Jay and D'Rae Birdno, Russell and Glenace Willis were in charge of the most recent Chuck Wagon Dinner and they give the following quantities to serve 250 people:

Round Steak

60 average rounds

Barbecue Sauce

for 5 gallons:

12 lbs. margarine
3 #10 cans catsup
1 qt. beef bouillon
12 bottles Worcestershire sauce
1 oz. cayenne pepper
1 tbsp. paprika
4 tbsps. garlic salt
6 large onions chopped fine

Potatoes

40 lbs. frozen, cooked, shredded

Beans

15 lbs.
6 #2½ cans tomatoes
12 large onions, chopped fine
Cooked ham hocks
Salt to taste

Cabbage Salad

16 med. heads cabbage, shredded
5 #2½ cans crushed pineapple
2 qts. Miracle Whip salad dressing
3 cups sugar
3 tbsps. vinegar

Scones

6 pkgs. frozen bread dough (3 loaves to pkg.)
4 cups flour
1 gal. Mazola oil

Butter

3 lbs.

Jam

1 qt. strawberry, 1 qt. apricot

ROUND DANCE TERMINOLOGY STANDARDIZED

AS A FOLLOW-UP of a similar panel at the Long Beach National Convention in 1964, the Dallas National in 1965 – specifically the Aubrey Tuttlebees – appointed five national leaders to a round dance panel to discuss standardization of round dance terminology. Jack Chaffee of Denver was the Moderator, with Hal Chambers, Frank Hamilton, Frank Lehnert and Charles Tennent serving with him. A lively discussion resulted in definite recommendations agreed upon by a majority vote of the 50-plus leaders and round dance choreographers present.

Reference was made to the round dance terminology evolved by Lloyd Shaw, Ginger Osgood and Doc Alumbaugh and appearing in the Roundance Manual assembled by Frank Hamilton and published by Sets in Order. Any change from the original list, it was agreed, would be made only if it were absolutely necessary.

All recommendations made at the Dallas meeting will be subject to review and discussion at future National Conventions, the logical place for such all-embracing decisions to be made.

Following is a list of terms and definitions voted upon at both Long Beach and Dallas Conventions. (LB denotes the former; D the latter) with any changes noted:

- Adjust or Blend (LB)** – The adjustments or changes in body position, balance or weight made during the last step or two of one figure to permit the next to be started normally, easily and on time. Cue word, “Maneuver” not to be used in this context.
- Change Sides (LB)** – “CHANGE SIDES, 2, 3;” Partners exchange places with type of change given in small print. The term “Cross” or “Cross Over” *not* to be used in this context.
- Check (D)** – “FWD, 2, CHECK:” Added term to warn of reversal of direction of movement on next step.

Footwork (D) – In spite of shortcomings of usual term “OPPOSITE FTWK” to indicate partners execute similar steps but with different foot, it was felt that the alternative of “Counterpart” with its implications of “Mirror Image” was still more confusing since in round dancing partners sometimes face the same way and sometimes opposite directions.

Pickup (D) – A new cue term to indicate the action which finds the man moving forward while leading the lady from Side Closed Position to Closed Position. Formerly often called “Lady in front.”

Reverse (LB & D) – To pertain to direction as RLOD for “Clockwise.” See “Spin” and “Twirl” below for further Dallas recommendations.

Spin (LB & D) – “Spin, 2, 3;” A solo or individual right face turn (normally 360 degrees) with no hand contact or progression. Dallas recommends term REVERSE SPIN for left face action.

Twirl (LB & D) – “TWIRL, 2, 3;” A right face turn by lady under her own and man’s up-lifted hand. Directions will indicate which hand is involved and specify foot action. Dallas panel recommends the term REVERSE TWIRL for a left face turn. Unless a SPOT twirl is called for, some progression would be indicated. Not to be confused with SPIN.

Scissors (LB & D) – “(Scis) SIDE, CLOSE, CROSS, –; To cue action in which the CROSS is on the 3rd count (as distinguished from TWINKLE, where the cross is on the 1st count. Also differing from the ROCK, ROCK action where there is no close.). Small print to indicate which partner crosses in front and which in back. Where *both* cross in front or THRU the designation is to be “SCISSORS THRU” or “THRU SCISSORS.”

Twinkle (LB & D) – “(TWINK) CROSS, SWD, CLOSE;” A figure in which the cross step on the 1st count is followed by 2 more

steps accomplishing a change of direction (usually $\frac{1}{2}$ turn). Not to be confused with "Scissors" action. Crossing step may be in front or in back as indicated in small print. Since most twinkle figures call for diagonal progression, it is suggested that this be assumed subject to specific instructions. Term "Cross Waltz" not to be used. The Twinkle is normally a waltz figure but since several recent two-step dances call for a similar "CROSS, STEP, STEP, -;" further study is suggested.

Whisk (D) - "(WHISK) FWD, SWD,

HOOK:" Term to be added for the 3rd count action in closed position when man steps forward left, sideward right, then hooks left foot close in back of right taking weight on left preparatory to a THRU action on next step. Not to be confused with BOX or ROCK.

For complete information on traditional round dance terminology and write-up methods, reference is made to the aforementioned Roundance Manual or American Round Dancing, both published by and available thru Sets in Order.



FAULKNER DANCES

INTO THE SERVICE

BOBBY FAULKNER of Kansas City, Mo., who almost grew up on the dance floor, danced off into the service of his country last November, representative of all the fine young men in the square dance activity who are having to hang up their mikes for other equipment. Bobby hopes that he may teach and call at whatever base he may find himself so the mike will actually be kept handy.

Calling square dances began for Bobby when he was a small boy. For years his father, Bud Faulkner, either taught classes or called 6 nights each week while mother, Mary, taught the rounds. Bobby filled in when he was needed during the classes and danced well enough to be in demand as a partner.

Altho' Bobby was calling at an early age, his father permitted him to call a dance only now and then at his Golden Slipper Square Dance Club. Bobby's favorite was Alabama Jubilee. He would work for hours at a time in his room with his P.A. system and tape recorder, perfecting calls, learning new ones.

When he was 16 Bobby joined the Western Missouri Callers Assn. He is now 20 and the youngest member of the association. He called each year at the association's annual festival in Camdenton and, having a flair for comedy,

was called in on after-party skits.

For two years Bobby was a member of the Flying Saucers, a Kansas City square and round dancing exhibition group of teenagers who have danced at several National Conventions. He was a member of the Jacks and Jennies, a comic exhibition group comprised of 8 men.

Bobby has called for his teenage club, the Frontier Twirlers, for the past 5 years. Parents, square dance friends and the teenagers attended the farewell party given for him just before he went into service.

Aside from teaching dozens of teenagers to dance in his classes, Bobby has called many one-night stands for shopping centers, churches and social groups. He has called at the State Festival in Omaha the last two years and he and Harold Bausch called at the wedding square dance of their friends, Tom and Mary Rinker, last June.

To square up and round out the pattern of his young life, Bobby has worked in his parents' store, Faulkners Square Dance and Western Shop, since it opened 10 years ago. He was the buyer for the boots and saddle departments and always attended the western markets each year. He drove the store's English and Western Tack Mobile to stables and horse shows. He was in his element as his love second to calling is horses and he often rode his quarter horse, Hobo, in the horse shows.

If it is humanly possible, it seems a sure thing that Bobby will be ready to contribute from his store of square dance knowledge wherever Uncle Sam sees fit to send him.

REPORT FROM KEOKUK



DONATIONS continue to come in to Disaster Fund Headquarters for the Swing Ezy Club in Keokuk, Iowa. At present, receipts have passed the \$90,000 mark, coming from all parts of the United States, including Hawaii and Alaska and also from Australia, England, Germany, France and Canada.

The total number of those who lost their lives remains at 21 and the condition of the burn victims who are located in a number of different hospitals, has been greatly improved during the past month. Here is a list of those still hospitalized along with the hospital involved (in the event that you would like to drop any of these people a cheering note) and their most recent condition report.

University Hospital, Iowa City, Iowa
John Foley — condition good

**Brooks General Hospital, Ward 14 A,
Ft. Sam Houston, San Antonio, Texas**
Robert Anderson — condition good
Richard Davis — condition good
Don Hoambrecker — condition good
Jay Joy — condition good
Herman Smith — condition good

Blessing Hospital, Quincy, Illinois
Mrs. Nola Bennett — condition satisfactory

Graham Hospital, Keokuk, Iowa
Ruby Foley — condition good
Richard Thompson — Condition good
Doris Thompson — condition satisfactory

St. Joseph's Hospital, Keokuk, Iowa
Chester Starr — condition good
Ray Summers — condition good

It is suggested that those interested in contributing to a continuing fund to help these people and to benefit those children who lost parents in the explosion, should now send their donations to the Swing Ezy Benefit Fund, Box 653, Keokuk, Iowa. Any inquiries regarding the project can be directed to the fund chairman, Richard E. Denly, 1413 Palean Street, Keokuk, Iowa.

Recently Chairman Denly said, "The people who survived the explosion have expressed a desire to thank any and all people who have sent their condolences and help. The spirit of fellowship and brotherhood shown by square dancers all over the world has been overwhelming and wonderful. Words alone can never express what this help and support has meant in these past weeks and will continue to mean in the future. Thank you all so much and God bless you."

THAT MATTER OF TAXES

The time has come once again to get ourselves up to date on the current U.S. Income Tax picture where it affects square dancing. Many square dance clubs and associations have written us concerning the current tax situation and we would like to gather from as many different groups as possible their tax experience, advice received by their own accountants and tax enlightenment from which we can augment the information we send out.

Our own accountants here will of course check us out on any material released by Sets in Order, but we are most desirous now of any special views and information coming from practical experience in the tax situation. Just send your thoughts to the Editor, Sets in Order, 462 North Robertson Boulevard, Los Angeles, California 90048 — and thank you!

OUR PEOPLE IN KOREA



BILL AND ALYCE JOHNSON live in Chunchon, not too far from Seoul, Korea. They are square and round dance enthusiasts, were, in fact, featured in the Paging the Roundancers section of Sets in Order in 1958.

For the past several years Bill has been working for the United States Government in Korea, making an effort to help improve agricultural methods there and to increase the agricultural production of Kangwon Province. The results of the time and effort spent are beginning to be seen, a most rewarding effect for Bill. Governor Pak, a former 2-star general in the Korean army, is a very strong man and devoted to his country. Bill works closely with him and with his provincial government staff.

The Johnsons have become charter members of the People-to-People Chunchon Chapter with international headquarters at Kansas City. The purpose of this program is to build better understanding between the peoples of the world. Recently the Johnsons had the pleasure of a visit by a couple from Independence, Mo., who came to exchange ideas with the members of the Chunchon Chapter.

Alyce and the wife of Governor Pak have become good friends. In spite of her busy schedule with Red Cross work, Girl Scouts, etc., Mrs. Pak often visits the Johnson home

and enjoys practicing her English conversation.

During 1965 Alyce had the opportunity to make a 3-day good-will trip with Mrs. Pak and four of her lady friends to the east coast of Korea. The purpose of the trip was to distribute food to needy people thruout the province and to attend the opening of a new Red Cross Chapter in a city located on the east coast. Alyce writes:

"It was a treasured experience for me to travel, eat and sleep with the Korean people. I often travel with Bill while he is on his field trips but this was my first experience without him."

Busy People

Not to forget their dancing antecedents, the Johnsons came into square dancing while living in the State of Washington. After moving to Illinois they became even more active, with their greatest interest veering towards the rounds. They have taken their dancing with them to their Korean assignment. Bill has been doing some square dance work with service clubs in Chunchon and in Seoul and right now the Johnsons are organizing a USCM square dance group which will meet in Seoul every two weeks.

It looks as if these square dancers are finding and appreciating a rich experience.

SILVER DANCING ANNIVERSARY

The Tueths from St. Louis, as many of their out-of-town friends greet them, celebrated 25 years of square and round dancing at a lovely anniversary party several weeks ago, attended by nearly a hundred friends. A number of callers were present and some of them called old-time squares, both patter and singing, that were enjoyed years ago and still are fun to do. Of course, there were fun circle mixers and round dances which everyone enjoyed. It was a big night for Bernard and Marie, who are still going strong, dancing, teaching and calling. They have spent many vacations at dance camps, have attended every National Square Dance Convention with the exception of the first one, and are looking forward to meeting their friends at many more. Their motto: **SQUARE DANCING IS FUN AND HELPS ONE TO STAY YOUNG!**



GEMS FROM AREA PUBLICATIONS

*Chuck Loer in PSARDA Caller —
Newport News, Va.*

● INTEREST is the key word in successful club, dancing, management and organizational activities . . .

Interest can be the spark plug to stimulate constructive thinking. Wondering about low attendance? Unenthusiastic members? Small classes? As a starter devote a quiet hour to thinking over your club's particular problems, make a few notes, ask fellow officers to do likewise, get together, compare notes, list the main problems, consider ideas to solve them. As officers you are in office to do these things. While your board is in session figure out some new programs to keep your dancers keenly interested . . .

From Cabin Candle — Folk Valley, Ill.

● . . . Folk Valley is not only the oldest square dance group in the region; it is one of the older square dance groups in the nation. The pattern and format of family dancing in an evening of recreation has proven successful even in an era of passing fads and fancies.

When the pioneers danced at a log-rolling, a barn-raising or a husking bee, they opened their hands and their hearts in the great circle, with young and old participating. The Great American folk dance with its square came from European origins, strongly flavored with English-Scottish traditions. From New England, the longways and contra sets spread to the Appalachian and Kentucky running sets out to the West where the cowboys developed a peculiar flavor to the square sets of their own which they sent back across the continent in wave after wave of revitalized national dance under the long shadow of Lloyd Shaw.

To start the 1965 season, we have asked the Landers family to start the Grand March and all youth 10 years of age or over are asked to join that event, the circle mixer to follow and two squares. Parents will help teach their children and their neighbors' children in some of the flowing patterns of the old figures. Folk Valley has about 25-30 young people of this age to draw into the magic experience that is square dancing.

The dance will break a trifle early so that tables can be set up for breaking bread together. Gary Cushman will be present with his 5-string banjo and if Ernie Weiss will bring

his tenor banjo, there will be some rousing songs around the table . . .

Grease the buggy wheels, shake the buffalo robe and polish old Nellie's bridle and be sure to come to the dance Saturday night.

*Chuck Brandon in The Square Dancer,
Montgomery County, Maryland*

● One area that we who enjoy the avocation of square and round dancing have in common with our National Government — we should be extremely thankful for those individuals who are willing to sacrifice themselves . . . to further the well being, benefits received and pleasures of their fellow man.

In our organizations . . . are individuals who serve without hope of commensurate reward — often without appropriate recognition — to make good things happen to and for their fellow human beings. They expose themselves to the censorship of those who reserve the right to partake and criticize, but not to contribute or support . . . They risk debate about their motives and questions about their judgments without expecting — and generally not receiving — approbation for the successes . . .

Perhaps it is time to individually assess what it is we want to stand for in our mutual associations and more evidently become a part of it, at least to the extent of expressing support to and for those . . . who merit it . . .

*Charles Naddeo in Teen Square Dance News
California*

● The Leadership and Club Development Panel (at the '65 National Convention) developed a set of requirements for a club president, which should be of interest to everyone regardless of age:

1. Be willing to be known as a square dancer.
2. Be more than a "popular fellow" in the club.
3. Have the time and ability to plan and organize.
4. Have ability to conduct meetings, not only of the board but of the membership.
5. Be willing to go out and get people to do work — not wait for volunteers.
6. Understand that rapid changes cannot be made in club habits.
7. Have parents, wife, husband, who will assist and cooperate.
8. Be a clean, wholesome person, not interested in gaining personal advantages.
9. Be a person with imagination who is capable of bringing variety to the club program.

STYLE SERIES:

Two Oldies

DIP 'N' DIVE - THREE LADIES CHAIN

THE DAY OF THE AD LIB or hash (combination) call virtually put an end in some circles to the pattern dances which formed a foundation for the activity. Recently, however, some of these old pattern dances are returning and from time to time we like to shoot some of the favorites which deserve a lasting place in the square dance repertoire.

In the sixteen pictures on these two pages, you'll probably notice one unique feature. Couple Number Three will remain stationary throughout. The action will only include couples one, two and four.

In the first, "Dip 'n' Dive" we start from a square (1) and couple number one, following the call, leads out to the couple on the right (2). They circle halfway around (3) until our active couple is on the outside of the square.

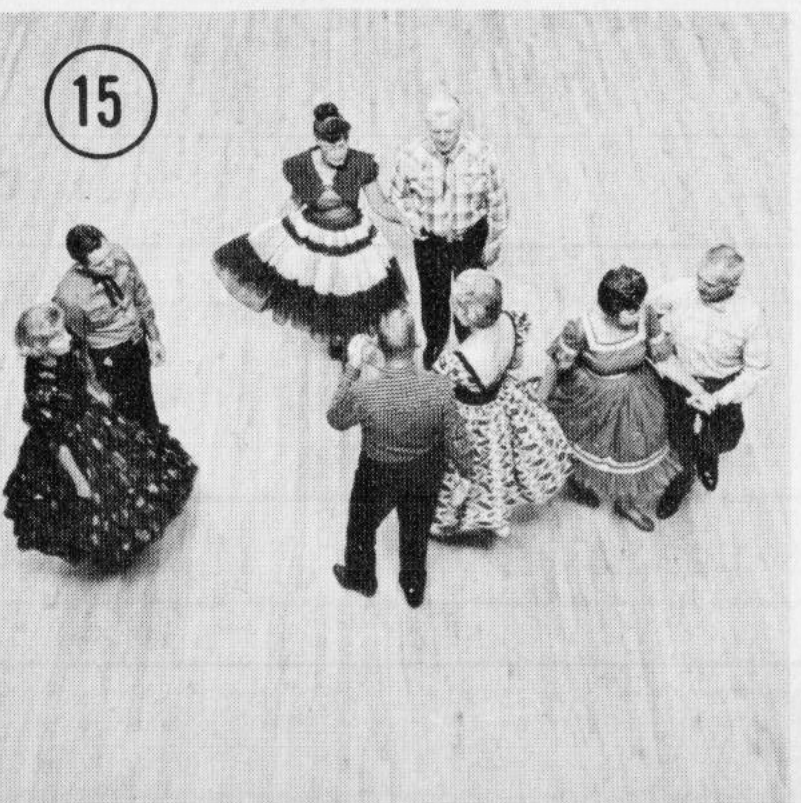
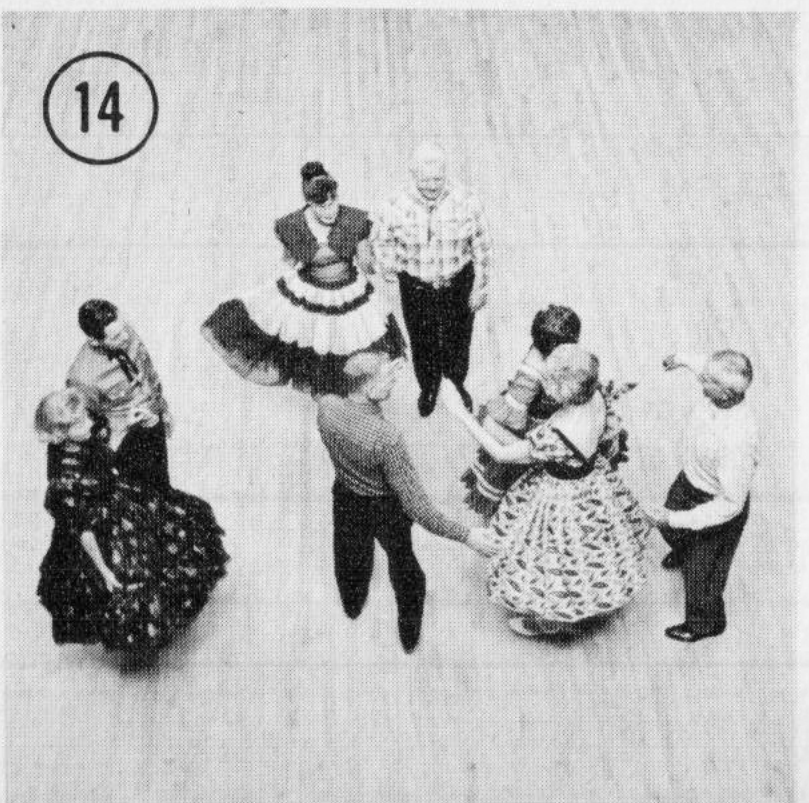
Alternately now the couple in the center will arch while the couple on the outside ducks. The three couples, one, two and four will either dive or arch, back and forth across the set. As couple number two arches and moves forward, couple number one dives under (4). Continuing to move forward, couple number one makes an arch as couple number four dives under and couple number two, reaching the outside again, does a frontier whirl (5). Number four, moving across the set, arches as couple number two dives under (6). Then number two makes an arch and number one dives under (7). Number one arches and four dives under (8). Number four arches and two dives under (9). Then, as couple number two



arches and heads for its home position, couple number one dives under (10), and heads to home. This ends the movement. You'll notice, as each couple reaches the end of the line, the two do an automatic frontier whirl to face the square and are ready to dive under as the next couple reaches them.

Our other example, "Three Ladies Chain," also starts from the square (1). Couple number one goes out to the right (2) and circles full around (11) until couple number one is in the center of the square with couple four behind them and couple two in front of them (12). First of all, two ladies chain (13). Ladies number one and two start a regular chaining motion (14). As man number one receives lady number two, he does not courtesy turn her. Instead, she moves past him in the center (15) to face couple number four. Then those two ladies chain. The man in the center needs only to use his left hand and move back and forth as he chains the ladies from one side to the other until finally the side ladies reach home, his own partner returns to him and he courtesy turns her to place (16). Remember, the men on the outside always courtesy turn the girl they receive. The man in the center only moves the ladies across, from one side to the other.





15th National Square Dance Convention

INDIANAPOLIS

JUNE 16-17-18, 1966



THE HURRYIN' HOOSIERS of Hoosierland are hurrying faster and faster these days to get everything in order for the Indianapolis, Ind. square dance invasion—a peaceful but peppy one—on June 16-18. Every mail brings repeated questions about this and that and here are answers to some of the questions most frequently asked:

Reservations . . . Housing and Advance Registration Chairmen are keeping cross-indexed lists. No room reservation is made until an advance registration is received and numbered. Early registration assures visitors the choice of accommodations. Groups registering early can probably be housed at the same hotel or motel.

Housing . . . Experienced in handling an influx of people at race time, Indianapolis has an extraordinarily large number of hotel and motel rooms. However, none of these are within walking distance of the Fairgrounds. To serve the dancers, *free* shuttle bus service is scheduled every 30 minutes between the downtown area, where the housing is, and the Fairgrounds, which is the site for most of the Convention activities.

Parking . . . There is plenty of *free* parking at the Fairgrounds.

Trailer and Camper Facilities . . . There are ample accommodations but they are not at the Fairgrounds proper. If interested, dancers are requested to ask for a brochure with their advance registrations.

After Parties . . . All after parties will be at the downtown hotels.

Youth Program . . . A complete program to entertain the junior set of sets has been planned. Both square and round dancing will be available, as well as daytime tours and trips for children. No plans for nursery school age children are included.

Trail-In and Trail-Out Dances . . . A Trail-

End Round Dance will be held at the Sheraton-Lincoln Hotel; Trail-End Squares at the Claypool, both on June 15. Many Trail Dances are scheduled by cities on the way to Indianapolis. More information on this will be forthcoming later.

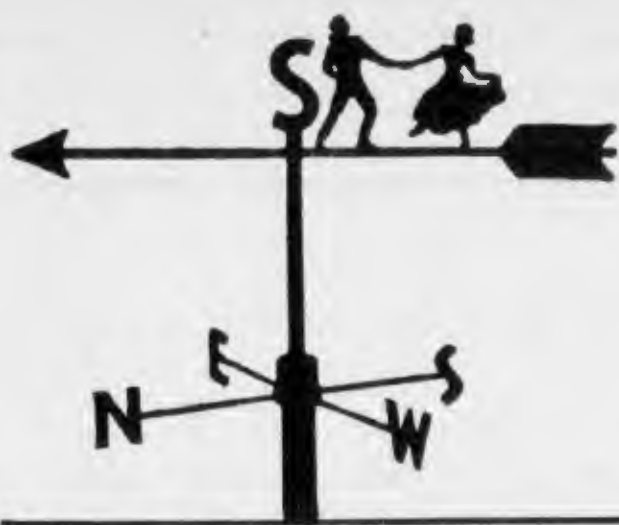
Solo Booth, Panels, Style Show . . . Yes—to all of these Convention components.

So—it adds up to REGISTER TODAY if you want to enjoy to the fullest the 15th National Square Dance Convention in Indianapolis, Ind. on June 16-18. Registrations should be mailed to 15th National, 1205 Roosevelt Bldg., Indianapolis, Ind. 46204. TODAY!



Indiana caller Max Forsyth and his wife Lovella inspect with pleasure the Four Squares Cook Book put out by Subscription Squares. The first printing of this book containing recipes by square dance ladies is expected to produce \$1200.00 towards Convention expenses.
—Photo by Leonard Solomon

————— “Swing Your Chicks in '66” —————



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, California 90048.

Colorado

The 11th Annual Spring Roundup featuring Johnny LeClair will be held at the University of Colorado Memorial Center on March 26. This is the 11th time that Johnny has called for these dances and the Boulder Area Square Dance Council, composed of 13 clubs, have voted to have him as long as he is willing. The place to write for further word is BASDC, Box 44, Boulder, Colo.

Maine

The Square Knots and Polka Dots of Bradley (is it one or two clubs?) had their annual Mardi Gras Ball on February 26. During the past year this (these?) groups have had quite a few square dance visitors and look forward to the same situation in 1966. They dance 2nd and 4th Saturdays. —Arnold Buck

New Jersey

Roy Keleigh of the Hayloft was MC and caller as the Hayloft Teens danced for 200 Senior Citizens at the Methodist Home in Ocean Grove . . . Dale Bissey is the new president of the Monmouth Squares . . . The Church Mice Square Dance Club invited the Hayloft Teens to their 3rd Annual Teen Age Holiday Hop in Woodbury.

March callers at the Jersey Shore: March 5 — Jim Cargill for the Hi Steppers; March 26 — Harry Lackey for the Hi Tiders. —Meg Barr

Texas

The West Texas Square Dance Festival will be held on March 25-26 in Lubbock's Fair Park Coliseum. Marshall Flippo and Frank Lane will furnish the snappy calling, with Manning and Nita Smith (those peripatetic two) instructing the rounds. Louis Walker, 1319 25th St., Lubbock, knows more.

SWASDA (South West Area Square Dancers Association, of course) announces the 18th Annual Spring Festival in El Paso for March 4 and 5. Arnie Kronenberger will call the Friday night dance. Saturday's activities will include a morning square dance workshop, an afternoon round dance workshop with Zeke and

Tommie Neeley, the Grand Ball in the County Coliseum with area callers doing the honors and an after party in Juarez, Mexico, just below the border, giving dancers an opportunity to earn an International Badge. Schroeder's Playboys will provide the music. Under the general chairmanship of SWASDA Prez Woody Woodward, local clubs are providing hospitality, housing, etc. For details write SWASDA, P.O. Box 9081, Paisano Annex, El Paso, Texas.

—Kay Woodward

California

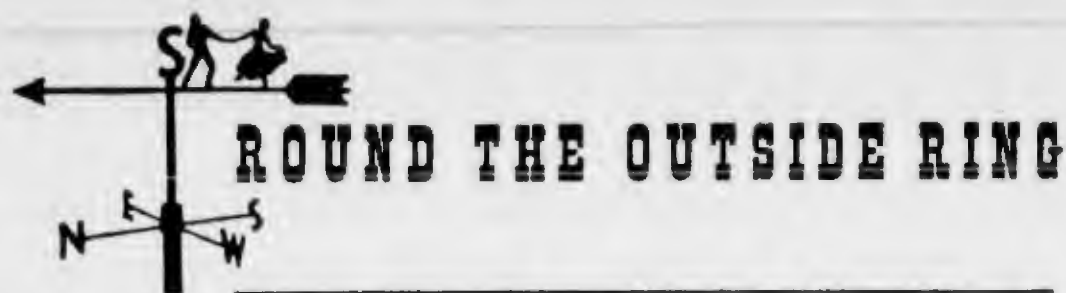
"Sweetheart" Harriette Blohm, known to thousands of square dancers across the nation from her attendance at National Conventions and her infinite hospitality at home, was stricken early in the year but is making an excellent recovery. From the hospital she was taken to the Burbank Convalescent Home. She will welcome cards from her many friends. These may be addressed to Harriette at her home, 1301 N. Genesee, Hollywood, Calif.



Appropriately enough, "Sweetheart" Harriette Blohm is snapped beneath a fancy heart at a dance in McDonald's Barn, North Hollywood, Calif.

Nova Scotia, Canada

The Bluenose Twirlers (explanation?) Square Dance Club was formed just last summer in Yarmouth and there are now five



squares. The members give much credit for their progress to some folks from the Acadian Belles and Buoys who dance at Mount Desert Island, Maine, and their caller, Hillie Bailey. A visit from the Maine dancers in May inspired 20 Nova Scotians to go to Bar Harbor for a return visit in June. Since its organization the club has sponsored two workshop/dance programs with Hillie Bailey and Arch Erickson. The Bluenose Twirlers dance every Wednesday evening at Hebron Consolidated School, Hebron, about 4 miles from Yarmouth on Route 1. The caller is Garnet Banks and everybody's welcome. —Elizabeth Kwantes

Ontario, Canada

They're calling it the Spring Tune-Up Holiday — the 5th Toronto International Square Dance Convention. May 19-21 are the dates and the whole blooming bash will be under one roof — that of the Royal York Hotel in Toronto. Featured mike-artists will be Ron Schneider, Harry Lackey, Frank Lane, Sam Mitchell and Lee Helsel for squares; the Manning Smiths and Gerry Maces for rounds. Programming will run the whole gamut from workshops to challenge dancing; from fashion and exhibits to panels; from "earlybird" dancing to after parties. For further information, write to Mrs. Jean Carey, 51 Moore Park Ave., Willowdale, Ont., Canada.

Caller Ron Thornton was honored with a "Record Launch" party on the occasion of the release of his record, Bye Bye Love, on the Top Label. The hall was appropriately hung with rockets and large records dangling from the ceiling; a small raised platform was decorated to represent a launching pad and on either side of it were two tall missiles. In the center of the gym, suspended, was a foil-covered sputnik in which several circles had been cut and covered with colored cellophane paper. In this was a flashing electric light. The overall effect was certainly "out of this world."

The Lindsay Circle 8's celebrated their first birthday on January 29 and will hold their first graduation party in May. In December a combined dance of the Lift Lock Squares, Lindsay Circle 8's, Strictly Squares and Westmount

Teens took place in the Peterborough YWCA Gym.

Lift Lock Squares had guest callers Martin Mallard, Stu Robertson and Earle Park lined up for January 28, March 11 and April 22, respectively. The Earle Park dance on April 22 will be held in the local Armories and is the Annual Spring Spree for new dancers in the area, with profits going to a local charity.

—Bob Jaffray

West Virginia

The 3rd Annual Honeyland Square and Round Dance Festival will take place on June 9-12 at Concord College, Athens. Callers will be Chuck Raley, Harry Lackey and Johnny Davis, with Earl Quesenberry as host caller. Irv and Betty Easterday will supervise the round dancing and Mike and Nancy Michael will be in charge of after parties. Write Honeyland, R.R.3, Box 292-A, Beckley, W. Va. 25801, if you would know more.

Kentucky

The Bluegrass Frolic is really the 8th Annual Kentuckiana Spring Festival and it will be held in the Kentucky Fair and Exposition Center, Louisville, on April 22-24. Johnny Toth, Bruce Johnson, Johnny Davis and area callers will be "on" and the Howard Laucks, Ray Bauers and Al Boehringers will see to the rounds.

—A. L. Brown

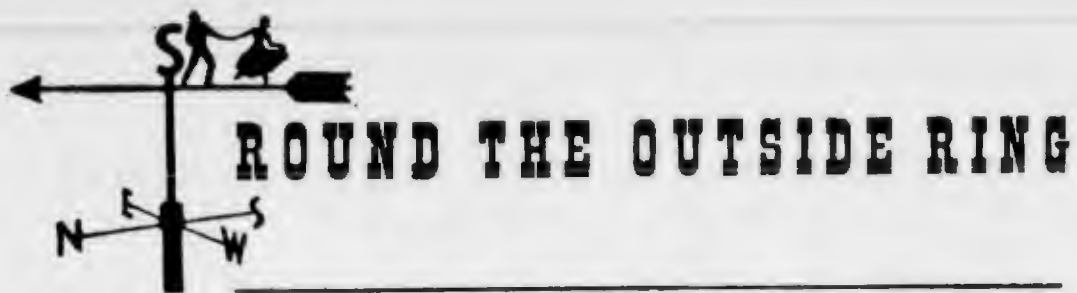
Missouri

The Greater St. Louis Folk and Square Dance Federation is having its Annual Spring Festival on April 29-30. Dick Enderle and Ken Anderson will call the squares; round dancing will be led by those Smiths, Nita and Manning. A. W. Bonstell, 9479 Yorktown Dr., St. Louis, Mo. 63137, is the man to write for more information.

Kansas

Two dates for dancing in Dodge City: April 1-2 will see the 16th Annual Square Dance Festival at the Municipal Auditorium with Dave Taylor, the Petermans and Cliff and Smiley music. The second date will be on September 24 for the Fall Round Up in the same spot. Alvin Hawkins, 205 Robinson, Dodge City, can tell you details.

On March 19 there will be a Callers Jamboree sponsored by the Central Kansas Square Dancers Assn. at the Municipal Building in Pratt. The Spring Meeting of this group is planned for March 27 at the American Legion Hall in McPherson. On April 2 four callers will



officiate at the Purple Heart Dance at the Masonic Building in Burr Oak. Again, on April 29, McPherson is the spot for the C.K.S.D.A. Callers Festival co-sponsored by the Lads and Plaids. Ernie Gross will call on April 30 at the Eisenhower Gym in Great Bend and on May 6-7 the State Callers Festival at the Sports Arena in Hutchinson will present Johnny LeClair on squares; the Frank Lannings on rounds.

—Pres Grandstaff

Nebraska

Melton Luttrell will be the caller for the 17th Annual Omaha Area Square Dance Festival at the Civic Auditorium on April 3. Wayne and Norma Wylie will be the round dance instructors for the afternoon party at the Auditorium; this will be followed by a square dance workshop. The evening program begins at 7 with informal round dancing and square dancing commences at 8 P.M.

—Roy Hansen

The Nebraska Square and Round Dance Assn. held their annual meeting in Omaha and the new officers for 1966 turned out to be: President, Harry Nelson, Lincoln; V.P., Ivan Griffith, Bridgeport; Secy., Ebert Kramer, Syracuse; and Treas., Tom Rinker, Omaha.

Florida

Key Hoppers are a very active weekly "record club" in Marathan, with a "live" caller imported once each month to call for them. Frank Bedell was the caller on February 5; Colin Walton is slated for March 5; Jake Shelnutt for April 2 and Ed Clark for May 21.

—Frances Allen

Last December a new round dance class for adults was started in Sarasota. Called the Hi-Lo All-A-Rounds, it serves as an adjunct to the Thursday evening All-A-Round Dance party. The Hi-Los are directed by John and Betty Gammer, assisted by Niles and Mary Tunberg. Write Harold Eicher, 4865 Tri-Par Dr., Sarasota, for time and place.

Ohio

The Lima Callers Assn. is beginning a club visiting program. It goes like this: any couple who attends a dance at 12 different clubs in the area (or outside, for that matter) where a

Lima caller is on the program will receive free from the callers association a badge which indicates he is a member of the Lima Callers Fan Club. The idea behind the program is to encourage dancers to get out and visit other than their home clubs. There are some 35-40 clubs in the Lima area, so dancers should be able to qualify for badges in no time.

—John Minton

Iowa

The 6th Annual Square Dance Festival will be held on March 26 in Council Bluffs at the Lewis Central High School. Callers will be Keith Thomsen and Dennis Kelley.

—Lester Churchill

Fun Lovin' Devils is a callers club started by Phil and Dorothy De Foe in Fort Dodge. The club has no membership dues but those who wish may buy the badge designed by the club. No meetings are held and everything is done by volunteer help from those attending the dances. Phil calls about every other dance, with guest callers filling in the rest of the time. The club meets 1st, 3rd and 5th Saturday nights at the Izaak Walton Clubhouse, Fort Dodge. Present membership comprises 33 couples and a permanent home, built by a group of members, is on the drawing boards, with the hope that it may soon be completed.

Minnesota

Thief River Falls will be the locale of the 15th Minnesota Federation Square Dance Convention on June 24-26. Featured on squares will be Bruce Johnson; on rounds, the Gene Arnfields; on contras Lynn Woodward and Lee Newton; on folk dancing, the Joe Perraults. The General Chairman is Randall Noper.

—Catherine Simon

The 18th Annual St. Paul Winter Carnival Square Dance was held on January 29, with J. D. Kirby and Willard Britton as Co-Chairmen. 21 callers called to Joe Jung's music.

Tennessee

The Country Cousins of Newport celebrated their second Anniversary on February 5 at the Memorial Building, with Bob Dubree calling to the music of the Fontana Ramblers.

North Carolina

The Laurinburg Quadrille Club would like to invite anyone passing thru on Wednesday nights to dance with them at the Laurinburg Community Center (first Wednesdays excepted, tho'). Charles Atkinson calls for the group.

—Melba Sims

OLD TIMER



RECORDS

HOEDOWNS - 45 AND 78 RPM

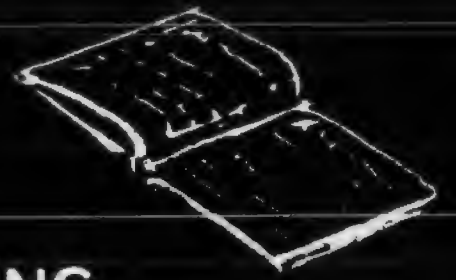
Orange Blossom Special/Black Mountain Rag.....	7002
Juke Box Rag/Metro Polka.....	7003
Saturday Night Breakdown/Halfway.....	8010
Old Missouri/Jumpin' Cactus.....	8011
Blacksmith Quadrille/Blackberry Quadrille.....	8012
Nobody's Business/Bully of the Town.....	8013
Boil Dem Cabbage Down/Ragtime Annie.....	8021
Great Big Taters in Sandy Land/Turkey in the Straw.....	8027
Soldier's Joy/Mississippi Sawyer.....	8028
Draggin' the Bow/Wednesday Night Waltz.....	8029
Flop Eared Mule/Knockin' at the Door.....	8031
Hell Amongst the Yearlings/Eighth of January.....	8032
Tennessee Waggoner/Buffalo Gal.....	8033
Leather Britches/Chinese Breakdown.....	8034
Arkansas Traveler/Black Mountain Rag.....	8035
Hop Up Susie/Cripple Creek.....	8036
Rocky Mountain Goat/Gray Eagle.....	8057
Sally Goodin/Durang's Hornpipe.....	8062
Old Joe Clark/Paddy on the Turnpike.....	8063
Texas Heelfly/Chicken Reel.....	8079
Whirlpool Hoedown/Up Jumped the Devil.....	8081
Cow Counties Hoedown/Ranger's Hoedown.....	8088
Hound Dog/Here and There.....	8118
Beaver Creek/Fiddler's Dream.....	8131
Hashin' up the Devil/Mississippi Sawyer.....	8145
Rag Time Annie/Lightfoot Bill.....	8158
Orange Blossom Special/Duke's Down Beat.....	8173
Wagner/Goin' Cross Cripple Creek.....	8184
River Side Hoedown/Mountain Dew.....	8206



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March 1966

IN THE LADIES CHAIN variety, regular chains and three-quarter chains are common occurrences. This month, George Elliott opens his notebook to a rather unusual collection of one-quarter ladies chains. This should cause some interesting comments at your next workshop session.

Forward eight and back to town
Four ladies chain one quarter round
Turn the girl but not too far
Same girl an allemande thar
Men back up a right hand star
Slip the clutch
Pass one, pass another, pass another
Pass another, pass mother
Now a left allemande
Partner right a right and left grand

Forward eight and back to town
Four ladies chain one quarter round
Turn 'em twice don't take all night
One and three go out to the right and circle four
Head gents break to an eight hand ring
And circle left with the dear little thing
Circle left like you always do
Face your corner and star thru
Find old corner and a left allemande

Forward eight and back to town
Four ladies chain one quarter round
Turn the girl and don't get lost
Now all four ladies chain across
Four ladies chain
Chain 'em back same old track
Head gents and a brand new girl
Go up to the middle and back
Same four a half square thru to the outside two
A right and left thru
The outside four dive thru and pass thru
Box the gnat
Hang on tight, go right and left grand

Forward eight and back like that
Four ladies chain the inside track
Turn the girl and don't get sore
Four ladies chain one quarter more
Turn the girl and roll away
One and three go forward and back
Now pass thru and turn back
Then star thru and a double pass thru
The outside four turn back
Box the gnat across from you
Come right back a right and left thru
Turn the girl and star thru
Find old corner a left allemande

Forward eight and back to town
Four ladies chain one quarter round
Turn the girl like you always do
One and four you square thru
All the way around
Go four hands when you come down
Find old partner a wrong way grand
Wrong way round the ring you go
Meet your own a right elbow
All the way around
Find old corner a left allemande

Forward eight and back to town
Four ladies chain one quarter round
Turn the girl like you always do
One and three a right and left thru
Then two and four a right and left thru
One and three go forward and back
Same four square thru go four hands
Go all the way when you come down
You star thru
Find old corner a left allemande

One and three go forward and back
Same ladies chain
Turn the girl don't fall down
Four ladies chain one quarter round
Turn the girl and don't get lost
All four ladies chain across
Turn the girl like you always do
One and three a half square thru to the outside
two
A right and left thru
Face that two and star thru and pass thru
On to the next
A left allemande
Partner right a right and left grand

Forward eight and back to town
Four ladies chain one quarter round
Turn the girl and don't get lost
All four ladies chain across
Turn the girl like you always do
Two and four a right and left thru
One and three a right and left thru
Turn 'em twice don't take all night
Two head ladies chain to the right
Turn the girl like you always do
One and three swing thru two by two
To a star thru
Circle four with the outside two
Head gents break and make two lines
Forward eight and back in time
Head couples California twirl
Gents hook left go four in line
One full turn
Then wheel and deal
There's old corner a left allemande

(Two more Elliotts next page)

(Two more Elliotts)

Forward eight and back to town
Four ladies chain one quarter round
Turn the girl and don't get lost
All four ladies chain across
Four ladies chain
Chain 'em back same old track
Head gents brand new girl
Up to the middle and back
Turn opposite lady right hand round
Partner left as she comes down
Corners all a wrong way grand
Go right—left—right—left allemande
Partner right a right and left grand

Forward eight and back to town
Four ladies chain one quarter round
Turn the girl with a half sashay
Go up the middle and back that way
Head ladies pass thru and star thru
Side ladies pass thru and star thru
You all promenade is what you do
One and three you wheel around and pass thru
On to the next and pass thru
Face your partner
That's old corner a left allemande

FOUR TIMES

By Julius King, Lexington, Massachusetts

Four ladies chain across for me
Turn the girls, then one and three
Swing star thru, oh yes you do
Swing star thru the outside two
Bend the line, go in and back
Swing star thru, keep workin', Jack
Center two swing star thru
Separate around just one
Face these two and look out, son
Allemande left

NONSENSE

By Van Van der Walker, San Diego, California
(Use a break or gimmick to get men with their opposites and back home)

First couple out to the right and circle to a line
The head gent breaks
Now you bend that line like you ought to do
And those that can do a half square thru
Those that can do a half square thru
Those that can do a half square thru
Those that can California twirl
Those that can do a half square thru
Those that can do a half square thru
Those that can do a half square thru
Everybody California twirl
Now find old corner left allemande, etc.

FROM PROMENADE

By Fred Christopher, St. Petersburg, Florida

Promenade, don't slow down
Heads wheel around Dixie style, ocean wave
Ends run, cast off three quarters here's the deal
Just pass thru, wheel and deal
Double pass thru, all turn back
Substitute, box the gnat, change hands left
allemande

DIXIE STYLE CIRCULATE

By Sal Fanara, Independence, Missouri

Heads lead right and circle four
Head gents break to a line
End ladies diagonally chain
Now down the line two ladies chain
Now chain 'em back
Then chain across
And chain them back
Send 'em back Dixie style to an ocean wave
All eight circulate, left allemande

TWO FACE LINE

By Gene Pearson, Groves, Texas

Four ladies chain on across the ring
Heads star thru, pass thru, split the outside
Make a line of four, pass thru, arch in the middle
Ends duck thru, right and left thru
Pass thru, centers in cast off three quarters round
Center four square thru three quarters round
Centers in cast off three quarters round
Star thru, center four square thru three quarters round
Allemande left

Heads go right and left thru
Then square thru four hands round
Centers in cast off three quarters round
Center four square thru three quarters round
Centers in cast off three quarters round
Center four square thru three quarters round
Allemande left

SINGING CALL*

TRULY FAIR

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1774, Flip Instrumental with Marshall Flippo

FIGURE
One and three lead out to the right and circle half way around
Dive thru, make a right hand star, and ride the merry go round
When you meet that corner lady left allemande and maybe
Promenade your own gal go walking round the ring and now
Those head two you wheel around right and left thru with the two you found
Star thru, then pass thru and swing
Swing that little old girl around and do a left allemande
Do sa do go round your own then weave around that land
Singing truly truly fair, truly truly fair
When you meet you do sa do and promenade the square
I've got songs to sing her, trinkets to bring her
Flowers for her golden hair.

SPECIAL WORKSHOP EDITORS

Vonnie Stotler	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

**GRAND SQUARE IN HALF SASHAY
POSITION — GOOD**

MORE GRAND SQUARE

By Stub Davis, Waurika, Oklahoma

Four ladies chain across the way
Chain right back, don't take all day
Then all four couples half sashay
Heads go forward, back from there
Sides face, grand square (32 counts)
When you're thru, hear what I say
Sides keep facing, back away
(Line up four, with the heads)
Forward eight, back you reel
Pass thru, wheel and deal
Double pass thru, first left, next right
Square thru with the first in sight
Four hands, don't ask why
Partner right, pull by
Left Allemande

BREAK

By Sie Watson, Phoenix, Arizona

Promenade:
One and three wheel around
Right and left thru the couple you found
Pass thru, on to the next
Right and left thru, two ladies chain
Same two spin the top
Without a stop go right and left grand, etc

SIX EXAMPLES OF TRADE

By Tom Rinker, Omaha, Nebraska

Head ladies chain you do
Head couples cross trail thru
Around one into the middle
Box the gnat, go right and left thru
Make a U turn back
Do sa do, make an ocean wave
Centers trade, then girls turn back
Star thru
Go eight chain nine (patter)
Allemande left

Sides roll away a half sashay
Square thru while you're that way
Swing thru the outside two
Spin the top and watch it pop
Do sa do all the way round, star thru
Centers do sa do, make an ocean wave
Ends trade, swing thru
Ends trade, swing thru
Rock up and back, pull by
Allemande left

Four ladies chain three-quarters round
Head couples star thru
Substitute, star thru
Square thru, four hands you do
Do sa do the outside two
Make an ocean wave
Ends trade, centers trade
All eight double circulate
Ends trade, swing thru
Ends trade, swing thru
Double spin the top
Walk straight ahead
Allemande left

Sides lead right, circle up four
Side gents break to a line of four
Girls trade, you're doing fine
Swing thru right down the line
Girls trade, ends circulate
Centers circulate, ends trade
Girls trade, bend the line
Two ladies chain, you're doing fine
Star thru, then eight chain five
Eight chain five and man alive
Pull on by, allemande left

Head ladies chain you do
Head couples square thru
Four hands around, then centers in
Ends trade, bend the line
Forward up and back you reel
Pass thru, wheel and deal
Girls pass thru, star thru
Promenade (with partner, in sequence)

Side couples move up and back
Do sa do all the way to make an ocean wave
Ends trade, centers too
Pass thru, separate around one
Into the middle, swing thru
Ends trade, centers run
Wheel and deal to face those two
Go right and left thru
Turn the girl, pass thru
Swing thru the outside two
Do it twice and when you're thru
Girls trade, rock up and back
Pass thru, allemande left

SINGING CALL *

BUMMING AROUND

By C. O. Guest, Dallas, Texas

RECORD: Kalox 1054. Flip instrumental with
C. O. Guest

FIGURE

And now four ladies chain, you join hands circle
left you know
You do an allemande left and allemande thar,
gents back up you got a star
Shoot that star do sa do, your corner swing and
then promenade for me
Cause I'm as free as the breeze I'll do as I please
When you're home sides (heads) face, grand
square*
Whenever trouble starts to bothering me,
Oh! yeah (reverse)
I grab my coat, my old slouch hat, and hit the
trail again, you see
Four ladies gonna chain, you chain 'em back and
do a roll promenade for me
Cause I'm as free as the breeze, I'll do as I
please, just bumming around.

SEQUENCE: Four times thru (sides face twice on
grand square and heads face twice)

*Callers note: If you will tell the dancers ahead
of time to dance to the beat of the music and
take their full 32 steps on the grand square and
not rush, that this is a smooth dance and the only
swing is when they swing corner with no swing
after the promenade, you'll find this a big help.

MEATY**MY BEST TO YOU**

By Lou and Pat Barbee, Columbus, Ohio

Record: Hi-Hat 824**Position:** Intro — Open Facing (M's R, W's L hands joined, M's back to COH). Dance — Closed, M's back to COH**INTRO:** Wait; Wait; Apart, Point, —; Together (to CP), Touch, —;

In Open Facing pos wait 2 meas: Then standard intro stepping apart M's L and W's R, point M's R and W's L twd partner; Step tog into CLOSED pos M's back COH.

Meas**PART A****1-4 (Box) Fwd, Swd, Close; Rev Twirl (to SCar); Twinkle (RLOD); Twinkle (LOD to Bfly);**

In Closed pos M facing wall do 1/2 box starting fwd L, swd R, close L; As W does rev (L) twirl into SIDECAR pos M steps bwd R, close L, steps R in place turning 1/4 R to end facing RLOD in SIDECAR pos; Twinkle twd RLOD from Sidecar pos with M stepping LXIF (W XIB) ending in BANJO pos M facing LOD; Twinkle twd LOD blending last 2 steps into momentary BUTTERFLY pos M's back to COH; NOTE: Twinkles are up and down LOD.

5-8 Waltz Away; Wrap; Twirl To Face; Thru (to CP), Swd, Close;

From momentary BUTTERFLY pos waltz fwd and slightly away from ptr into OPEN pos; M waltzes fwd again as W wraps L face into M's R arm joining her R hand with his L to end in WRAP pos facing LOD; As M waltzes fwd with short steps W does 3/4 twirl under his L and her R hand to end facing with M's back to COH (a "different" unwrap); Retaining M's L and W's R hand hold ptrs step thru twd LOD on M's R and W's L starting blend into CLOSED pos, swd L, close R to end in CLOSED pos M's back COH.

9-12 (Box) Fwd, Swd, Close; Rev Twirl (to SCar); Twinkle (RLOD); Twinkle (LOD to Bfly);

Repeat action of meas 1 thru 4.

13-16 Waltz Away; Wrap; Twirl To Face: Thru (to CP), Swd, Close;

Repeat action of meas 5 thru 8.

PART B**17-20 (L) Bal, 2, 3; (SCP) Back, Back, Check; Fwd Waltz; Pickup, 2, 3 (to CP);**

In Closed pos M's back to COH do swd bal stepping swd L, XIB on R, in place L; Quickly changing to SEMI-CLOSED pos step bwd twd RLOD on R, bwd L, close R as motion is checked: In Semi-Closed pos waltz fwd L,R, close L; As M does another fwd waltz in short steps W turns L IF of M to CLOSED pos M facing LOD.

21-24 (L) Turn Waltz 1/2; Bwd Waltz; 3/4 Pivot, 2, Check; Bwd, Swd, Close;

In CP do 1/2 L turning waltz down LOD to end M facing RLOD; Continue down LOD with a bwd waltz: Do a quick 3/4

spot pivot M stepping bwd diag twd LOD on L (turning R), between W's feet on R, close L to R facing wall with checking action rising slightly on ball of M's L and W's R ending M facing wall in CLOSED pos; In Closed pos M steps bwd R twd COH on R, swd LOD on L, closes R to L to end M facing wall.

25-28 Vine, Behind, Swd (to SCP); Thru/Check, Recover, Face; Dip In; Maneuver, 2, 3;

Standard grapevine twd LOD both SIB on 2nd ct and blending into SEMI-CLOSED pos facing LOD on 3rd ct; In Semi-Closed pos both step thru two LOD on M's R & W's L in checking action with toe pointed out, quickly recover weight back twd RLOD on L, step swd twd RLOD on R near L turning to CLOSED pos M's back to COH: Dip bwd twd COH on L and hold 2 cts; Recover fwd on R, maneuver 1/4 R turn L, R ending in CLOSED pos M's back to LOD.

29-32 (R) Turn Waltz; Fwd Waltz; (L) Turn Waltz; Bwd, Swd, Close;

Standard R turning waltz starting bwd M's L and progressing LOD; Do one fwd waltz LOD: Do fwd L turning waltz (1/2 turn) still progressing LOD; Continue L turn 1/2 more as M steps bwd L twd LOD, swd R to face wall close L.

DANCE GOES THRU TWICE PLUS

PART B (Meas 17-32)

Sequence: A-B-A-B-B**Ending:** Last time thru meas 31-32 do the L turning waltz 1/2; then as M steps bwd R, swd L twd LOD, and closes R as he turns to face the wall the W does a slow twirl to face M and COH; Ptrs step apart in usual ending changing hand holds to M's R and W's L as he steps bwd twd COH on his L, pointing R twd partner. (Music retards on meas 31-32.)**LIVELY****LET'S POLKA**

By Louis and Lela Leon, Bakersfield, California

Record: Sets in Order 3153**Position:** Open-Facing for Intro; Closed, M's back to LOD for Dance**Footwork:** Opposite throughout, directions for M**Meas****INTRODUCTION****1-4 Wait; Wait; Apart, —, Point, —; Maneuver, —, Touch, —;**

M steps back on L ft, hold, point R toe twd partner and wall, hold; Maneuver 1/4 R turn on R ft to face partner in CLOSED pos facing RLOD, tch L by R.

DANCE**1-4 Turn Two-Step; Turn Two-Step; Turn Two-Step; Turn Two-Step;**

Stepping back on L ft do 4 quick R face couple turning two-steps progressing down LOD to end facing LOD in LOOSE-CLOSED pos. NOTE: For styling lower leading (M's L, W's R) hands when two-step turning with left ft; raise leading hands when two-step turning with R ft.

5-8 (W) Turn Under Two-Step; Two-Step (To Tamara pos); Around Two-Step; Two-Step (to Bfly);

NOTE: Use short, bouncy continuous two-steps for meas 5-14. M does a short fwd two-step in LOD as W turns 1/2 R with a short two-step under M's raised L and her R arm; As M continues with another fwd two-step W two-step turns with another 1/2 R turn to face RLOD bringing her L hand behind her waist to grasp M's R for a TAMARA-hold pos; Retaining TAMARA pos M two-steps fwd and around 1/4 R to face wall (W COH); WITHOUT RELEASING HAND HOLDS M two-step turns 1/2 R (W L) to face partner and COH in BUTTERFLY pos.

9-12 (RLOD) Two-Step Away; Two-Step (To Bfly); Turn Under Two-Step; Two-Step (To Bfly);

Releasing M's L (W's R) hands but retaining M's R (W's L) M does a short fwd two-step L,R,L,— progressing along RLOD swinging trailing (M's R, W's L) hands through; M does another progressive fwd (RLOD) two-step R,L,R,— swinging trailing hands back to BUTTERFLY pos: Releasing M's R (W's L) hands but retaining M's L (W's R) M crosses diag behind W with a two-step L,R,L,— twd COH and RLOD as W two-step turns R under M's raised L and her R arm both ending in LEFT-OPEN pos facing RLOD; M finishes with another two-step in place R,L,R,— turning 1/4 L to face wall and partner in BUTTERFLY pos.

13-16 (LOD) Two-Step Away; Two-Step Tog (To Bfly); Twirl, —, 2, —; Twirl, —, 2, —;

Turning to face LOD repeat Meas 9 and 10 along LOD; M walks fwd 4 steps L, —, R, —; L, —, R, — as W twirls RF twice under M's raised L and her R arm adjusting to SKATERS pos both facing LOD.

17-20 Fwk, 2, 3, Swing; Wheel (CW), 2, Step/Step, Step/—; Vine Apart, 2, 3, Swing (Clap); Vine Together, 2, Step/Step, Step/—;

In skaters pos M walks fwd L,R,L in LOD swinging R ft (W's L); Retaining SKATERS pos M wheels 1/2 R to face RLOD stepping R,L then quick R/L,R/—; Vine away from partner (M twd wall, W twd COH) side L, bk R, side L, swing R across L (clap hands); Vine twd partner side R, bk L, assume SKATERS pos with quick R/L, R,—;

21-24 Fkd, 2, 3, Swing; Wheel, 2, Step/Step, Step/—; Vine Apart, 2, 3, Swing (Clap); Vine Together, 2, Step/Step, Step/—;

Repeat action of meas 17 thru 20 except on last meas as M does his quick step/step, step/hold he maneuvers to face partner and RLOD in CLOSED pos.

REPEAT ENTIRE DANCE TWO MORE TIMES

Tag: (Bfly) Balance L, Step/Step, Bal R, Step/Step; Roll, 2, 3, Point;

Facing wall in Bfly pos M steps side L,

quick R/L in place, step side R, quick L/R in place; Both roll along LOD M stepping L,R,L, Point R in conventional bow and curtsy.

MOVIN' MUSIC

SAN FRANCISCO BAY

By Ted and Jean Jordan, Cold Lake, Alberta, Canada

Record: Grenn 14081

Position: Open Facing LOD

Footwork: Opposite throughout, directions for M.

Meas INTRODUCTION

1-4 Wait; Wait; Side, Touch, Side, Touch; Side, Touch, Side, Touch;

In OP facing partner step L to COH, touch R in front of L, step R to wall, touch L in front of R; Repeat action measures 3 to end in OPEN pos facing LOD.

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Side, —, Behind, —; Fwd Two-Step;

In OP facing LOD do two fwd two-steps starting M's L; step L side to LOD, step R behind L; on M's L do one fwd two-step traveling slightly away from partner to COH.

5-8 Two-Step Away; Two-Step Away; Together, —, 2, —; 3, —, Touch, —;

In two two-steps starting M's R travel away from partner twd COH and RLOD: move twd ptr and wall in 3 slow steps R, —, L, —; R, —, Touch, —; ending in CLOSED pos.

9-12 Side, —, Draw, —; Side, —, Draw, —; Turn Two-Step; Turn Two-Step;

In Closed pos step side L, hold 1 ct, draw R to L with a snap close; Repeat action measures 9 ending in CLOSED pos for two turning two-steps; end in SEMI-CLOSED pos facing LOD.

13-16 Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, In Front; Side, Behind, Side, In Front;

In Semi-Closed pos starting M's L do two two-steps LOD ending in loose CLOSED pos; Step L side, R behind L, side L, R in front of L; Repeat for 8 count grapevine ending in OPEN pos facing LOD.

17-20 Step, Point, Step, Point; Side, Behind, Side, Touch; Step, Point, Step, Point; Side, Behind, Side, Touch;

In Open pos facing LOD M step fwd L, swing R foot to side and fwd to point fwd to LOD, step back R with a swing, swing L foot to side and back to point back RLOD; step side L to COH, R behind L, side L, touch R, ending OPEN pos facing LOD; In OPEN pos facing LOD M step fwd R, swing L foot to side and fwd to point LOD, step back on L with a swing, swing R foot to side and back to point back RLOD; step side R to wall, L behind R, side R, touch L ending in OPEN pos facing LOD.

21-24 Step, Strut, Step, Strut; Fwd, Close, Bk,

Close; Step, Strut, Step, Strut; Fwd, Close, Bk, Close;

Step LOD on M's L, retaining weight on L bend L knee while lifting R leg so that shin is almost parallel to the floor and the toe is pointed down and back (strut step), Repeat strut step on R; Step fwd L, close R to L, step back on L, close R to L; Repeat action 21-22 ending in OPEN pos facing LOD.

25-28 Two-Step; Two-Step; Walk (W twirl), —, 2, —; 3, —, 4, —;

In Open pos facing LOD do 2 fwd two-step; M walks 4 slow steps LOD (W twirl once in 4 slow steps) to end in OPEN pos facing LOD.

29-32 Two-Step; Two-Step; Walk (W twirl), —, 2, —; 3, —, 4, —;

Repeat action measures 25-28 ending in OPEN pos facing LOD.
Do Entire Routine 2½ times through to measure 16

TAG

1-4 Two-Step; Two-Step; Walk (W twirl), —, 2, —; 3, —, Bow, —;

Repeat action 29-32 bowing on measure 32.

EASY ONE

By Tom Tobin, Los Angeles, California

**First and third dance up to the middle and back
Square thru, four hands around on the inside track
Full around, then a right and left thru with the outside two**

Same two a double star thru, and when you're thru

Go right and left grand, etc.

DOUBLE STAR

By Bob Kriesten, Teheran, Iran

**Head two ladies chain across
Turn 'em boy and don't get lost
Now the side two half square thru
And circle four with the outside two
Head gents break, you make a line
Forward eight and back in time
Forward again and pass thru
Bend the line that's what you do
Chain the ladies across the way
Make lines of four and stay that way
Couples one and two half sashay
Forward eight and back that way
The inside arch and the ends duck under
Round just one and don't you blunder
Cross trail thru and you turn back
Now the same two pass thru
You turn back that's what you do
Now the other two cross trail thru
Round just one make lines of four
Forward eight and back with you
Forward again and pass thru
Bend the line that's what you do
Now the men star left and the ladies star right
Got two stars a goin' tonight
Gents take your partner for a star promenade
Ladies gonna backtrack 'round like that
Meet your partner and box the gnat
Pull 'em by to a left allemande**

CONTRA CORNER

HARD TIMES

1, 4, 7, etc. active. Do NOT cross

Forward six and back

Circle six, half way round

Forward six, back to place

Circle six back to place

One and three right hand star

Two slip up from where you are

Left hand star

One and two right and left thru

Right and left thru back

TIMPANOGOS TOPPER

By Bruce Elm, Provo, Utah

Head two ladies chain to the right

Turn this gal, say, she's all right

New head ladies chain I say

Well, end it off with a half sashay

***Sides do sa do to an ocean wave**

Rock up and back, swing thru

Now don't you stop, spin the top

Those in the line change hands

All eight, left allemande

***If you are tired of ocean waves do the following instead**

Side two couples star thru

Go right left thru in front of you

All eight, left allemande

SQUARES IN THE CLOVER

By Glenn Hinton, Curtis, Nebraska

Head two couples a half square thru

Pass thru and centers square thru

Others clover leaf take a new Sue

Meet a couple and swing thru

Pass thru and centers square thru

Others clover left take a new Sue

Meet a couple and swing thru

Rock it up and back to the land

Change hands left allemande

ORION

Presented by Training Committee of S.D.C.A.

One and three move up to the middle and back

Same two star thru and pass thru

Double star thru the outside two

Then pass thru and centers in

And everybody wheel and deal

Men turn around and allemande left, etc.

TRADES

By Ralph Kinnane, Birmingham, Alabama

One and three go right and left thru

Cross trail thru, go around two

Line up four

Pass thru, ends cross fold

Star thru, then do sa do

Spin the top, balance

Men trade, girls turn alone

Promenade

One and three backtrack, half square thru

Girls in center, pass thru

Centers in cast off three quarters, make line

Pass thru, wheel and deal

Go right and left grand

SWING CROSS OVER

By Ray Vierra, Concord, California

Allemande left in Alamo style
Right to partner, balance a while
Forward and back, swing thru
Forward and back gents cross over
Girls will turn about
Balance out and in
Swing with the left half about
Forward and back, swing thru
Forward and back, gents cross over
Girls will turn about
Balance out and in, swing with right
Allemands left

EXPERIMENTAL DRILLS

Here are some examples of the experimental lab figure Clover And by Ken Collins of our workshop staff. You will find the description on page 70.

CLOVER AND SQUARE THRU

By Walt Wentworth, St. Petersburg, Florida

Head two couples square thru
Count four hands and when you do
Pass thru, clover and square thru
Count four hands
Right and left thru the outside two
Dive thru, square thru three quarters round
Left allemande

CLOVER AND SWING THRU

Heads go forward and back with you
Susie Q, opposite right, partner left
Opposite right, partner left
Face your corner, pass thru
Clover and swing thru
Box the gnat, right and left thru
The other way back
Swing star thru, pass thru
Clover and swing star thru
Dive thru, two ladies chain
Pass thru, left allemande

CLOVER AND SWING THRU

Head two couples lead to the right
Circle up four don't take all night
Heads break to a line of four
Forward up and back you reel
Pass thru wheel and deal
Inside four square thru three quarters round
Pass thru, clover and swing thru
Box the gnat, right and left thru
The other way back
Four ladies chain across the track
Allemande left

CLOVER AND SPIN THE TOP

One and three go up and back
Spin the top but don't stop
Box the gnat, right and left thru
Pass thru, right and left thru
Pass thru, clover and spin the top
Don't stop, box the gnat
Right and left thru, pass thru
Dive thru, star thru, cross trail
Left allemande

CLOVER AND SQUARE THRU (AND STAR THRU)

One and three half sashay
Star thru — pass thru
Clover and square thru
Count four hands, pass thru
Clover and star thru
Inside two pass thru
Left allemande

CLOVER AND SPIN THE TOP (AND BOX THE GNAT)

One and three forward and back
Cross trail thru
Go round one into the middle
Square thru three quarters round
Pass thru, clover and spin the top
Without a stop swing thru
Pass thru — pass thru
Clover and box the gnat
Right and left thru
Cross trail, left allemande

SINGING CALL*

STARRY EYES

By Bruce Johnson and George Foot,
Santa Barbara, California

Record: Windsor 4849, Flip Instrumental with
Bruce Johnson
OPENER, MIDDLE BREAK, CLOSER
Left allemande your corner, swing your partner,
I'd advise
To promenade this lovely lady with the starry
eyes
All four ladies backtrack, two times around
you go
The second time you meet your partner do the
do sa do
Left allemande your corner and a grand ole right
and left
When you meet her once again, promenade
the set
You promenade her home and if you swing,
you'll realize
What fun it is to be around a gal with starry eyes
FIGURE
Head (side) ladies to the right chain, and when
ya get the time
Heads (sides) lead to the right and circle four
to make a line
Forward eight, come on back and then you
pass thru
Cast-off three quarters, and and then *slide-thru
Right and left thru, you turn 'em, the inside
couple arch
Dive thru, square thru three quarters round
Turn the corner left, hang on and promenade
A short trip, stop at home, you've got a brand
new maid

SEQUENCE: Opener, Figure heads, then sides,
Middle break, Closer

*Explanation: Slide-thru can be described as a
"star thru without hands." All pass thru and
immediately make a quarter turn (Men right,
Women left), in this case to end up in an "eight
chain thru formation."

TRADING POST

By Sam Stead, Lethbridge, Alberta, Canada

Four ladies chain and turn your sue
 Heads square thru and when you do
 Circle four with the outside two
 Make a line, don't be afraid
 Pass on thru and centers trade
 Now the ends trade and bend the line
 Pass thru and wheel and deal
 Double pass thru you do
 Centers in and cast off
 Three quarters round and pass thru
 Centers trade, ends trade bend the line
 Pass thru and wheel and deal
 Double pass thru you do
 Centers in and cast off
 Three quarters, man, pass on thru
 Left allemande

WITH SLIDE THRU

SLIP AND SLIDE

By Al Berger, Orangevale, California

Side ladies chain across
 One and three star thru
 Slide thru, half square thru
 Star thru, slide thru
 Center two California twirl
 Double pass thru
 First go right, next go left
 Slide thru, centers arch
 Dive thru, centers slide thru
 Box the gnat
 Back out and make a ring
 Circle left
 Those who can, roll away
 Those who can, allemande left

HAS TURN THRU

IN & OUT

By Wayne Moyers, Fort Worth, Texas

Head two ladies chain to the right
 New side ladies chain across
 Side couples half sashay
 While the heads go forward, back away
 Heads pass thru go around one
 Come into the middle and turn thru
 Then left turn thru with the outside two
 Now turn thru in the middle you do
 Centers in, cast off three quarters
 Cross trail, left allemande

CORNER FUN

By Bob Kent, Warwick, Rhode Island

Head gents and your corner girl
 Go up to the middle and back
 Forward again and box the gnat
 Right and left thru, the other way back
 Swing star thru, split two
 Around one, down the middle, right and left thru
 The other two up to the middle and back
 Forward again and box the gnat
 Right and left thru the other way back
 Swing star thru, split two
 Around one down the middle, cross trail
 Box the flea, change hands
 Go right and left grand

GIMMICKS

By Lee Boswell, Gardena, California

Four ladies chain across the way
 Turn 'em around with a half sashay
 Heads go up to the middle and back you go
 Opposite two, do sa do, sides divide, everybody
 Go right and left grand around that land, etc.

Head couples do a right and left thru
 Same two cross trail thru, around one
 Into the middle, do sa do
 With the men in the middle, make an ocean wave
 You rock it and swing thru
 When you're thru, do a right and left thru
 Turn your girl with a half sashay
 Pass thru, do sa do the outside two
 Girl and girl, man and man
 Make an ocean wave, swing thru
 Then go right and left grand, etc.

Head couples pass thru
 Separate, around one, to a line you do
 Go forward eight and back you reel
 Pass thru and wheel and deal
 Girls, U turn back
 Left allemande, etc.

14 DAY NON-STOP FACE TO FACE

By Sam Grundman, Berkeley, California

Head couples square thru
 Count four hands, without a stop
 Swing thru cast off three quarters
 Swing thru cast off three quarters
 Swing thru cast off three quarters
 Change hands, left allemande

SINGING CALL*

LITTLE BIT OF SUGAR

By Lee McCormack, San Diego, California

Record: Hi Hat 328, Flip instrumental with
 Lee McCormack
 OPENER, MIDDLE BREAK, CLOSER
 All four ladies promenade, go full around for fun
 You box the gnat, the men star left one time
 Right hand turn your partner, then left allemande
 Come back one, do sa do, then weave around
 the land
 Oh, a little bit of sugar makes the medicine
 go down
 Smile as you go round, then do sa do around
 Now promenade your honey, take a walk around
 the town
 It's a most delightful day
 FIGURE (Twice with heads, twice with sides)
 (Now) One and three right and left thru, the
 side two ladies chain
 One and three do sa do for me
 Ocean wave and rock it, (Do a) swing star thru
 Then eight chain thru along the line, I'll sing
 along with you
 Oh, a little bit of sugar makes the medicine
 go down
 Find the corner lady and you swing her once
 around
 Then promenade this cutie, take a walk around
 the town
 It's a most delightful day

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(Letters continued from page 3)

the chaining action and the square thru. I have been using it regularly and it goes like this:

On the call Square Chain Thru, active dancers pull the opposite by with a right hand, turn a quarter to face original working partner and do a left hand swing once and a half, ending this swing so the two ladies can do a regular chain across to the opposite man. He in turn gives them a regular courtesy turn to face them back to the middle and it is finished off with a half square thru . . .

Fred Christopher
St. Petersburg, Fla.

Dear Editor:

If you'll recall, approximately two years ago I sent you a description of my (figure) Everybody Chain. At that time you replied telling me that you thought it would work out better with the ladies chaining $\frac{3}{4}$ and that's as far as it went. Then I sent it on to my friend Chuck Horak who published it in his De Luxe Music and Square Dance News and from then on it took hold.

American Squares published it and announced the author unknown . . . Northern California Square Dance Callers published it in

their news sheet and I corrected them. Now you've published it and I'm dusting you off with a feather!

It was a real pleasure to me to note that Tommy Cavanagh's Chaining the Ocean (using Everybody Chain) was a top seller . . . I believe the movement must have caught on with the dancers in his country (England) as it did in ours . . .

John Gardner
Green Bay, Wisc.

Dear Editor:

I celebrated my 86th birthday here by calling a few squares for a small group of the older folks who are familiar with many of the old stand-bys and I can still step out with the younger ones on the new stuff. You can't kill a tough old Irishman off . . .

You have no idea how I have enjoyed Sets in Order over the years, being able to keep track of many of the folks I know, the music commentaries and the very many interesting dances in each number. I particularly enjoy As I See It and Grunden's cartoons. They are always good for a laugh . . .

Clifford B. (Doc) Story
Sacramento, Calif.

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Newest Squares

TOP 25118 "THE LAST TIME I SAW HENRY"
Flip by Jim Cargill

TOP 25119 "HEARTACHES" Flip by Joe Prystupa

RECENT SQUARES

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25116 Green Green — Hendrickson
25115 Harvest Of Sunshine — Zents
25114 Travelin' Shoes — Schultz

25113 Downtown — Anderson
25112 Winter Wonderland — Cargill
25111 Bye Bye Love — Thornton
25110 I Walk The Line — Leger

Dear Editor:

Thank you so much for the coverage you have given this area in your December and January issues of Sets in Order. The response has been delightful . . .

Your item about the Keokuk, Iowa, dancers has touched us all! Roy Keleigh of the Hayloft has already taken steps to recruit callers for a benefit dance and I hope to have news about this soon. Sets in Order is not only the voice of the square dancer but epitomizes the whole spirit of square dancing!

Meg Barr
Long Branch, N.J.

Dear Editor:

You know what? Something has bothered me for years in the back of my mind . . . What IS a Right and Left Grand? Is it ten beats of music (circle of 8); is it right and left, meet your taw (circle of 4); is it one hundred (s)miles (great circle)?

Or maybe you have been in a five-couple set when the rest of the floor was in four-couple sets? Would a Grand Old Right and Left in this case be ten steps or five handshakes?

Or is this confusion just an inherent part of

this wonderful activity of ours which includes such things as hot hash, cool figures, rhythmic contras, flowing rounds, etc.?

Maurice McClish
Amarillo, Texas

Definitions are funny. I guess you would get a different answer from different people you ask on the meanings of various traditional movements. I enjoyed your various definitions. I guess the most standard is, in almost any instance, four friendly handshakes, then keep the fifth. This would be effective whether two couples are in the operation or a huge circle—"count to four, then promenade five." Editor

Dear Editor:

Thank goodness for square dancing; we are on the move again. Our non-square friends jokingly say we wouldn't accept a transfer until we knew if there were square dancing but we are so eager we think we could start it ourselves! . . .

While I am writing to inform you of our change of address I would like to know if any of your readers could tell me where I could get the copy of Sets in Order which carries the story of my father, Richard Dick, as Caller of the Month. (S.I.O., February 1956). I would certainly love a copy of that issue, since



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my father has passed on. Also, if any of his friends have any tapes of him calling, I would appreciate it if they would write to me and let me know about copying them . . .

Carol Ann Eichelmann
2326 Jackson, Alexandria, La.

Dear Editor:

. . . I want to thank you for the article on "A Helping Hand for Keokuk" in the January Sets in Order. We cut it out and put it on the bulletin board and carry it around to the dances. Then those who want to donate individually have the address before them. Our ICMASDSUVMADOC (!) dance of Feb. 18 was a Benefit for the Swing Ezy Disaster Fund . . .

Elaine Schnabel
Alexandria, Va.

(Date Book continued from page 5)

Apr. 2-3rd Ann. Prairie Schooners Benefit Dance, Elks Ballroom, Sidney, Nebr.

Apr. 2-12th Ann. Virginia S/D Festival Charlottesville, Va.

Apr. 2-Guys & Dolls Annual S/D Festival Community Bldg., Tecumseh, Nebr.

Apr. 2-3rd Ann. Forest City Festival, Lucas Secondary School, London, Ont., Canada

Apr. 2-C.K.S.D.A. Purple Heart Dance Masonic Bldg., Burr Oak, Kansas

Apr. 3-Guest Caller Dance Ranchland, Mechanicsburg, Pa.

Apr. 3-17th Ann. Omaha Council S/D Festival, Civic Audit., Omaha, Nebr.

Apr. 9-Centennial Squares Easter Bunny Hop Y.W.C.A., Clarksburg, W. Va.

Apr. 22-24-5th Annual Spring Fling Mary E. Sawyer Aud., La Crosse, Wisconsin

NEW AREA PUBLICATIONS

Attention has been drawn to two additional area square dance publications. One is the Promenader published in Indianapolis, Ind., by Phil and Greata Love. It is a 20-page booklet containing club news, some photographs, a round dance of the month, an area directory, sewing hints and some advertising.

The PSARDA Caller is published by the Peninsula Square and Round Dance Assn. of Newport News, Va., with Chuck Loer as Editor. It contains local club and association news, spotlights callers and round dance leaders and features bits of humor.

Meg Simkins

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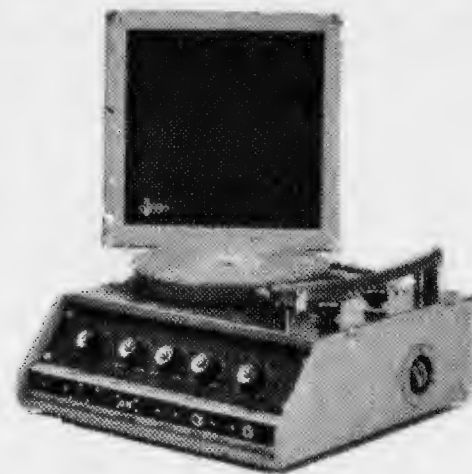
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ROUNDS OF THE MONTH

Choices for Rounds of the Month in January include the following dances: The RDTC of the Washington, D.C. area chose Look Me Over as an easy dance; Heavenly Night, intermediate; and Apples and Bananas, advanced. Heavenly Night was also chosen by the Minnesota Federation for round dancers, with 'Way Down Yonder for square dancers. Again Heavenly Night was the choice of the Emerald Empire of the Oregon Federation. The RDTA

of So. Calif. had Vagabond Two Step as an easy dance; Sweetheart Tree, advanced. In Ohio the S.W. Ohio Square Dance Federation liked Sly Old Two Step for square dancers; Love for Two for round dancers. The Yellowstone Council in Wyoming went along with Love for Two, as well. Up in Winnipeg, Manitoba, the RDTC picked Linda Two-Step. The RDI in San Diego, Calif., chose Johnny Oh Polka and Dream Awhile. Toledo Callers Assn. in Ohio came up with Ginger for square

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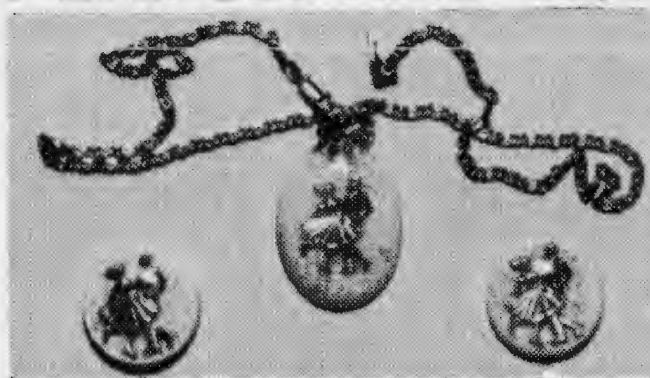
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dancers; and Moonlight Cocktails for round dancers. The newly formed Central Indiana RD Council liked Moonlight Cocktails for almost anybody. The Denver, Colo., Callers Assn. chose San Juan.

WHAT SQUARE DANCING MEANS TO ME

By Walt Swan — Riverside, R.I.

Your favorite pastime and mine means more to me than just a healthful, exhilarating, friendly escape from our everyday hustle and bustle routine.

Square dancing, thru its organized clubs,

working on committees, researching for ways to plan more successful parties and above all, becoming a square dance club president, gave me more training in self confidence and ability to speak before groups than I could have achieved from many expensive courses.

This square dance hobby has taught Gert, my wife, and me that life's greatest moments are working, playing and just being together. Since we have been square dancing we have been inspired to also take up camping and sailing, pastimes which we share with our



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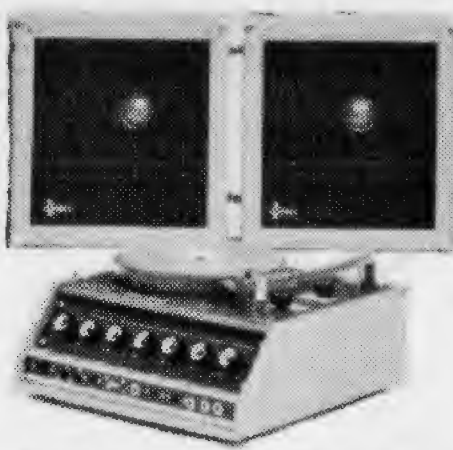
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daughter as a family.

Square dancing's greatest reward to me, however, came after I had been a dancer for 6 years. It was my first beginners class, because I was not yet a caller even in the remotest sense of the word. Gert and I tried to encourage a couple who needed the fellowship of square dancing to attend a beginners class already in progress. This couple felt that everyone there knew how to dance so rebelled at the thought of making mistakes in front of others.

We talked them into making up a square of their sisters and brothers. Then I, with the wonderful help of caller Dick Leger, attempted to teach them the basic steps. This not only helped them but I received so much pleasure and satisfaction from teaching that it started me on my way to calling.

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Stan Burdick — Sandusky, Ohio

A LIVE-WIRE TYPE PERSON, Stan Burdick has brought this quality to every field in which he's interested, including square dance calling. He started out in Providence, R.I., where he first tried his hand at the mike in 1949, with Charlie Baldwin standing by to give him calling lessons. At Charlie's New England Square Dance Camp Stan pursued this new hobby along with a young lady named Cathie, whom he married in 1955. The couple were on the camp staff for several years after their marriage and now their three youngsters are potential square dancers.

Stan is professionally a recreation man via the YMCA and this association has taken him from Providence to Middletown, Conn., to Hamilton, Ohio, to Sandusky where he is now the executive director.

In Middletown Stan was active in the Connecticut Callers Assn., where he helped put out the club bulletin. He helped organize, co-sponsor and call for the first Connecticut Square Dance Weekend. In Hamilton the Burdicks developed the square dance bulletin, Square Notes, and printed it. Stan rallied the callers of lower Ohio to form the Southwestern Ohio Callers Assn. and served as its first president in 1962.

Altho' Stan has been in Sandusky only a

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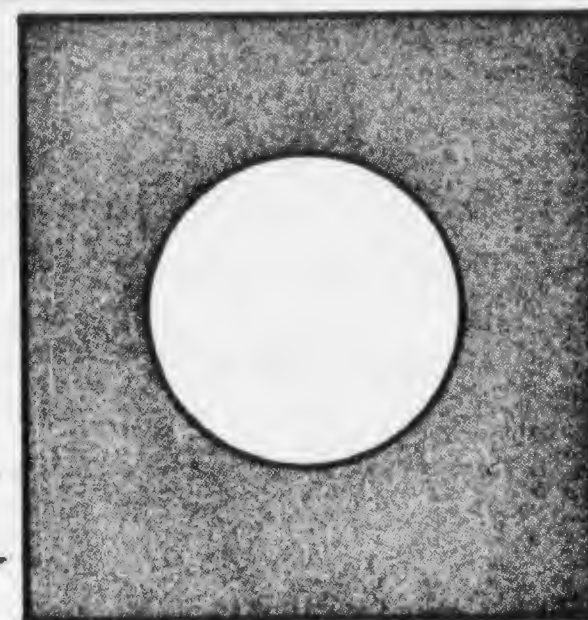
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short time he has launched a bulletin, The Y Square Dancer; established square, round and folk dance classes; calls for workshops; has a Sing-along program, teen and family groups and clubs.

Still not busy enough, Stan has produced and called on Top and Grenn records; is a member of the Cleveland and Toledo callers associations. Another of his hobbies is cartooning and readers have enjoyed his Do-Si-Do Dolores which he created. He has also published a book of cartoons.

An interesting sidelight of Stan's work-hobby is that in Middletown he persuaded the Y to convert a bowling alley into a fine wood-floor dance area; in Hamilton he helped influence a similar conversion to a \$40,000 modern air-conditioned hall; in Sandusky he effected a \$10,000 recreation hall remodeling project at the Y, all of these aimed at square dancing.

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By Tommy Thomas — Salt Lake City, Utah

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We think it would add to the enjoyment of all square dancers if they would learn the rounds and enjoy this "break" in the square dancing. They should learn to dance all of the rhythms, not just the waltz and two-step. We know there is not time for teaching at square dances so we have tried to help others enjoy the complete evening. Rounds and squares belong together, all right, but are better taught separately in most clubs. This is especially true with the more advanced routines and rhythms.

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*Campbell and Genny McCord —
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THE McCORDS, Campbell and Genny, were right on tap for the first western square dancing class taught in Knoxville, one sponsored by the City Recreation Bureau. That was in 1957 and the whole thing "took"; they loved square dancing immediately and still do.

The traditional rounds done at those first square dances, tho' few in number, fascinated them. Having some ballroom dancing and musical background and with the aid of the Shaw and Hamilton books on round dancing, they learned newer rounds which they taught to a club. In 1958 they were asked by T. W. Kleinsasser, in charge of the Smoky Mountain Festival, to teach two new rounds there. In the spring of 1959 they met Manning and Nita Smith at the Alabama Jubilee and this cinched their desire to get a regular round dance class started.

That same year they attended the National Convention in Denver and an institute sponsored by the Smiths in Colorado. In the fall of 1959 they obtained permission to start the first round dance class in Knoxville with the City Recreation Bureau sponsoring. They were in a state of delightful shock when more than

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80 couples appeared.

Since that time the McCords have taught additional round dance classes at the rate of about one a year and they have had a round dance club which meets regularly. Knoxville dancers have shown much interest in round dancing.

Genny and Campbell have attended as many festivals, Conventions and institutes as possible but his work as Chief Electrical Engineer for the Tennessee Valley Authority has first priority on his time. The McCords are

active participants in the Dixie Roundance Council which has a membership of 100 couples. They feel that people who do both round and square dancing will stay with the activity longest; if their interest in one phase lags then the other will keep them from dropping out.

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(Record Reviews, continued from page 6)

(Figure) Heads promenade half — in middle right and left thru — rollaway — slide thru — do sa do — slide thru — cross trail — skip one girl, allemande — do sa do — corner swing — promenade.

Comment: Excellent music and a good dance. Recorded a bit towards the slow side. The tune has rather wide voice range so those with limited range may not be able to handle but it should not bother most callers. Rating: ☆☆

I OVERLOOKED AN ORCHID — Rockin' A 1330
Key: G Tempo: 128 Range: High HC
Caller: J. P. Jett Low LD
Music: Western 2/4 — Violin, Guitar, Piano, Drums, Bass

Synopsis: (Break) Around corner — see saw — promenade — all wheel around — fold girls — star thru — circle — allemande — grand right and left — do sa do — promenade. (Figure) Head ladies chain — sides up and back — right and left thru — heads up and back — spin the top — box the gnat — pull by, corner swing — allemande — do sa do — promenade.

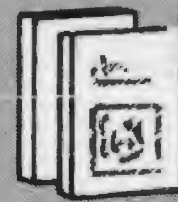
Comment: Contemporary dance patterns and timing. The tune is a standard country one and the music as adequate. Rating: ☆

A LITTLE BIT OF SUGAR — Hi-Hat 328*
Key: F Tempo: 128 Range: High HC
Caller: Lee McCormack Low LC
Music: Western 2/4 — Guitar, Accordion, Trumpet, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop
Comment: A fast moving, well timed dance to a very popular tune. Fun to dance and easy to call. Rating: ☆☆☆

THE DANCE IS ON — Lore 1085
Key: D Tempo: 129 Range: High HC
Caller: Bob Dubree Low LD
Music: Western 2/4 — Guitars, Drums, Bass, Piano

Synopsis: (Break) Around corner — see saw — circle — allemande — do sa do — allemande — weave — do sa do — promenade — swing — (Figure) Head ladies chain — heads spin the

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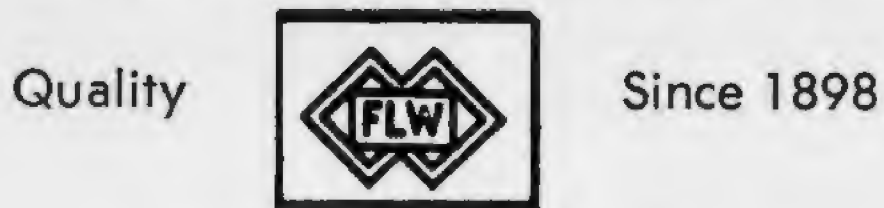
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top — box the gnat — pass thru — right and left thru — dive thru — pass thru — swing — allemande — do sa do — promenade — swing.
Comment: Adequate music to the tune "The Race Is On." The dance patterns are contemporary and have normal timing. Rating: ☆+

THIS LAND IS YOUR LAND — Grenn 12078

Key: F Tempo: 128 Range: High HB
Caller: Johnny Davis Low LF

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

Synopsis: (Break) Around corner — see saw — gents star right — partner left — corner box the gnat — pull by — see saw — allemande — swing — promenade. (Figure) Heads square thru — with sides star right — heads to middle, star left — with same outsides right and left thru — rollaway — pass thru — U turn back — swing — promenade.

Comment: Dance patterns are both interesting and well timed. For those who require accurate word meter this will need considerable adjustment. Tune is quite repetitive and music is well played. Rating: ☆☆

JULIDA POLKA — Sashay 108

Key: B flat Tempo: 130 Range: High HC
Caller: Jack May Low LC

Music: Western Polka — Piano, Guitars, Drums, Bass, Accordion

Synopsis: (Break) walk around corner — see saw — men star right — back by left — catch all eight — ladies chain — rollaway — circle — whirlaway — grand right and left — promenade. (Figure) Heads square thru — corner do sa do — box the gnat — ocean wave — girls circulate — grand right and left — do sa do — corner swing — promenade.

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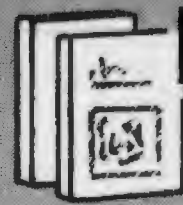
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Houston	Wagon Wheel 302
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Bumming Around	Kalox 1054
Devil Woman	Hi Hat 326

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Comment: Well written dance patterns to a rather bouncy polka tune that some callers may find difficult to sing. The music is acceptable. Rating: ☆+

FOOLISH QUESTIONS — Hi-Hat 327

Key: B flat Tempo: 128 Range: High HB

Caller: Joel Kadish Low LB

Music: Fast Calypso — Guitar, Vibes, Trumpet, Drums, Mandolin, Piano, Accordion, Bass

Synopsis: (Break) Ladies chain — men star right across — fold girl — do sa do — allemande — weave — do sa do — promenade. (Figure) Heads square thru — do sa do — ocean wave — ladies run — bend the line — circle — corner swing — promenade.

Comment: Lively Latin (fast calypso) music and a well timed and contemporary dance that dancers enjoy. Rating: ☆☆+

BIG CITY — Jewell 134

Key A Tempo: 124 Range: High HE

Caller: Jewel O'Brien Low LD

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

Synopsis: (Break) Head ladies chain right — new head ladies chain across — circle — girls run — allemande — grand right and left — do sa do — promenade — (Figure) ladies chain 3/4 — heads lead right, circle to a line — up and back — swing thru — spin the top — right and left thru — rollaway — swing — promenade — swing.

Comment: Music is of excellent recording quality and very well played. Tune has wide range and is recorded higher than most records so callers with limited voice range should skip this one. The dance patterns are contemporary. Rating: ☆+

SILVER MOON UPON THE GOLDEN SANDS — Blue Star 1775

Key: G Tempo: 124 Range: High HB

Caller: Al Brownlee Low LB

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

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — swing thru — spin the top — square thru 3/4 — allemande — weave the ring — do sa do —



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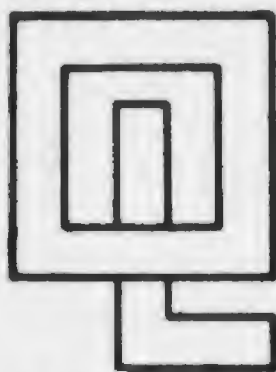


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promenade. (Figure) Heads promenade half — in middle do sa do — swing thru — spin the top — square thru 3/4 — allemande — do sa do — corner swing — promenade.

Comment: Dance patterns are well timed and contemporary. The tune lacks excitement and will take real showmanship to put it over.

Rating: ☆☆

BUMMING AROUND — Kalox 1054*

Key: E flat Tempo: 136 Range: High HD

Caller: C. O. Guest Low LB

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

Synopsis: Complete call printed in Workshop

Comment: A good choice of tunes and music that is both well played and very good recording quality. The tempo is fast moving and the dance is one that dancers will enjoy. A bit towards the high side but most callers should be able to handle it.

Rating: ☆☆☆+

SET ME FREE — Keeno 2330

Key: C Tempo: 128 Range: High HC

Caller: Harold Bausch Low LC

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

Synopsis: (Break) Ladies promenade — star thru — swing — promenade in single file — all backtrack — gents star right, ladies step out — corner allemande — promenade. (Figure) Heads promenade 3/4 — side ladies chain — double pass thru — centers in — cast off 3/4 — star thru — substitute — pass thru — allemande — do sa do — corners promenade.

Comment: The dance patterns are well selected and have good timing and meter. The tune is a standard country selection but the music leaves a bit to be desired.

Rating: ☆+

THE EASY WAY — Kalox 1053

Key: B flat Tempo: 128 Range: High HC

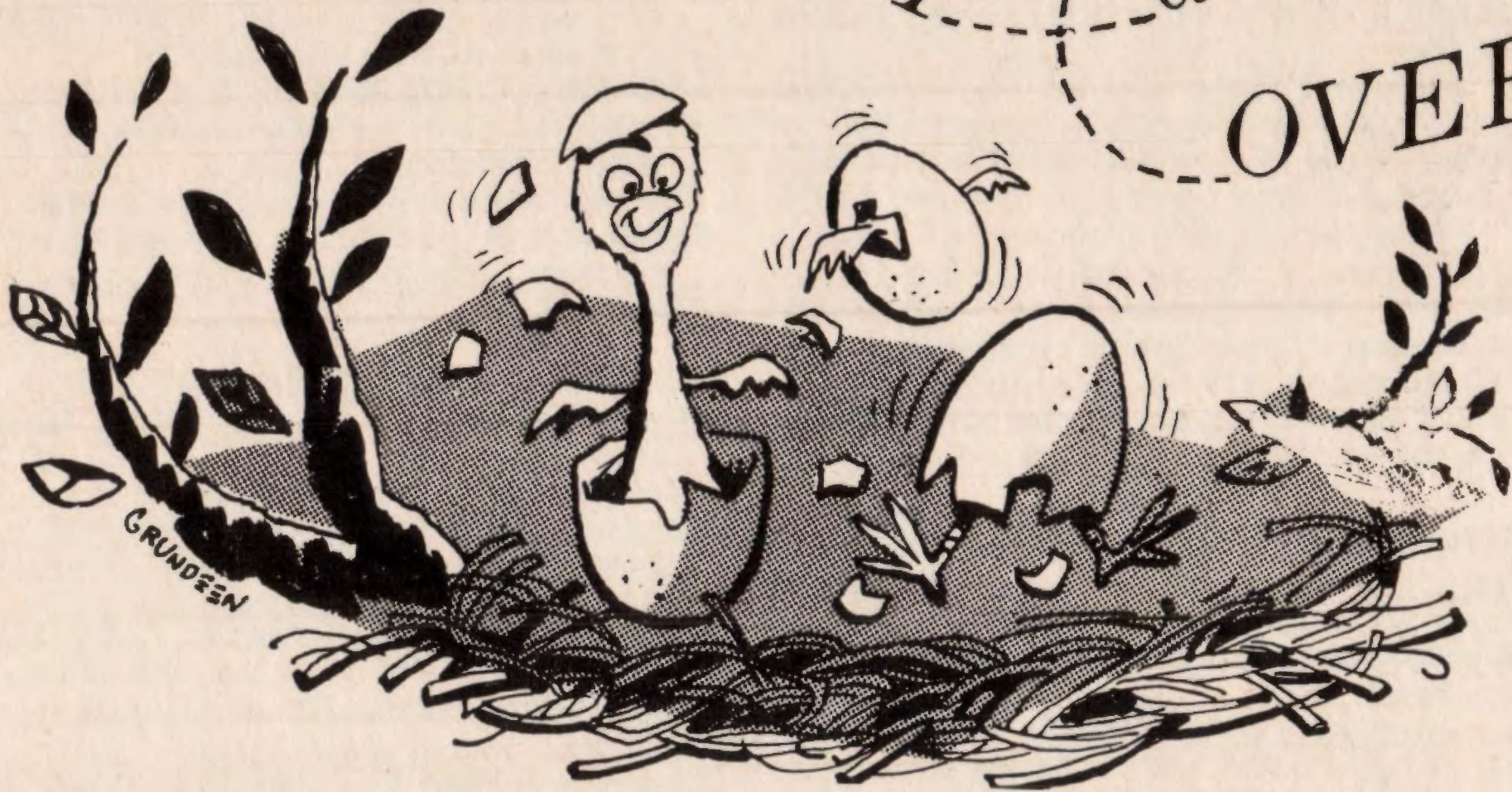
Caller: Harper Smith Low LB

Music: Western 2/4 — Guitars, Drums, Piano, Clarinet, Banjo, Vibes, Bass, Violin

Synopsis: Ladies chain 3/4 — circle — allemande — forward two for thar star — slip clutch, allemande — do sa do — allemande — promenade — swing. (Figure) Heads square thru — swing thru — boys run — wheel and deal — right and left thru — dive thru — square thru 3/4 — corner swing — promenade — swing.

Comment: Good music to a not so familiar tune

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but one that is easy to learn. The dance patterns are contemporary, well timed and interesting. Rating: ☆☆☆+

ANNE — Bogan 1190

Key: F **Tempo:** 124 **Range:** High HC
Caller: Cal Lambert **Low LC**
Music: Western 2/4 — Guitars, Piano, Drums, Bass, Violin

Synopsis: (Break) Corner do sa do — partner swing — circle — allemande — forward two for thar star — shoot star, go forward two — right and left grand — promenade. (Figure) Ladies chain — head ladies chain back — rollaway — heads star thru — do sa do — swing thru — box the gnat — eight chain three — allemande — pass partner — swing — promenade.

Comment: Adequate music to a tune that will take good showmanship to put over. Dance patterns show good possibilities. Rating: ☆

STARRY EYES — Windsor 4849*

Key: E flat **Tempo:** 132 **Range:** High HB
Caller: Bruce Johnson **Low LB**
Music: Western 2/4 — Piano, Clarinet, Drums, Guitars, Bass

Synopsis: Complete call printed in Workshop
Comment: A very good job in dance writing... good meter, good timing, and good lyrics. The tune and music are well chosen and recording quality is excellent. Rating: ☆☆☆

ROUND DANCES

I'M GONNA BUILD A FENCE — Hi-Hat 824

Music: (Gene Garf) — Saxophone, Clarinet, Trumpet, Accordion, Piano, Drums, Bass, Guitar
Choreographers: Bill and Lila Bruner
Comment: Lively, well played music and an exceptionally easy and smooth flowing two-step routine. Several parts are repeated.

MY BEST TO YOU — Flip side to the above

Music: (Gene Garf) — Piano, Saxophone, Clarinet, Accordion, Guitar, Drums, Bass, Trumpet, Fluegle Horn
Choreographers: Lou and Pat Barbee
Comment: A well arranged waltz for experienced

dancers. Music is full and well played. First 8 measures are repeated.

LOVE ME TENDERLY — Grenn 14081

Music: (Al Russ) — Saxophones, Piano, Drums, Bass, Trumpet
Choreographers: Dorothy and Bill Briton
Comment: Good music with a big band sound. The waltz routine is for experienced dancers. 8 measures are repeated.

SAN FRANCISCO BAY — Flip side to the above

Music: (Al Russ) — Saxophones, Piano, Drums, Bass, Trumpet
Choreographers: Ted and Joan Jordan
Comment: A lively, fun two-step that all round dancers should enjoy. 4 measures are repeated.

SUMMER SOUNDS — Blue Star 1776

Music: (Texans) — Drums, Piano, Bass, Guitars, Violin
Choreographer: Jim Brower
Comment: Acceptable music with a good dance beat. An easy two-step routine using standard patterns. 8 measures repeat.

BABY LOOK AT YOU NOW — Flip side to the above

Music: (Shannonaires) — Saxophone, Clarinet, Drums, Piano, Bass, Banjo
Choreographers: Roy and Agnes Mackey
Comment: Lively music and an exceptionally short and easy mixer.

HOEDOWNS

GUITAR FANCY — Sets In Order 2148

Key: A **Tempo:** 127
Music: (Artists) — Lead Guitar, Rhythm Guitar, Drums, Bass

CHICKEN PLUCKER — Flip side to the above

Key: G **Tempo:** 127
Music: (Artists) — Lead Guitar, Rhythm Guitar, Drums, Bass
Comment: Modern rhythm pattern hoedowns featuring guitars. Rating: ☆☆

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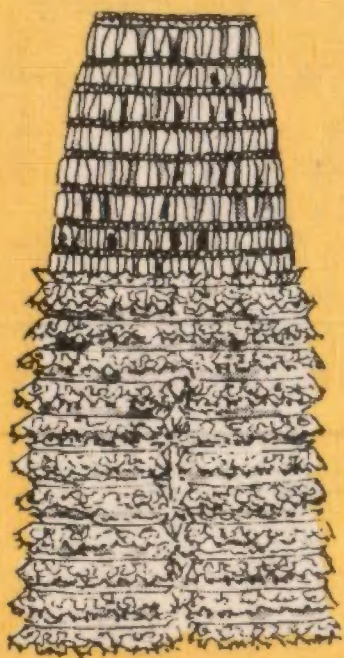
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CLOVER AND ANYTHING

By Jack Larry, Miami, Florida

Those couples facing out at the time of the call separate and move on and around to meet an opposite. Each person then turns and faces into the set. Simultaneously, the others do anything the caller might add (i.e., square thru, spin the top, etc.).

In the example, our "anything" will be square thru, so this will be considered Clover and square thru. To start out, the dancers are in (starting) eight chain thru position (1). The caller calls for a pass thru (2) then clover and square thru. The couples originally in the center have now reached the outside. They separate and those reaching the center start a square thru (3). As those in the center continue their square thru, the people on the outside, having separated, move forward and around (4) until they meet another dancer (5) and then turn to face the center of the square. Those active in the center continue their square thru and when completed, face the outside (6) to follow the next call. In this case the action called for a right and left thru although it could have been an eight chain thru or a square thru. For some useful examples of this, please turn to page 39 in this month's workshop section.

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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