

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

OCTOBER 1967

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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 all appreciated your help in publishing our article on the forming of the California Single Squares. We have had inquiries from those in California as well as from out of state as a direct result of the article. We had over 650 dancers at the Bakersfield fairgrounds, with one group coming from Ogden, Utah, with their caller. We now have 18 single clubs making up the "CSS."

Milton C. Saunders
Publicity Chairman—"CSS"
Sacramento, Calif.

Dear Editor:

...I like the directional version of "load the boat" (SIO Sept. 1967) but the dancers shown in your photographic example seemed out of position for an allemande...

William Foss,
Los Angeles, Calif.

If it's an allemande set-up you want, just add this as a starter:

Head Ladies chain to the right
New head ladies chain across
Sides right and left thru
Heads to the right and circle four, etc.

Then do the rest of the dance as shown in the Sept. Experimental Lab and you're ready for a left allemande.—Editor

Dear Editor:

I thought your readers might be interested in seeing a view the dancers never get to see—of what's "backstage" behind a caller at the mike, the mess of wires, P.A. equipment, records, etc. Then there is the rear view of caller and live orchestra.

Al Horn, Pueblo, Colorado

Dear Editor:

So now we have square dance miniskirts. We went to a lovely round dance affair not too long ago and all afternoon we had an excellent view of the ladies' knees—varied in shape and size but I must say, *not* attractive. Can somebody please ask the ladies to keep
(Please turn to page 50)

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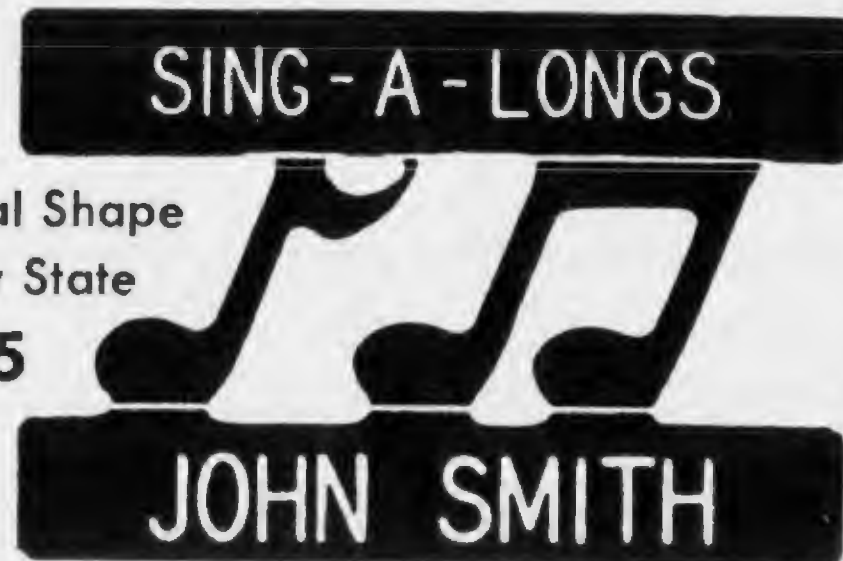
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YES, VIRGINIA THERE WILL BE A 1968 YEARBOOK!

Dear Editor:

I'm lost. I'm desolate. I need my SIO Yearbook! Every year I've counted on the reprint of all the dances for the past 12 months and since you skipped the last one I'm simply beside myself. It's not that I don't have the dances in my regular copies of Sets but I wouldn't cut up my copies for the world. The yearbooks are always so handy with their complete indexes and all and they do contain all the year's dances. Please tell me, SIO, will there be a 1968 Yearbook?

Virginia Ables

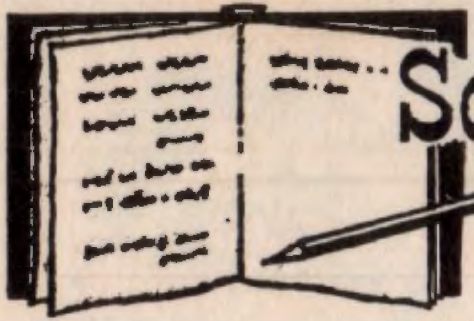


Dear Virginia,

Yes—there will be a 1968 Yearbook and it will contain all of the dances—rounds, squares and otherwise that appeared in the 1966 and 1967 issues of Sets in Order. No one regretted it more than we when the manuscript for the 1967 Yearbook was lost but now, with a great deal of midnight oil being burnt, our staff has been able to incorporate all of the 1966 dances with the ones from 1967 for a grand total of more than 1000 and they will be available in a single indexed volume in December. We don't know the price just yet but we'll be able to tell you next month. This will be a grand gift for a friend or, for yourself.

The Sets in Order Gang





Square Dance Date Book

- Oct. 4-8—Happy Twirlers Oktoberfest Square Dances, La Crosse Univ., & Sawyer Audit., La Crosse, Wisconsin
- Oct. 6-7—3rd Syracuse Fall Festival
Syracuse War Memorial, Syracuse, N.Y.
- Oct. 6-7—2nd Square & Round Dance Festival
Coliseum, San Angelo, Texas
- Oct. 6-7—Vermont Fall Foliage Festival
Natl. Life Ins. Cafeteria, Montpelier, Vt.
- Oct. 6-7—Centennial Square Dance Jamboree
Canadian Legion Hall, Moncton, N.B., Can.
- Oct. 6-8—Natl. Convention Mid-Winter Meeting, Omaha, Nebraska
- Oct. 7—South Louisiana Council Guest Caller Dance, Baton Rouge, Louisiana
- Oct. 13—Schmidt Annual Fan Club Dance
Munic. Audit., San Bernardino, Calif.
- Oct. 13-15—4th Aloha State Square Dance Convention, Hilton Hawaiian Village, Honolulu, Hawaii
- Oct. 14—Arkansas Fed. Annual Fall Festival
Robinson Audit., Little Rock, Ark.
- Oct. 14—Recent Graduates Dance
Hayloft, Asbury Park, N.J.
- Oct. 15—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Oct. 15—Beaux & Belles Fall S/D Festival
Granite City Coliseum, St. Cloud, Minn.
- Oct. 20—Pioneer Rounds Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Oct. 20-21—5th Ann. Amarillo Council Fall Festival, Fair Park Cm. Exh. Bldg., Amarillo, Texas
- Oct. 20-22—11th SCVSDA Annual Jubilee
Santa Clara Co. Fairgrounds, San Jose, Calif.
- Oct. 21—7th Mid-Central States S/D Conven.
Civic Audit., Omaha, Nebraska
- Oct. 21—17th Ann. Indiana S/D Callers Assn. Festival, State Fairgrounds, Indianapolis, Indiana
- Oct. 21—Western Massachusetts Jamboree
Westfield, Mass.
- Oct. 21—Wagon Wheels & Whirling Wheels
Cent. Dance, The Beacon, Jordon Harbour, Ont., Canada
- Oct. 27-28—12th Ann. Richmond Festival
Richmond, Virginia

(Please turn to page 70)

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and for the general enjoyment of all.

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TABLE OF CONTENTS

3	From the Floor
5	Square Dance Datebook
6	On the Record and Record Report
7	Feature Fashion
9	As I See It
12	Vox Saltator
14	Teaching Square Dancing — Part II
16	Cal Golden Calls Again
17	The Dancers Walk-Thru
21	Lift and Use
22	Homes for Square Dancing
23	Interview: Les Gotcher
26	Style Series: The Uncomfortables
28	National Convention
29	Round the World of Square Dancing
33	SIO Workshop
57	Caller of the Month: Joe Young
59	Paging the Round Dancers: Clark and Maxine Smith
64	Current Best Sellers
78	Experimental Lab

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SINGING CALLS

CHOCOLATE COATED WORDS — Windsor 4879*
 Key: B Flat Tempo: 124 Range: High HB
 Caller: Chuck Raley Low LB
 Music: Western 2/4 — Guitar, Drums, Trumpet,
 Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: Danceable music and tune and the dance patterns offer figures that are just a bit different and fun to dance.

Rating: ☆☆☆

ON THE OTHER HAND — Windsor 4878

Key: C Tempo: 124 Range: High HC
 Caller: Bill Ball Low LC

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

Synopsis: (Break) Men star left — star promenade — girls back track — turn thru — allemande — weave — do-sa-do — promenade. (Figure) Ladies chain — heads star thru — pass thru — circle four to line — slide thru (star thru) — do-sa-do — swing thru — turn thru — allemande — promenade.

Comment: Well played music and smooth flowing contemporary dance patterns.

Rating: ☆+

JEALOUS COLD CHEATIN' HEART — Kalox 1070

Key: Several Tempo: 124 Range: High HD
 Caller: Billy Lewis Low LB

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

Synopsis: (Break) Ladies chain — roll away — swing — circle — roll away — weave — do-sa-do — promenade. (Figure) Heads right and left thru — lead right circle to a line — up and back

(Please turn to page 62)

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 follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

FEATURE FASHION



A lucky find of cotton square dance print makes the skirt of this dress worn by Judy Odle of Los Angeles, Calif., a design of dancer Shirley Gibson and her mother, Bea Dregar. The warm colors of fall are picked up in the orange bodice, the brown cummerbund laced in orange velvet. Brown ric rac finishes off the full skirt.

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the intelligibility and natural character of your voice. Conversion efficiency is the key to N12NT performance. They'll net you more sound from a 50 watt amplifier than you'll get from run-of-the mill speakers driven by 150. N12NTs do best of all teamed up with a TRS-1680. A beautiful instrument. Versatile. Flexible. Powerful. The brightly lit control panel really slants back — so you can operate it as easily standing as sitting. The TRS-1680 puts out a true, full 80 peak watts of mono power. Does it with dependable vacuum tubes. If you burn one out, plug in a new one yourself. You can split the output for stereo reproduction or stereo orchestra reinforcement. Dial any degree of separation you want. And your voice will still come out the center equally proportioned between the two channels. The TRS-1680 delivers more actual usable watts than some transistor models of higher paper ratings. Anyone can prove this just by listening. Investigate before you invest. Write for the big full story...

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AS I SEE IT

bob osgood

October 1967

ONE OF THE REWARDS of being an editor of a square dance publication for twenty years, is the opportunity of becoming well-acquainted with so many fine people. Our interviews with square dancers have taken us to virtually every state and Canadian province and to a large number of square dance centers in countries overseas. Add to this the steady correspondence from all over the world, and you can see why we consider our job anything but dull.

Knowing these people personally over the years is one thing: pinning them down for a story, or to get the benefit of their opinions, is not always as easy as it sounds. Many of our square dance "celebrities" are continually on the go. Some have developed into rather good letter writers. Catching others is sometimes a hopeless cause until we can seal them into an empty room, lock the door, and take the 'phone off the hook.

One of our "prize" interviews was with Ed Gilmore a number of years ago. We needed some answers from him but every time we got together, something seemed to interrupt. We solved the problem by driving him to a cherry orchard. Equipped with two ladders and two buckets, the pair of us spent a most enjoyable afternoon at the top of the cherry tree, putting one cherry in the bucket then eating the next two, and discussing all the problems of the square dance world that existed at the time.

Anxious for some research information, we spent part of this past month in Washington, D.C. with Jules Billard, and in the Grand Cayman Islands (in the Caribbean off the tip of Florida) with Don Armstrong. Both sessions had to do with our Gold Ribbon Committee research, and both were well worth the time and the travel.

Speaking of the Gold Ribbon Committee and its progress, we have one report in the form

of an interview this month. Our interviewee is Gold Ribbon Committee member Les Gotcher, and we think you'll find his comments on "use of existing basics" both stimulating and revealing.

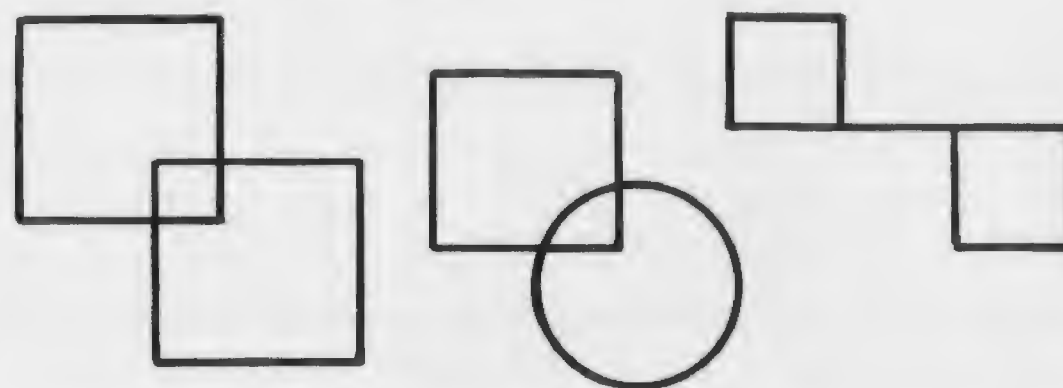
Free Advice

WE'RE ALWAYS DELIGHTED to give our opinions on subjects concerning square dancing, and we find we are not alone. Virtually everyone who has progressed through square dance classes into club work, and perhaps even further on into calling, will have opinions on almost everything involved in this activity.

Opinions are important and we read more than eighty monthly square dance publications and regularly talk to a great number of square dancers and correspond with a great many more, in order to keep our opinions current. Some of the subjects being discussed recently will be of interest to you. Here is a sampling.

OFFICIAL IDENTIFICATION

Gene Sall, of Springfield, Pennsylvania, spoke to us at the recent National Convention about the need for a universal emblem of square dancing. According to Gene, there seem to be a number of different symbols being used and he felt that if one might be accepted as the official insignia, everyone would use it. So, O.K. Let's have a poll.



The most common of the symbols already in use would be the linked squares and the linked square and circle. Some of the decals and pins using dancer figures have become outdated due to changes in costuming over the years. So perhaps the best idea for a timeless symbol would

be one which avoids figures and sticks more to the geometric design.

For the next couple of months Sets In Order will accept any suggested designs and then we'll run them all—along with a simple ballot. Let's see if we can come up with an "official" recognition emblem which we can all use on stationery, area publications, car stickers, etc. Just send your suggestions on a postcard to us here at Sets in Order.

ROTATE

Phil and Dorothy DeFoe, from Fort Dodge, Iowa, ask about the habit used in some areas of moving a square of dancers one place to the right for the second half of a tip. This is an old custom, and is accepted as standard procedure in a number of areas where square dancing has been enjoyed for a dozen years or more.

Originally, square dancing was built around the single visiting dance where couple number one would move out to the right and do a figure with couple number two. Then, upon completing that figure, couple one would move on and do the same thing with three and then would move on and do the same pattern with number four and return home. Next, couples two, three and four would follow suit. At the end of the first dance in each tip, the caller would usually "rotate" the squares so that a new couple (four) would have the opportunity to lead off.

The majority of patter calls today so completely involve everyone in the square, that the old practice is not as significant as it once was. However, the custom is still followed in some areas and becomes a rather pleasant area trademark. Quite frequently, a guest caller in your area will ask dancers to "stir the bucket" or "rotate", and it may be his way of injecting a little of his flavor into the evening's program.

WHAT ABOUT SKIRT WORK?

The Fort Dodge DeFoes also ask about the old custom of ladies chaining, using their skirts for the contact star. It's been our preference, and also the preference of a good number of caller teachers we've talked to over the years, to teach a two-ladies chain with the ladies taking right hands as they move past each other.

Undoubtedly, preference in this instance is due to the fact that newer dancers in a learner's class quite frequently are not wearing full dresses, and with a tight skirt it is next to im-

possible to utilize good skirt work. The styling point of using skirts in the ladies chain is often picked up by dancers later on, as they get more involved in costuming.

The whole category of skirt work has changed a great deal in recent years. At one time, everyone was taught hand and skirt work right along with the simplest basics. Actually, this handling of the skirts was quite important to the dance, as well as being an addition to the beauty of the movement. In the days when exhibition squares were quite numerous, the stylized method of dancing would include a great deal of hand and skirt work, and this would be picked up by the dancers in general.

Nothing is prettier than an unaffected use of skirts in a single file promenade. If the ladies will allow their arms to swing naturally it becomes quite attractive. Only when skirt work interferes with the normal flow of the square do we feel it should be avoided.

In recent years, with more and more to learn in the way of "new basics", and with less and less time allowed in the learning period, the little bits of styling involving skirts have all but disappeared. Changes in costume, with several petticoats adding to the fullness of the skirt, sometimes make it awkward to handle the skirt properly. In general practice, our preference still would be to see the ladies just take right hands, rather than attempting to bunch skirts in a ladies chain. And, as a general rule for when to use skirtwork and when not to use it—we'd suggest "when in doubt—leave it out".

As for the men; some fifteen or twenty years ago a great deal of time was spent in teaching them to have their hands placed on the outside of their hip pockets, palms out fingers down. With some male dancers, this was great; with others came the appearance of stiffness. Also, depending on the man's stature, the elbows often stood out at a 45 degree angle, providing an extra hazard in a tight pass thru movement.

Today in styling, we suggest that the men allow their hands to "hang loose," pulling them slightly behind them in a pass thru, but having them readily available for the turns, star thrus, and occasional twirls. Today's dancing is much more "hand dancing" than it was at one time, and hands must be in position and ready for the comfortable execution of each movement as it comes along.

WRITERS CRAMP ANYONE?

Anyone looking for a controversial subject need only mention *Century Books*. Depending on whether you're talking to a caller or to a dancer, you'll get widely divergent opinions.

To the uninitiated, the Century Book is an *idea* which took over in fad proportions a few years back and spread across the square dancing world like a prairie fire. The object of the controversy is a small book with approximately 100 pages. (Thus the "century" title.) Each page has space at the top for the date, the place of the happening, and for the caller's signature. The rules of the game specify that the owner of the book, after dancing to a caller, will ask him to fill in the blanks, sign his name, and perhaps, add some appropriate *personal* message.

The challenge of trying to fill in all the pages resulted in one of the biggest traffic jams you ever saw at an evening dance. As we understand it, some people got so carried away with the project, that they would attempt to cover as many as two or three dances in a single evening in order to complete their book.

The obvious advantages were that dancers would have an incentive to become exposed to more dances in the area. They would come in contact with other dancers and other callers and clubs they might not otherwise encounter. From this standpoint, the project was a good one. As it developed, the completion of the 100 pages was almost an anti-climax and a let-down for the book owner who wanted to keep on going.

The disadvantage was most strongly on the side of the callers who so often were made to feel obligated to stop whatever they were doing, take pen in hand, and find some place to write and fill in the necessary information. It would not be unusual, in the instance of some traveling callers, to have a large line-up at the stage following each tip. The fact that the caller often used this period of time to rearrange his program, and perhaps even rest for a minute before carrying on, was disregarded.

Woe to the caller who refused to sign! "Who does he think he is?" "He's getting paid plenty to call tonight. The least he can do is take a minute out and sign my book" Actually, of course, this was all ridiculous. The caller's main obligation was to provide a well-planned and well-executed evening of dancing. Unthinking individuals might often have an in-

direct bearing on slowing down the program for the group as a whole, but this was one of the hazards.

Although the Century Book idea continues at a steady pace, many of today's dancers have now passed through that phase. At area festivals, round ups, and especially at National Conventions, however, you'll still see enthusiastic dancers, pencil in one hand, the golden book of signatures in the other, hot-footing it from one dance hall to another, in hopes of dancing at least a portion of a tip in order to qualify for the signature. Pity the popular caller at one of these big conventions, one who is tightly scheduled between halls some three or four city blocks from each other, who must, in his most courteous manner, fill out the page with date and signature, then look into the unfamiliar eyes of the square dancers, hoping to be inspired to write a message that is somehow friendly and original.

ARCHIVES

We get letters now and then from folks who, like us, enjoy saving unusual bits of square dance history in the form of books, records, photos, tapes, etc. While our library of books is far from complete, we do have a pretty fair collection, including some rather rare "un-usuals". As far as current releases go, our record files are rather complete. Every once in awhile we'll get the lead on a single record, an album, or a collection which will help to fill some of the blanks.

Perhaps our greatest store of "unusuals" are to be found in our tape library. The collection includes square dance calls in a number of different languages, some of them having been taped under rather unique conditions, i.e. an American calling in English while an interpreter simultaneously does the same bit in Japanese. And a caller enthusiastically giving out with "Texas Star"—*in German*. In the realm of stateside nostalgia, the calling voices of such as Bruce Johnson, Arnie Kronenberger, Jim York, Pappy Shaw, and a host of others are taped as they are called for us some twenty years ago.

We will always be grateful to the many square dancers in various parts of the world who have contributed to this library. It is our hope that some day it will not only be complete, but will be in a condition where it may be shared by anyone doing research.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



PATRON OR PARTNER?

By Alan Golding—CFPO—via Belleville, Ont., Canada

ALTHO' WE ARE GENERALLY reluctant to admit it, there are two distinctive classes of personnel in the membership of any club. Basically they are the *patrons* and the *partners*. A question we should consider is this: "Are we patrons of the club or are we partners in the great task of extending friendship and good will freely and voluntarily?"

We must first define our terms. A *patron* is a person well-known in the community, respected for his many interests. He is sure the club he supports is a good thing, he pays his annual dues, receives the club's membership card and allows the club to use his good name in the promotion of its activities. He comes and goes when he feels like it; not when the club requires his presence. He shows up at the club's general meetings to make himself heard; or, to tell the club how to spend their funds, etc. He may cheer if the club is doing well or boo if they are doing poorly.

The *partner*, on the other hand, is the person who freely and willingly associates with all others for mutual benefit. He is the one who ensures united action in the club—the one who generally sits back and says very little at general meetings, but takes it all in. He is the one who receives little or no thanks for all he does, except self-satisfaction.

Which do you prefer to see in your club? Active partners, on the inside looking out? Or passive patrons, on the outside looking in?

OH—LADIES! LADIES!

By The Girl-Watcher—in Illinois

THIS LONG-TIME GIRL-WATCHER has been watching you beautiful ladies of the square with growing bewilderment and something close to alarm. Here's why.

Thru the more recent history of square dancing the square dance dress has been considered and designed as a costume for a particular type of activity—a *dancing* dress. The skirt was long and full to give freedom of movement and graceful motion; the blouse was also designed with motion in mind. There was no special effort to make the dress conform to current fashion. In looking back thru Sets in Order of not too many years past I find the dancing dresses were near the ankle at a time when street wear was short.

What has become of the dancing dress? It seems the blouse is still thoughtfully made, with freedom of motion and attractiveness of the lady in mind, but what has happened to the graceful dancing skirt? Somewhere along the way current fashion has entered the design. What was once a swirling, floating rainbow of flashing skirt has become 24" or so of tightly bunched material held immobile by even shorter, stiffer petticoats! It wouldn't *dare* swirl and leap with the rhythm of the dance; it is already 4" above milady's knees.

Have you dear ladies ever taken your turn at girl watching and watched a dancing square from the waist down? There was a time when the ladies "chained" with the hems of their skirts caught up in their touching hands, the trim pants of the men making a crisp background to the flashing skirts. Such a maneuver would be impossible today

but is the present scene an improvement?

A disciple of Dr. Lloyd Shaw recently returned from a dancing tour across the nation. When asked about dress styling in the square dance world he commented, "The time has come when the ladies had better decide once and for all what they are going to wear for square dancing—tutus or a dancing skirt."

Square dancing itself has been able to survive the gimmicks and fads; won't you ladies of the square return the beauty and dignity of the dancing dress, artfully but not overly petticoated?

When you dress for the street in your Courreges, miniskirts, your fishnet stockings, your buckled shoes, that's fine; your image on the square dance floor is a different thing altogether.

SQUARE DANCING AS A WAY OF LIFE

By Dorothy Burmaster—Hayward, California

I AM ONE OF THE *real* square dance "kooks"; I went thru two beginners classes simultaneously because I felt it was good sense to learn to listen to more than one voice and one caller and because I thought the more practice I had, the more automatic my reflexes would become and the sooner I'd become a smooth dancer, which to me is the only *good* dancer!

Then I joined another beginners class because I did not have a regular partner and I'd learned from bitter experience that extra women are about as popular as the small-pox—even at the "singles" clubs, whereas the men class members could always be counted on to help a beginner "make a pair".

I'd been longing to learn square dancing for years but my former husband seemed not to be interested so it was not until after he passed on that I was able to *enter* our wonderful world of square dancing.

Coming to the Bay Area for additional training in my line of work in April, 1964, I found it was like entering a different world. In two months I had a regular partner and my schedule was such that we could dance nearly every night as well as anything that came up on Sunday. We danced together for 6 months, then I met and began dancing with the man who became my husband a year later. For the first time in my life I am completely happy! And it has all come about thru our beautiful activity.

We will be retiring soon and it is our hope to have a vacation trailer and to see quite a bit of our country from the viewpoint of square dancers. Square dancing—its attitude—its people—truly a way of life.

HOW DID YOU LIKE HIM?

By Dr. John F. Largey—Massapequa, New York

EVERY VISITING CALLER faces a pretty tough jury when he picks up the mike. We dancers are going to form an opinion; we are his judges. It doesn't matter whether other callers tell us he is great, we make the final decision even tho' we are exposed to his talent for only a very brief period. Each of us has our own method of judging, whether we realize it or not. Here is mine; how does it compare with yours?

1. Has the caller arrived in time to set up, check sound and floor and be ready to start at the advertised time? If not, he is being unfair to those dancers who stacked the dishes and are supporting the baby-sitter's hairspray habit.
2. His appearance. We dress properly to dance; is he dressed properly to call? Scuffed loafers and a string tie clipped to a sport shirt just don't go.
3. Does he keep that first tip simple and basic until we have become accustomed to his voice and phrasing or does he try to establish the idea that he is really going to show us a thing or two?
4. Does he build as he goes, watching the floor until he finds the level which is

- most acceptable to the majority of those attending?
5. Does his material have a quality of individuality, either of thought or of presentation?
 6. Does he make us feel glad we came by obviously being glad he came? Put it this way. Do you feel he is dancing with you or just calling to you?
 7. Does he socialize with the dancers between tips or remain apart? When socializing, does he still remember to get back up there and keep the dance going?
 8. Does he make you feel that you are dancing better than you thought you could?
 9. Are the dancers glancing at their watches to see how little time is left—or shaking them to see if they're still going?
 10. Do the dancers seem reluctant to leave even when they know the dancing is over?

Now, callers, how about telling us how *you* judge the *dancers* you visit?!

"MODERN" SQUARE DANCING—A POSITIVE VIEW

By Lester Keddy—Hathorne, Mass.

I AM GETTING a little tired of these articles that continually complain about changes in square dancing and the so-called high level minority that is supposed to be responsible.

Agreed that bowling, tennis and all other sports are basically the same as they were 50 years ago, but when you come right down to it, so is square dancing. We still have eight dancers in a set, we use music and hire a caller and we still have a partner, corner and opposite, to mention a few aspects that are the same.

The point that is being missed is that every time you bowl you don't get exactly the same score and every ball doesn't follow the same course that the ball did last week. When you play tennis the score isn't always 6-4, 6-3, 6-2 and every ball doesn't bounce exactly the same. In other words, the elements of surprise and uncertainty are always present to keep the games interesting.

These same elements, up to a point, are what make modern square dancing the interesting recreation it is today. How many times in the course of an evening do we Wheel and Deal, Double Pass Thru, first couple left and the next couple right; or how often do we do a Double Pass Thru, Centers In and Cast Off Three Quarters Around? After about the 20th time in an evening or the 1000th time in a season it becomes pretty monotonous.

I'll grant that some of the material being published and used is more like close order drill than dancing but there is plenty that is interesting and danceable if the dancers are well grounded in the basics of modern square dancing.

As far as this poetry in motion bit is concerned I would suggest that those who are continually criticizing modern square dancing take up adagio dancing or the ballet so that they may fulfill their poetic desires to the utmost.

TEACHING SQUARE DANCING

THE SECOND OF TWO PARTS

By Bob Ruff and Jack Murtha

AFTER EXPLORING THE QUESTION of why school square dance programs sometimes fail to produce the enthusiastic response typical of recreational square dance class experience, we must ask what square dance clubs,

dancers and callers can do to help.

The general image of square dancing is an important factor in the preconceived ideas youth has of square dancing. In communities

with a great deal of understanding of and participation in square dancing this activity in the schools enjoys a different reception. Pupils generally will reflect many of the values of their adult and peer group leaders and where the general attitude is receptive, the students' attitudes will reflect this interest. Square dance clubs need to take more responsibility for improving this image in communities where public support is not excellent. Some areas have sponsored television or radio programs, volunteering to help with community celebrations or demonstrations, writing articles and news for local news media, close cooperation with school and recreation personnel and developing good inter-club relations.

Most often overlooked in this process of image building is a careful study of what the image is and what is needed. Too many efforts are made based on someone's best guess and unfortunately these efforts may miss the mark more often than they hit it. Also any really effective effort should be carefully evaluated for effect after it ends. Clubs need to search for the kind of skillful leaders who can help them make their projects truly effective.

Teaching materials should be brought up-to-date. In some areas clubs have donated new, well-designed teaching albums to the schools, have served as volunteer resources to help teachers learn the proper execution of calls or even to help teach a class. Callers have rewritten singing calls for teachers using only movements which the teacher has already taught.

New teaching materials have carefully designed progressions which are built in and save teachers a great deal of time in determining the most effective order of presentation. Clubs, callers and associations have sponsored teacher training workshops where new materials are introduced and the teachers taught how to use them.

Callers have helped with culminating events, festivals and jamborees at the end of the instructional period. Club callers often volunteer to help local schools with programs. Some clubs or schools pay a minimum fee to bring in a specially gifted caller for a school function. Occasionally some of the famous traveling callers are willing to arrange their schedule to help a school program when they are in the local area for a square dance function. Often

they are willing to help at a reduced fee if the event doesn't cost them a lot of extra expense or time.

Square dancers must realize these ideas have to be handled with a great sensitivity, however. No one likes to be pushed into things or to be unfairly criticized. Square dancers who hold the attitude that the school program is lousy and that they are going to force a change in it will not perform a service for square dancing. Sincere, tactful persons who really know the whole picture on both sides are more likely to make a real contribution. The ideal person is probably the influential teacher or administrator who also belongs to a square dance club. By bringing the two groups together, such persons often assure that the most positive relationship is developed.

Teachers should use the student's love and interest in his own "fad" dances and music to create a climate for square dancing. Many square dance records are available which use popular and familiar songs the young folks like. They are played by excellent musicians and are a pleasure to dance to. Most of the calls must be rewritten for school use, but many of the better local callers can do this quite easily. Teachers who are really interested in their pupils will try to meet them half way and build on the student's interests while enlarging his skill and understanding.

The most important factor of all in creating a more positive attitude toward square dancing on the part of youth is the quality of skill they gain. Superficial exposure to many calls, but mastery of none is a sure way to create the feeling that square dancing is too hard and of little value. Mastery of a limited number of calls and enjoyable experiences using these calls will let the learner know he can master this activity and that it isn't all work and no play. Carryover activities are highly regarded because they are recreational and fun. Each student should have a complete experience that includes enjoyment using what he has learned.

Square dancing has much to offer school age youth because it is such a desirable recreational activity. It is worth some time on the part of all those interested in this activity to look into ways of helping to improve the local school program for impressionable young folks, the backbone of tomorrow's square dancing!



Caller Cal Golden brings dancers in from the sidelines to take part in the fun. Included is the Commanding General of USAFE, base Commander, and enthusiasts of all ranks and ratings.

CAL GOLDEN CALLS AGAIN

— OR —

THE GENERAL
DANCED TILL DAWN

By Lucille Fike—Ramstein, Germany

SQUARE DANCERS FROM FOUR CLUBS of the European Association of American Square Dance Clubs represented the association at a "Western Night" put on by the Ramstein AFB Officers Club in Germany. SMS Cal Golden called for the shindig which was attended and enjoyed in full by high-ranking officers in the air force.

After some exhibition dancing by the dancers from Heidelberg Hoedowners, Wiesbaden Kuntry Kuzins, Ramstein Boots & Ruffles and Kaiserslautern Skirts and Spurs, they went to the crowd of spectators and pulled them in to join the square dancing. Results were so successful the people shouted and clapped for more of the same. And got it. This was a good evening for square dancers and square dancing in Germany.

General (four star) M. A. Preston, Commander-in-Chief USAFE, a square dancer himself until pressure of military duties became too heavy, is just one of hundreds who took part in the evening of square dancing fun.



THE DANCER'S

WALKTHRU

Sets in Order

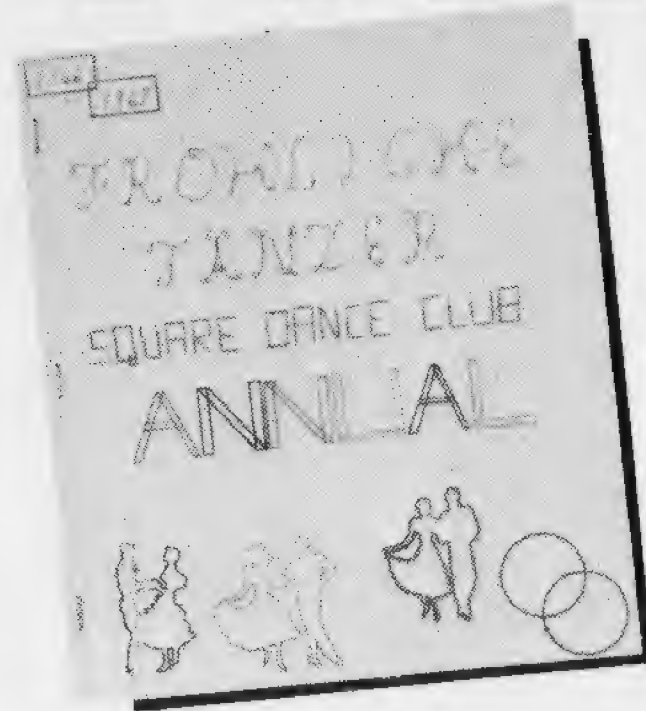
IDEA A CLUB ANNUAL

SQUARE DANCERS AS MUCH AS ANYONE enjoy the opportunity of reviewing the activities of their hobby as time permits. It is easy to forget some of the pleasures which might have occurred several months previously unless a record of events is kept.

The Fröhliche Tanzer Square Dance Club has done just that. Although the club is only one-and-a-half years old, it has mimeographed an Annual of its first year's activities so that each club member could enjoy reliving the season in time to come.

The Fröhliche Tanzer Club started with 3 member couples and at the time of putting its Annual to press could justly boast of a membership of 43 couples. The club is located in Iserlohn, West Germany, and is made up of members of the Canadian Army National Force in Europe.

The club Annual, among other items, included a list of members, a history of the club,



The club annual provides years of memories for club members.

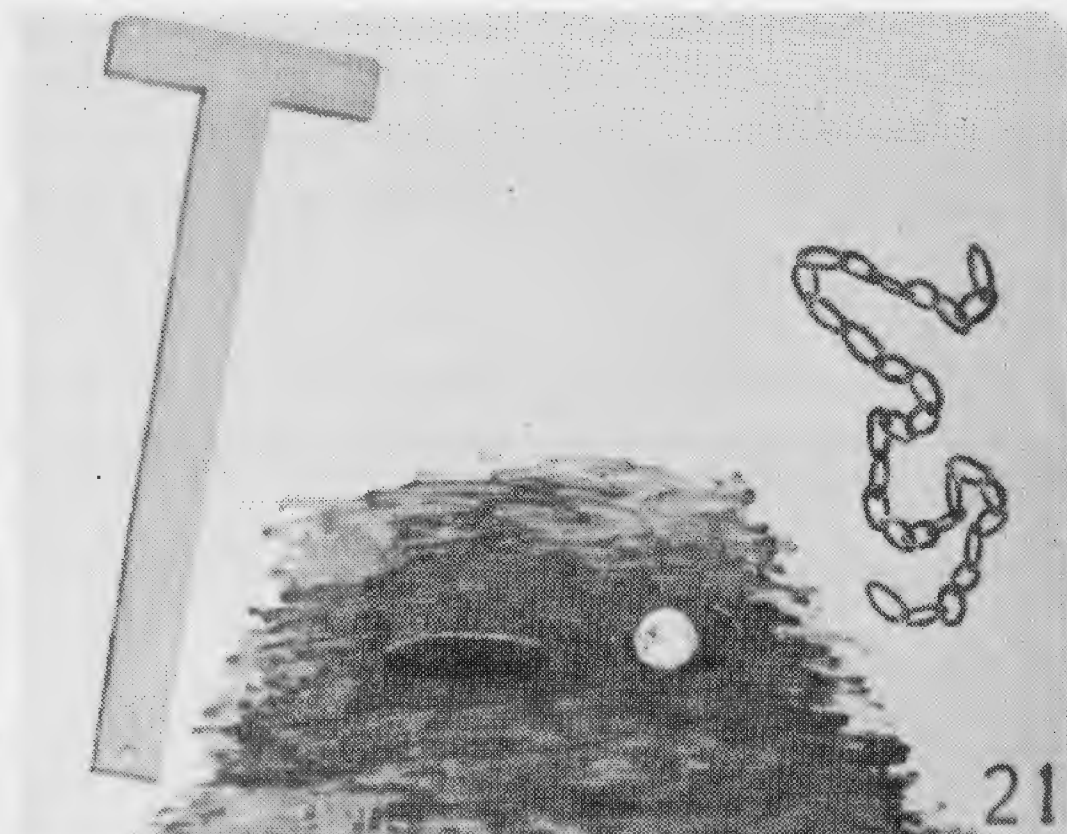
a message from the president, an article by the caller, several short features about various club activities and projects during the year, as well as a list of the member clubs of EAASDC (European Association of American Square Dance Clubs) and their addresses. Interesting to note was the appendix which repeated some of the articles in German.

A happy idea from a happy group of dancers. And why not? The club name Fröhliche Tanzer means "happy dancer."

A Square Dance Quiz

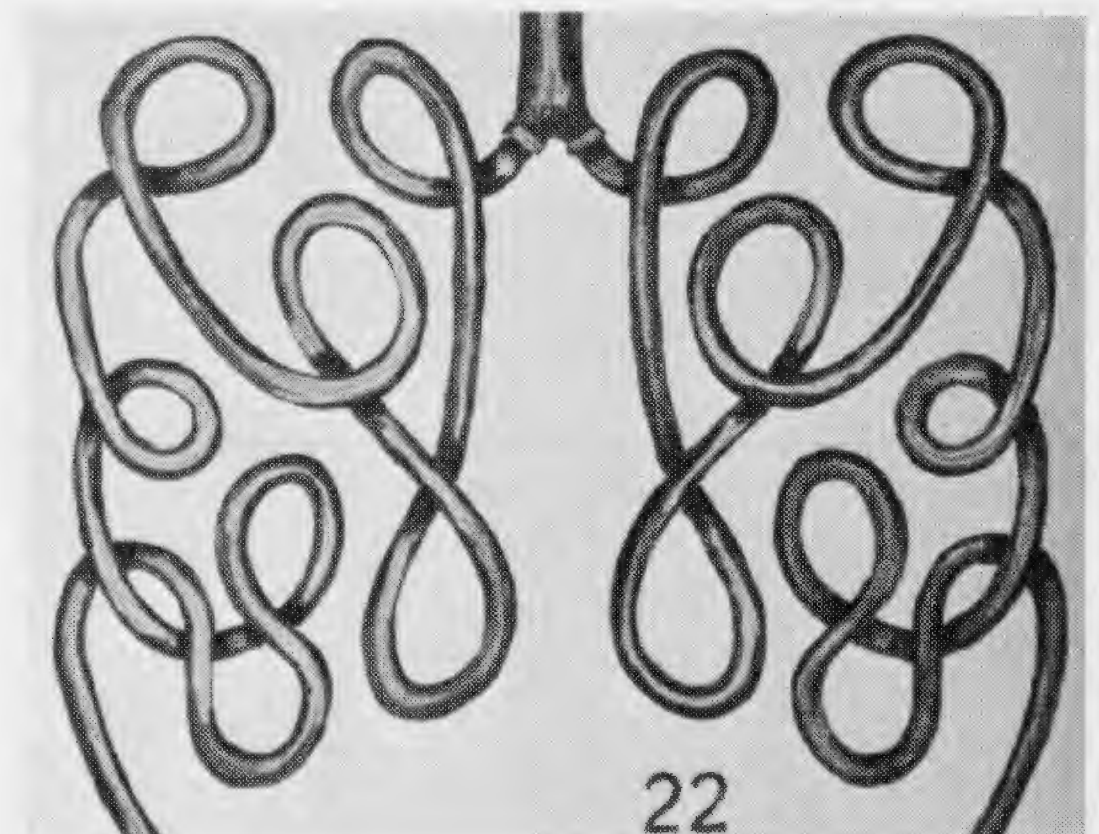
Here for your enjoyment are two more picture quizzes. The first one is quite simple to decipher, although not as easy to dance. The

second painting looks a bit like some type of "pop art." Perhaps you'll be smarter than we were in coming up with its correct answer.



21

Our thanks to Jake and Bernard Smith of Southfield, Michigan.



22

21. Tea cup chain
22. Split circulate

The WALKTHRU

EXTRAVAGANZA RESULTS FROM ELABORATE CLUB THEME

SQUARE DANCE KNIGHTS

LAST MAY, THE SETS IN STEP Square Dance Club of Eagle Rock, California, held its 10th Anniversary Dance. Patterning its evening after the Knights of the Round Table, the members went all out to portray the theme in costumes, decorations and entertainment. This is one of those parties which takes a great deal of planning and cooperation but which can be fun for all involved and truly sets an atmosphere for the guests who attend.

To start with, each of the some 30 member-couples of the club made two shields, approximately 1½' x 2' and these were hung around the wall about ten feet off the floor as well as across the front of the stage. The shields themselves represented a wide variety of interest and execution and made an excellent over-all effect.

Across the entry hall, a huge horizontal circle was suspended from which oblong pennons of crepe paper were hung. Some were



Square dance spectators seem unshaken by the fierce tournament being enacted before them.

plain, some had tassels and some were painted with designs. The same type of decorations were repeated down the center of the hall ceiling and were most effective when a breeze would catch the pennons and cause them to ripple and wave.

At the back of the stage was placed a drawing of a castle and similar paintings set off the eating area and a section out-of-doors.

Members came in full regalia wearing such costumes as kingly robes and crowns, pages in tunics, ladies in long, silken gowns caught with metallic cords, men in Crusader robes, a jester or two, an archer, etc.

The jester helped fill the squares during the evening by raising his stick with bells on the end of it wherever couples were needed.

At the point where the entertainment was planned, pages with long silvery trumpets (mimicking the Sets in Order fanfare record)



The White Knight and the Black Knight unmask for well-deserved recognition. (Opposite page) A wide variety of designs were portrayed in shields handmade by club members.

Photographs by
Vilas O. Lockridge, Jr.



A castle serves as the backdrop for the "pages" as they entertain with an original dance.

came to the front to herald the show. Then the King (club president) introduced each act.

A "jousting tourney" was held first with a White Knight challenging a Black Knight. Two men, dressed completely in either black or white and carrying cardboard horses (also all black or white) around their waists, ran at each other, with lances aimed, from opposite ends of the hall. With the third charge the Black Knight was vanquished.

Following this a chorus line of pages presented a choreographed routine both under regular and black lights.

In addition door prizes were awarded during the evening with winning numbers posted on a blackboard.

This evening spent around the Round Table with the ladies and gentlemen of the square dance castle proved to be a happy occasion for all.

The WALKTHRU



BADGE OF THE MONTH

COTTON SQUARES
KENNETT, MO.



BETTY VOLNER

CALLER'S TAW

Travel down to the Southeast section of Missouri this month and you can dance with the Cotton Squares. Situated in the middle of cotton country, the club indeed is well named.

Cotton is such a vital part of life in this area that cotton "vacations" are even granted to school children several weeks each fall in order that they may help with the picking.

Two years ago the Cotton Squares entered a float in a local parade. Carrying out the dominant theme, a giant cotton boll was featured on the float; square dancers demonstrated their hobby and small children dressed all in pink sat at the front eating cotton candy.

Speaking of children, the club recently graduated a group of 8-12-year-olds from a beginners' class and they were promptly and aptly named The Boll Weevils.



The WALKTHRU

IDEA DEPARTMENT

THE COUNCIL BULLETIN published monthly by the Denver Area Square Dance Council took time last December to pay tribute to all the past presidents of its Council. The cover advertised the fact that this was a "special presidential issue".

A full, two-color page inside read:

"Season's Greetings to the 12 Presidential Couples of the Denver Area Square Dance Council. In appreciation we honor and so dedicate this December 1966 issue of the Council Bulletin to you."

The next two pages, pictorially as well as verbally, told of the past presidents, gave their current addresses and occupations and noted with what square dance groups they were presently connected. (Incidentally it was a pleasure to read that all of the past twelve officer couples were still actively square dancing.)

With two months still to go, perhaps there is someone to whom you could say "thanks" in the holiday issue of your club newsletter or area bulletin. Taking time to remember people who have worked diligently in the past is a most gracious thought and a sincere note of appreciation is always welcome.

IDEA DEPARTMENT

One pleasurable sideline of square dancing is designing and executing square dance clothing. This field is not limited just to feminine abilities either, as many men derive joy from creating clothing, actually making it or simply adding decorative details to the finished product.

Here is an idea which you might try if you have an artistic and creative nature, and it comes to us from Julia Hill of Atlanta, Georgia.

Some two years ago she discovered a liquid embroidery paint which seems to work successfully on any fabric. She has used this paint to decorate her square dance costumes with figures, flowers, birds, etc. Cotton, whipped cream, etc. all have been washed, and re-washed by Mrs. Hill after the paint has been applied and no fading has occurred. She has even applied full-strength bleach with no difficulty.

The paint comes in an applicator tube eliminating the need for brushes or thinners. It is called Tri Chem Liquid Embroidery and can be applied to fabrics, paper, wood, metal or glass. If you're interested and cannot find the product in your local hobby store, you might write Mrs. Hill at 3589 Eisenhower Circle, SE, Atlanta 30315.

SQUARE DANCE PARTY FUN

A CHORAL QUIZ

Hooray for the stunt which requires no pre-planning, no props and actually no talent. Here's just such an idea.

Divide your audience into three sections. Select a leader for each group—enthusiasm being his (or her) only requirement.

Explain that each section is to choose the title of a song. It is important for every individual within a particular section to know what the title is, but it is equally important that one group does not let the other groups know what song it has chosen. To do this the title of the song might be written on a piece of paper and the paper passed throughout the group, or the title simply might be whispered from one person to another.

As soon as each group has chosen a song title the stunt begins. The leader of Group One stands in front of his section and counts, 1, 2, 3 and then everybody in his section simultaneously shouts *one* word of the song title.

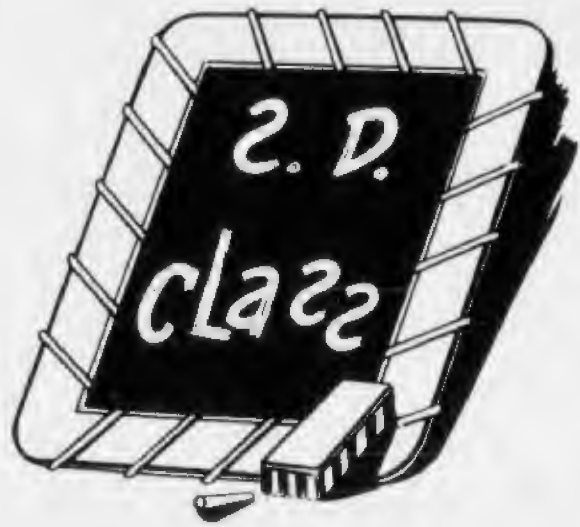
The other two sections must guess what song title has been given.

When someone guesses the correct title, his group receives one point. If after several guesses no one comes up with the correct title, the game proceeds to the next group.

At that time the leader of Group Two stands and gives the signal to his section to all shout out simultaneously one word of its song title. And so the game progresses until one group accumulates more points than any other team.

A few ground rules should be given ahead of time. Song titles should be limited to popular songs which everyone will know. Or you might limit the song titles to the names of current square and round dances. The game works best when the groups are not too large, for when a section becomes fairly sizeable the cacophony of noise which results with everyone shouting one word together makes the title almost impossible to identify.

Lift and Use





Life's darkest moment. LaGrange halls goes up in flames.
(Picture taken from front page of local newspaper.)

HOMES FOR SQUARE DANCING

*Indian Valley Grange Hall—
Taylorsville, Calif.*

INDIAN VALLEY GRANGE HALL BURNS TO THE GROUND

These words in the local newspaper greeted residents of Plumas County, located in Northern California, last January 27th. The previous afternoon the historic, two-story building had been leveled by fire.

Originally built in 1916 the Grange Hall, in addition to serving as headquarters for its own meetings, also housed the local 4-H groups, was the locale of community activities, and an active square dance center for dancers from many miles in all directions. Containing one of the few remaining spring floors in California, the Hall was a particular delight to the dancers.

Knowing what kind of people square dancers are, perhaps you have already guessed the conclusion to this story. It was a necessity to rebuild the Grange Hall. It was needed not only by Taylorsville but by the several small towns surrounding it.

The Grange hired three local carpenters. All three turned out to be square dancers and

were soon dubbed the "All-Weather Wet Construction Company, Inc." This questionable title proved to be a boon to the town for these men rebuilt the Hall in just 40 days, working through all types of weather conditions.

Townspeople helped in many ways; donations were received. The square dancers decided to instigate a series of Benefit Dances with all proceeds going to the building fund.

The first dance was held in June and there will be one each month through October with all callers donating their services. (If you're in the area on October 28th, you're invited to stop in and take part.)

The new, one-story building is most attractive and includes a dance floor, stage, kitchen, rest room facilities and dining room. Most of all it contains a great deal of heart and love, not the least of which came from square dancers.

The spring floor? Oh yes, they put that back in, too. You even can obtain a Spring Floor Dancer badge from them if you dance in the hall, enjoy yourself and are willing "to spread good will and fellowship" which is the theme of these happy people.

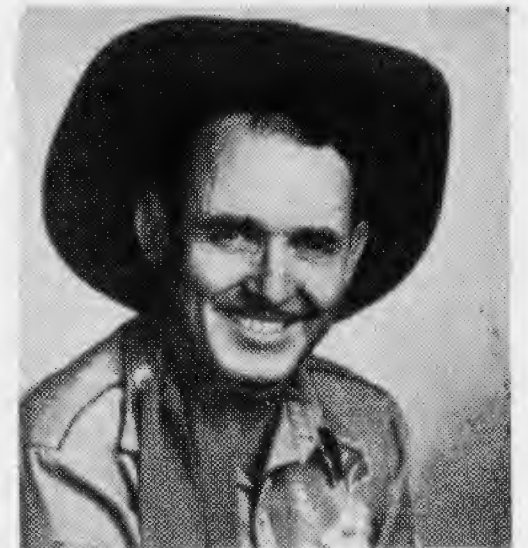
Brand new and beautiful. The new hall ready and waiting for square dancers.



INTERVIEW

CHALLENGE

DERIVED FROM CAREFUL COMBINING



LES
GOTCHER

In the transition days, swinging from the old conceptions of square dancing to the modern, few individuals stand out as vividly as Les Gotcher. Known in many areas for his colorful attire, Les has done much to set trends and influence callers and dancers alike. His publication, "Square 'N Round", no longer in existence, and his Tips to Callers, a monthly service, have provided limitless thoughts and dance ideas over the years.

Recently we had an occasion to sit down and talk with Les on his views concerning the continual use of new non-descriptive terminology. This started things off on one of Les' pet subjects, which was discovering what could be accomplished by the imaginative use of the existing basics. We've asked him to give us an idea of how this all came about.

Les Gotcher: Without doing anything at all with new basics, I have been exploring with established basics to show what you can do with them by changing them around a little, or by adding them to another basic. I do not take several basics and make a combination call out of them. I use each basic to its fullest value and each call is directional.

S.I.O.: What do you consider a good basic to start this exploration with?

Gotcher: I'd like to go back some years and begin with Swing Thru, which has become so popular all over the country. I doubt if a modern-day caller could call a complete eve-

ning of dancing without the Swing Thru; it's one of those basics that will be here as long as we have square dancing and let's hope that this will be forever.

S.I.O.: Okay, give us an example of what can be done with Swing Thru.

Gotcher: We have learned that *two* Swing Thrus, when used one after the other, will be equal to a Right and Left Thru. This not only applies when dancers are in a static position but also from Lines of Four or from an Eight Chain Thru position.

From any of those same positions we can add Trade figures and come up with identically the same thing. Here is what I'm talking about. We can add a Trade for the Ends and a Trade for the Centers each time we Swing Thru and we have not changed a thing. *Two* of these will give us a Right and Left Thru. Here are two different calls which give the same net results:

**One and Three will do sa do
Make an Ocean Wave, rock to and fro
Swing Thru and—balance there
Swing Thru and—balance again
Cross Trail Thru, Left Allemande.**

**One and Three will Swing Thru
Girls Trade—Boys Trade
Swing Thru—Boys Trade
Girls Trade—Balance
Cross Trail Thru, Left Allemande**

We have used exactly the same call except that we have added some Trade figures to prove that the Trades, used this way, do not

change the net result. This will work from Lines of Four, from Promenade Wheel Arounds, from a static position, or, you could even use it from a Double Pass Thru position, using the inside couples for the change.

S.I.O.: Very interesting. What would be the next step?

Gotcher: We're going to add some Run figures to the same thing and it will work out the same, using Trades and Runs. The only difference is that we will leave one of the Swing Thrus off when we are using Runs. Here's a call to illustrate:

**One and Three will Swing Thru
Girls Trade—Boys Trade—Boys Run
Wheel and Deal to face those two.**

Again, the net result is a Right and Left Thru. Nothing more. If we wanted to Zero the movement out, that means that the dancers would be back where they started from and so we would use *two* of them, something like this:

**Heads to the right and circle four
Head gents break to a line of four
Go forward eight and back with you
Star Thru—Swing Thru—Girls Trade
Boys Trade—Boys Run—Wheel & Deal
Swing Thru—Girls Trade—Boys Trade
Boys Run—Wheel & Deal to face that two
Then Square Thru three quarters around
Should find corner, Left Allemande.**

S.I.O.: Can you carry your exploratory ideas even further?

Gotcher: Yes, because by going along with this same idea, you can use the things we have here but add still more by adding some Zero movements. You could have the dancers do a Dive Thru—Pass Thru—Right and Left Thru the outside two. Then you could Zero the movement out, the same movement we used on the other side, then have them do another Dive Thru—Pass Thru—Right and Left Thru—and now they are right back where they were when they started. The call would *start* like this:

**Heads to the right and circle four
Head gents break to a line of four
Star Thru—Swing Thru—Girls Trade
Boys Trade—Boys Run—Wheel & Deal
Swing Thru—Girls Trade—Boys Trade
Boys Run—Wheel & Deal to face that two
Dive Thru—Pass Thru—Right & Left Thru
Repeat from the first Swing Thru**

If you work the above figure all the way over and all the way back you'll find that you have a complete Zero movement and you can

then Square Thru $\frac{3}{4}$ to a Left Allemande or add something else. There is absolutely no limit.

S.I.O.: Can you get variety within the framework of what you've already given us?

Gotcher: Yes, you can leave some of the Trades out. In fact, we can leave the Trades for the Ladies out and we have something different to work with. The men are going to get a different lady for a partner if you don't have the Ladies Trade. For instance, if the head couples Swing Thru, Boys Trade, Boys Run, Wheel & Deal, we have a Right and Left Thru but we also have a Ladies Chain because each gent will have the opposite lady for a partner. By doing the same thing again you will Zero it out because the gents are back at home where they started and they also have their partners back.

If we wanted to add to a call like this we would add another Zero or several more and come right back to the starting place again. This call would do it:

**Heads to the right and circle four
Head gents break to a line of four
Star Thru—Swing Thru—Boys Trade
Boys Run—Wheel & Deal—Swing Thru
Boys Trade—Boys Run—Wheel & Deal
Dive Thru—Pass Thru—Right & Left Thru
Turn on around—Swing Thru—Boys Trade
Boys Run—Wheel & Deal—Swing Thru
Boys Trade—Boys Run—Wheel & Deal
Dive Thru—Pass Thru—Right & Left Thru.**

From the last set-up you are back where you started the Swing Thrus and you can pick up here and do whatever you want to do.

S.I.O.: I think people would be interested in having other examples of your idea of unlimited combinations of existing basics. How about it?

Gotcher: Sure. Once you start using this type of thing there is just no limit to the things that can be done. You could use something like this:

**Heads to the right and circle four
Head gents break to a line of four
Star Thru—Swing Thru—Boys Trade
Boys Run—Wheel & Deal—Dive Thru
Pass Thru—Swing Thru—Boys Trade
Boys Run—Wheel & Deal—Dive Thru
Pass Thru—Swing Thru—Boys Trade
Boys Run—Wheel & Deal—Dive Thru
Then Pass Thru and—Square Thru—
 $\frac{3}{4}$ around to a Left Allemande.**

When we figure that we start from a set up position, then do *two* of these same figures, by

doing the Boys Trade and the Boys Run, plus the Wheel & Deal, then come back to Zero, we have an unlimited field. Here would be the shortest way to Zero the movement out:

**Heads to the right and circle four
Head gents break to a line of four
Star Thru—Swing Thru—Boys Trade
Boys Run—Wheel & Deal to face—
Dive Thru—Pass Thru—Swing Thru
Boys Trade—Boys Run—Wheel & Deal
Square Thru three quarters round**

You can use these same figures from Lines of Four, or from Promenade Wheel Arounds. Head Couples Wheel Around out of a Promenade is exactly the same as having heads lead to the right and circle to a line, of course.

S.I.O.: How could you do this from Lines of Four?

Gotcher: If we're going to use these same breaks, we'd do it like this:

**Heads to the right and circle four
Head gents break to a line of four
Go forward eight and back with you
Then you do sa do across from you
Make an Ocean Wave and rock it, too
Swing Thru—Boys Trade—Girls Trade
Boys Run—Wheel & Deal to face two
Now Square Thru three quarters around
Move on to the next and do sa do
Make an Ocean Wave and rock it so
Then Swing Thru—Girls Trade
Boys Trade—Boys Run—Wheel & Deal
Now Star Thru and—Square Thru—
Three quarters around, Left Allemande.**

S.I.O.: Can you suggest some variants in this framework?

Gotcher: You can use this same call but do *not* have the Ladies Trade, and you are doing the equivalent of a Right and Left Thru, *plus* a Ladies Chain. This opens still another field where you could work a call like this:

**Four ladies chain, a grand chain four
Heads to the right and circle four
Head gents break and line up four
Now Swing Thru—the Boys Trade—
Boys Run—Wheel & Deal to face—
Square Thru $\frac{3}{4}$ around—
On to the next and—Swing Thru
Boys Trade—Boys Run—Wheel & Deal
Pass Thru—Bend the Line—Cross Trail
Allemande left with your left hand**

S.I.O.: You have certainly made your point, Les. It is fascinating to see what some exploratory work into the basics we already have can do for us. Do you have any wind-up thoughts on this general subject?

Gotcher: I certainly do. The examples I've given here are not meant as something for people to memorize. The caller, for his own competency, should learn to put his own calls together. He can work them out—find out what each movement would be equivalent to—the end result—and then he will know what he can do with it.

Just using the Swing Thru, Trades and Runs, there is this tremendous possibility. Give them a good try and you'll find more and more things to do with this basic group. Call directionally, give the dancers plenty of time to do the movements and everybody will have a ball.

WILL YOU HELP US MAKE THE INTRODUCTION?

EACH YEAR AT THIS TIME we send out thousands of extra copies — back issues — of Sets in Order to be distributed free of charge to new square dancers throughout the world. This is our way of helping to increase a newcomer's interest in his hobby. It is also a way for us to become acquainted with the new dancer, for quite frequently these people, once they have seen a copy of the Official Magazine of Square Dancing, become subscribers. The magazines are free, and we'll be glad to send you any reasonable quantity you might request. We just ask that you help us offset the cost of mailing, which we assure you, is quite nominal.

For special large occasions, festivals, conventions, etc., where a large number of Sets in Order copies are needed, a little warning in advance will be helpful. We also can supply subscription blanks in any quantity. A well-informed dancer is often one who will stay the longest with his hobby. Sets in Order is dedicated to keep dancer interest high. We'll be pleased to help you any way possible to achieve this goal.

STYLE SERIES:

THE UNCOMFORTABLES

THE EXTEMPORANEOUS BLENDING of movements in a well constructed dance figure is undoubtedly the ultimate in pleasure. To be able to move effortlessly to the beat and to the phrase of the music, blending one movement with the next, avoiding the rush-rush, grab, grab, and other breathless excuses for dancing, the smooth blending flow of well chosen movements is pleasure personified.

They say that a person can get used to anything, and perhaps a dancer who has only been subjected to awkward movements and has learned to adapt, will find all this difficult to

understand. As an example, we have three sequences shown here, which simply defy good body mechanics, and yet, they frequently do occur.

One simple *error* is The Dive Thru followed by a movement for which the dancers are posturewise unprepared. For example, centers arch (1) dive thru, then whirl away with a half sashay (2). The diving and arching procedure leaves the dancers in a most awkward position to start the rolling movement. One couple is crouched, and the other is widely separated from his partner.

In our second example, everything starts out all right with our two facing couples (3) who





do a do sa do (4) into an Ocean Wave (5). The same forward, flowing motion is continued as the men *run* to the right (6) around one lady (7).

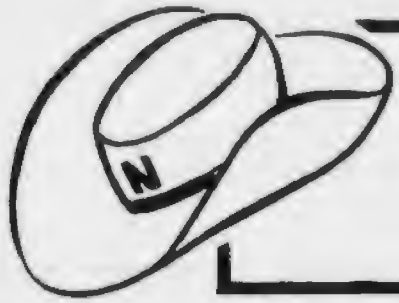
Instead of continuing on with the forward, flowing motion, the man stops as the two faced line of four breaks in the middle for a Bend the Line (8) forcing the man to back up as the two couples end facing each other (9). How much better to have allowed the two men, as they move forward into the two faced line (10) to continue their forward motion (11) and cast off three-quarters (12) with the same end result. (9).

The same error in judgment would take

place if you turned the movement around. Again starting from the Ocean Wave (5) this time the ladies in the center run to their right (12) around one (13) ending in a two faced line of four (14). The poor judgment call would be Cast Off Three-quarters. This would cause the forward motion of the active ladies to stop and they would be forced to move into reverse. (15)

From the same two faced line (14) the natural follow thru movement, of course, would be a Bend the Line (16). Both movements would have the same end result (17) but the one would be natural and comfortable while the other would be extremely uncomfortable.





17th National Square Dance Convention

JUNE 20, 21, 22, 1968 • OMAHA, NEBRASKA



NEBRASKA'S STATE COLORS OF blue and gold have been selected as the official colors of the 17th National Square Dance Convention slated for Omaha in 1968. Dresses and vests in these colors were designed and approved by

General Chairmen, George and Ruby Dreier, 4401 Woolworth, Omaha, Nebraska 68105. These outfits will be worn by some 2500 Nebraska volunteer Committee members to aid in the promotion of the "big event."



Nebraskans, present at the National Convention in Philadelphia, stage a mock "battle" and "Pow Wow" in their publicity "kick-off" for the 17th.

General News

LOUISVILLE IN 1970 was announced as a future Convention site as 9,729 people, including dancers from 44 states, Canada, and several foreign countries attended the 16th National Square Dance Convention in Philadelphia. Future Convention dates are: Omaha, June 20-22, 1968; Seattle, June 26-28, 1969; and Louisville, June 25-27, 1970.

Future General Chairmen of the National include: 1968, George and Ruby Dreier, 4401 Woolworth, Omaha, Nebr.; 1969, Harry and Marge MacGregor, 2333 North 149, Seattle, Wash.; and 1970, Roy and Marita Davis, 3320 Cornelia Dr., Louisville, Ky. Gordon Pierce of Minnesota was elected Chairman of the 1967-8 National Executive Committee with Floyd Lively, Indiana, Vice-Chairman; Norm Holloway, Calif.; Secretary and Roy Long, Texas, Treasurer. Howard Thornton, Oklahoma, will

serve as Director of Information. The committee will hold its Mid-Winter Pre-Convention meeting in Omaha on October 6-8, 1967.

An expanded program was outlined for the National Convention Organizations Committee with Chet Ferguson, Oklahoma City, being reappointed Chairman. A special panel will be held in Omaha for organizations leaders.

Attendance Figures

The 9,729 dancers in attendance at Philadelphia included 2,225 from Pennsylvania and 7,122 from the other states and foreign countries. Other states with high attendance quotients were New Jersey with 1,113; New York with 746; Michigan with 730; Ohio with 617 and Indiana with 594. In addition to the 50 or more dancers from 25 states, there were 25 or more dancers from 31 states.

(Please turn to page 73)

SWING YOUR TAW IN OMAHA

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

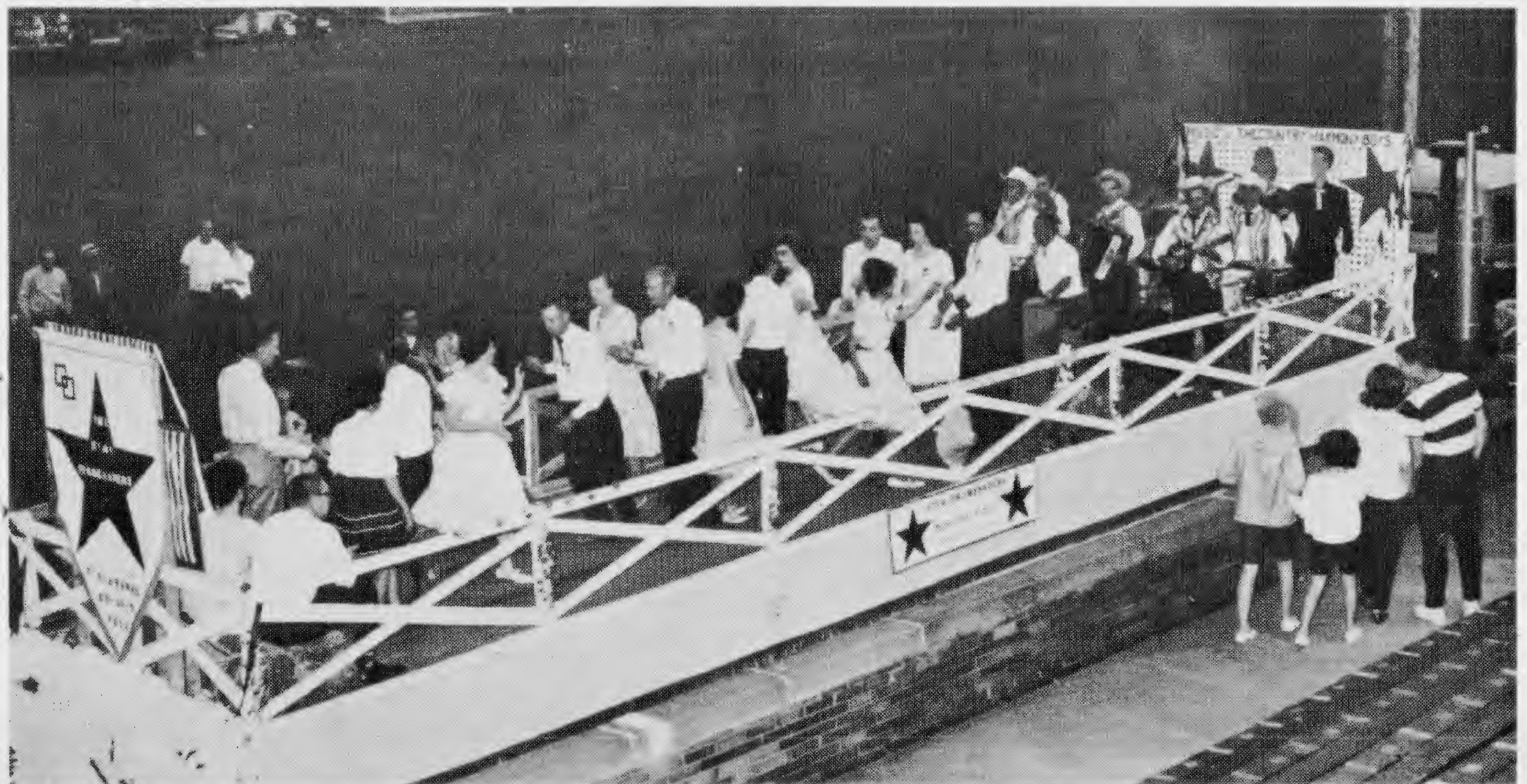
New York

The 2nd Annual Festival will be held in Canajoharie on May 25, 1968, with a big Pre-Festival Dance planned for the previous night. Locality is East Hill School and the Earl Nellis Auditorium. Three halls with excellent acoustics will be used and are connected by covered passageways. Write C. E. Dievendorf, 11 Erie Blvd., Canajoharie.

Highland Squares of Galway are ready for a great fall and winter season. Dances are held on 2nd and 4th Fridays at Galway Central High School with Bud Seaman calling. The club banner and badges show a Scotch plaid, green with red in the center of a white square,

In spite of first impressions, this "float" is not tied up to a pier. It is the one the Star Promenaders enter in the National Clay Week Parade in Dennison, Ohio each June. The float pictured is a First Prize winner.

—Photo by Daily Times



as befits their name. Joe and Bea Apicella are presidents.

—Bernie Conroy

Beginning their fourth year, the Shufflin' Shoes of Binghamton, anticipate good times every Tuesday in Sunrise Terrace Hall. Chuck Gotham calls the squares; Norma Gotham cues the rounds. Third Tuesdays will feature guest callers; visitors are welcome.

—Chuck Fitzgerald

Maine

Kenneth M. Curtis, Governor of the State of Maine, proclaimed the week of Sept. 3-9 as Learn to Square Dance Week in that state. All clubs in the state banded together to promote square dancing with a vim during this time, climaxed by the Callers Jamboree in Bangor on Sept. 8. Special badges were sold as advance tickets to the Jamboree, calling attention to the square dance promotion "push" as well as to the event.

—Hillie Bailey

New Jersey

On Sept. 16 members of the Cali Hoes traveled on a Mystery Bus Ride. Money was raised by selling 50-50 chances at Saturday night dances in the Hayloft, Asbury Park. Destination was unknown but located 100 miles away so that members could qualify for Knothead badges.

—Bernice Bonsall

A new club has been established in Paramus, a town of 28,000 which has received several awards for its library, its beauty, etc. The area is reached by three major highways on which many cloverleaves have been constructed — hence, the Paramus Cloverleaves. The club meets on first Fridays at Stony Lane School. All

ROUND THE WORLD of SQUARE DANCING

dancers are welcomed and an invitation is issued to telephone club president John McCutcheon at (201) 262-7638 for more information.

—Lee Ehrenberg

Alabama

The Montgomery Area Square Dance Assn., Inc. held its 8th Annual Dixie Jamboree in Garrett Coliseum on Sept. 29-30, with Joe Lewis and Marshall Flippo on squares; the Alvin Boutilliers on rounds.

—R. L. Ward

Tennessee

The Gatlinburg Hoedown on Sept. 22-23 featured six callers; Jim Dobbs, Allen Tipton, Dan O'Leary, Don Belvin, Don Williamson and John Saunders, with Dick and Pat Whaley in charge of the round dancing.

New Brunswick

Moncton's Centennial Square Dance Jamboree will be held in the Canadian Legion Hall on Oct. 6-7. Featured callers will be Ray and Ann Little from Maine, with live music, and Don Haley from Berwick, Nova Scotia's singing caller. More information may be had from Louis Breen, 30 Metcalf St., Moncton, N.B., Canada.

Ontario

Upper Canada Capers were held in Brockville on Sept. 15-17, with Earle Park and Martin Mallard on squares; Gerry and Peggy Mace on rounds — an all-Canadian "cast."

—B. C. Quinn

Last January an executive member of the Merri Eights of Guelph suggested the club sponsor a Centennial Dance, the idea being to

try for "67 in '67" — 67 squares in attendance. A campaign was launched, with three other clubs from nearby areas participating, and 31 squares came from the advance ticket sale alone. At the door another 10½ squares registered, the total being somewhat short of the 67-square goal but very long on enjoyment. Johnny Davidson was the caller for the evening and those attending had so much fun they began thinking about "68 in '68." More power.

—Leo Murray

Alberta

Adding a somewhat more serious but certainly worthy note to the Canada 100th Birthday celebrations is the project undertaken by the Queens & Jacks Square Dance Club of Calgary. As a result of a TV program on eye surgery, the president-couple, Betty and Norman MacIver evolved the Queens & Jacks Centennial Eye Bank Dance. The club's executive got in touch with the local branch of the Canadian National Institute for the Blind to find out the procedure; press, radio and TV gave their support. A suburbs setting, Scenic Acres, was chosen for the locale and the big night arrived. Tickets read, "We danced that others may see" and the club's caller, Doug Anderson and his taw Elsie prepared a happy program of squares and rounds. The Queens produced 77 home-made pies; 12 gallons of home-made ice cream and coffee, served by the Jacks to 329 dancers and 59 non-dancing spectators. During the dance and in the days following, many pledges were made and a check for \$100.00 was sent to the National Council for work with the blind in under-privileged countries.

If you can spot the gentleman in mid-picture who is wearing a checkered shirt and glasses, you have found Arthur Bobb of Sewell, N.J., who took up square dancing at the age of 66 and hasn't stopped since; he's now 84. He dances some three nights a week and attended the National Convention in Philadelphia.
—Photo by Fred Thompson





Governor Kenneth M. Curtis of Maine signs his proclamation of Learn to Square Dance Week in September. From the left, Caller Hillie and Elizabeth Bailey, the Governor, State Representative (and square dancer) Walter Bunker.

Oklahoma

The Oklahoma State Festival is set for October 28 at the Oklahoma City Fairgrounds Arena.

Among subjects discussed at the Oklahoma and Missouri Federations' officers meeting at Grand Lake were; drop-outs, how to create new interest for older dancers, festivals, newsletters, publicity and round dancing. The joint gathering was successful enough to be repeated next year, one couple from each board being appointed to make arrangements.

—Chuck Dwyer

Colorado

The Denver Callers Assn., cooperating with the Denver Area Square Dance Council, held an officers' seminar on Sept. 29, with Jim Mork from California conducting a leadership training class for club officers and other square dance leaders. On Sept. 30, Jims Mork and Hilton held a callers' clinic under the same sponsorship.

—Ray Skiles

California

Cir-Q-Lators Club will have their Annual Fall Hoedown on Oct. 29 from 2-5 P.M. at St. Mary's Hall, Taft. Bob Van Antwerp will be the featured caller.

—Imogene De Tilla

On Sept. 16 the Sutter Beauts had their annual Golden Harvest Dance at the Yuba City High School. Jeanne Moody and Jack Murtha were the callers.

—Rae Ellen Baker

The Lee Schmidt Annual Fan Club Dance, featuring live music of Jack Carter and His Country Ramblers, will be held on October 13 at the Municipal Auditorium in San Bernardino. Sponsors are the County Cut-Ups.

—Phyllis Robertson

The Coalinga Country Cousins had a weekend Camp-O-Ree on Sept. 23-24 at Camp Pinecrest in Cambria. Jerry Hightower and Ernie Kinney were the callers and Bill and Kathy Begley did the rounds.

—Bud Knight

Arizona

The Bucks and Bows Square Dance Club of Scottsdale began their fall dancing season on Sept. 8 in the newly-completed Parks and Recreation Hall there. Club dances are held 2nd, 4th & 5th Fridays, with a workshop at 8 P.M., general dancing at 8:30 P.M. The caller is Ken Ehrhardt and visitors are welcomed.

Texas

The 2nd Annual Square and Round Dance Festival will be held in the San Angelo Coliseum on Oct. 6-7. Jerry Haag and Harper Smith are the "imported" callers, while local boys taking part will be Buddy Jones, Rex Coats, Johnny Mathis, Ralph McMullen, Darrell Boen and Gary Shoemaker. John and Wanda Winter will handle the round dance program. For more, write Richard Hooker, 2137 San Antonio St., San Angelo 76901.

—Earl Cope

Texas Stars of Houston observed their 10th anniversary with a happy birthday cake honoring club caller Norty Robinson and his taw, Dot. They organized the club on June 20, 1957 and it's been dancing continuously since that time.

—Arthur Swartz

Illinois

The 8th Annual Fiesta Dance was held on Sept. 30 with round dance leaders Carl and Marie Peterson and Ken and Dot Olson. On the calling staff were Doc Adams, Pat Braffett, Vern Clark, Jim Fraley, Ed Hempel, Lenny

ROUND THE WORLD of SQUARE DANCING

Roos, Bill Shymkus, Gene Tidewell, Jerry Whitebread. Locale was the Downers Grove High School.
—Barbara Heiser

Indiana

On October 21 the 17th Annual Indiana Square Dance Callers Assn. Festival will be held at the Indiana State Fairgrounds, Indianapolis. For further details, write Claude Ritchie, RR 9, Box 508, Muncie 47302.

Nebraska

The Omaha Area Square Dance Callers Assn. will sponsor the 7th Mid-Central States Square Dance Convention on October 21 at the Omaha Civic Auditorium. Chuck McClure of Gering will be in charge of square dance workshops and Margaret and George Bolt will direct the round dance workshops. Write Glenn Lapham, 4971 So. 42nd St., Omaha 68107.

Arkansas

The Arkansas State Square Dance Federation Annual Fall Festival is planned for Oct. 14 in the Robinson Auditorium, Little Rock.
—Bud Pearrow

Missouri

The 2nd Annual Night Owl Square Dance took place on Sept. 30 in Kennett, with Melvin Roberts calling. Breakfast was served at 2 A.M. Sponsors were the Kennett Cotton Squares.
—Mrs. Allen Garrett



With Nebraska 100 years old this year, square dancers are getting into the spirit of the thing with old-time Centennial costumes. In addition, they are practicing up on some of the old-time square dancing which they present at benefits and on promotional occasions. In the picture are Mrs. Paul Mills, Mrs. Iva Schuppan, Mrs. Doris Frerichs and Mrs. Dorothy Frerichs of the Prairie Schooners Club in Sidney.

Sept. 9 was the date for the 9th Annual Missouri Square and Round Dance Festival, with Ken Bower on squares and the Frank Lannings on rounds.
—Midge Washburn

Germany

The Summer Jamboree of the EAASDC was held in Wiesbaden on June 30-July 2, with Gay Squares hosting. It was attended by 330 dancers representing 31 clubs of the association all over Europe. Square and round dancing, sight-seeing and discussion sessions were the order of these days and successful in every department.
—Paul Leblanc



Square dancers Ralph and Dot Bailey assume a Varsouvienne position against a background dominated by the imposing "Big Pru" Center in Boston, Mass. Here the New England-Wide Harvest Moon Ball Square Dance took place at twilight—5 to 10 P.M.—on Sept. 23 on the Prudential Center's landscaped south plaza, and was sponsored by the North Shore Square and Round Dance Assn. of Mass. The annual ball serves as a boost for the new fall square dancing season and several thousands of dancers were expected.
—Photo by Fay Foto Service



October 1967

THE SPOTLIGHT THIS MONTH shines on our Texas friend, Marshall Flippo, and because callers are always interested in the type of material used by others, we present 12 of Flippo's favorites. As in the past we remind readers that these are not necessarily intended as original figures by our spotlight caller. They are, however, favorite combinations which Marshall uses with various groups as he travels across the country. Some of the figures are a bit tricky but you'll enjoy trying them out in your workshops.

Heads square thru
Box the gnat
Circle four
Once around and a little more
Head gents break to a line of four
Forward and back
Box the gnat
Change girls
Allemande

Four ladies chain
Heads lead right
Circle four to a line
Right and left thru
Dixie style to wave
Girls run
Girls trade
Cast off three quarters
Two ladies chain—send 'em back
Dixie style to a wave
Boys trade
Boys run
Bend the line
Pass thru and
U turn back
Square thru three quarter round
Bend the line
Right and left thru
Dixie style to a wave
Girls run
Girls trade
Cast off three quarters
Two ladies chain
Send 'em back dixie style to a wave
Boys trade
Boys run
Bend the line
Slide thru
Allemande

Heads pass thru
Turn right single file
Round two
Down the middle
Dixie style to a wave
Girls run
Girls trade
Cast off three quarters
Star thru
Pass thru
Star thru
Pass thru
Frontier whirl
Right and left thru
Dixie style to a wave
Girls run
Girls trade
Cast off three quarters
Star thru
Dive thru
Allemande left

Heads half square thru
Slide thru
Pass thru
Bend the line
Slide thru
Right and left thru
Inside two California twirl
Pass thru
Do-sa-do to an ocean wave
Balance
Boys trade
Girls trade
Swing thru
Girls trade
Boys trade
Boys run
Wheel and deal
Right and left thru
Dive thru
Pass thru
Slide thru
Pass thru and
Bend the line
Slide thru
Right and left thru
Inside two California twirl
Pass thru
Do-sa-do to a wave
Boys trade
Girls trade
Swing thru
Girls trade
Boys trade
Boys run
Wheel and deal
Allemande

Number one couple turn back to back
Box gnat with the corner
New heads cross trail thru
Round one to a line of four
Pass thru
Wheel and deal
Centers turn thru
Left turn thru with the outside two
Centers turn thru again
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Centers turn thru
Do a left turn thru with outside two
Centers turn thru again
Centers in
Cast off three quarters
Pass thru
Ends fold
Star thru
Wheel and deal
Allemande left

**MARSHALL
FLIPPO**



Marshall Flippo, or "Flip" as he is known to his thousands of friends throughout the square dance world, owes a great deal of his initial square dance interest to veteran caller Betty Casey in Amarillo, Texas. Betty tells of the endless hours Flip used to spend in going over and over his calls in the early days. She referred to him as perfectionist, and it is this quality of dedication which has had much to do with his success over the years.

"Not only is Flip a fine caller, but he's a wonderful person as well." These sentiments, expressed by one dancer seem to capture the public's feeling quite well. If Flip had his way, he'd spend as much time as possible at home with his wife Neeca and young son, John. Perhaps the closest he comes to realizing this goal is during the months the three spend together at Kirkwood Lodge. The balance of the year finds Marshall in virtually every city, giving out with his special brand of infectious square dancing enjoyment.

I also use this one by Bill Turner, Birmingham, Alabama

Head ladies chain I say
Sides do a half sashay
Heads go forward and back
Stick out your left and
Box the flea
Face the sides and
Box the gnat
Make a right hand star
Heads in the middle star left
Round to the same old two
Slide thru
Go right and left thru
Pass thru
Bend the line
Box the gnat
Make a right hand star
Heads star left in the middle
To the same old two
Right and left thru
Dive thru
Star thru
Dixie chain both turn left
Sides pass thru
Allemande left

I like these two by Chet Smith, Boylston, Massachusetts

Head ladies to the right you'll chain
Four ladies chain across the ring
Heads half square thru
Do-sa-do
Star thru
Two ladies chain
Send 'em back dixie style
Girls circulate twice
Boys trade
Courtesy turn
All eight circulate
Wheel and deal
Star thru
Two ladies chain
Send 'em back
Dixie style to an ocean wave
Girls circulate twice
Boys trade
Courtesy turn
All eight circulate
Wheel and deal
Star thru
Two ladies chain
Send 'em back
Dixie style to an ocean wave
Rock it
Allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

Four ladies chain
 Heads half square thru
 Do-sa-do
 Star thru
 Two ladies chain
 Send 'em back dixie style
 Girls circulate twice
 Boys trade and courtesy turn
 All eight circulate
 Wheel and deal
 Star thru
 Two ladies chain
 Send 'em back dixie style
 Girls circulate twice
 Boys trade and courtesy turn
 All eight circulate
 Wheel and deal
 Right and left thru
 Dive thru
 Pass thru
 Allemande

Promenade don't slow down
 Sides put your girl in front
 Go single file—keep going
 Heads wheel to the center
 Do-sa-do
 Swing thru
 Spin the top
 Pull by
 Allemande left

Heads square thru
 Swing thru
 Girls circulate
 Boys trade
 Swing thru
 Boys circulate
 Girls trade
 Swing thru
 Girls circulate
 Boys trade
 Turn thru
 Allemande

Four ladies chain
 Heads lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 Ends trade
 Ends run
 Cast off three quarters
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 Ends trade
 Ends run
 Cast off three quarters
 Allemande left

Four ladies chain
 Heads swing thru
 When you're thru star thru
 Circle four to a line
 Swing thru
 Turn thru
 Cast off three quarters
 Swing thru
 Turn thru
 Cast off three quarters
 Allemande left

MUMBO

By Jay King, Lexington, Mass.

Heads spin the top
 In the middle of the pen
 Turn thru, split two and then
 Into the middle with a half square thru
 Double swing thru with the outside two
 Circulate all eight of you
 Spin the top at the side of the town
 Box the gnat as you come down
 Cross trail thru to the corner, man
 Allemande left go right and left grand

SINGING CALL*

CHOCOLATE COATED WORDS

By Chuck Raley, Lakewood, California

Record: Windsor 4879, Flip Instrumental with
 Chuck Raley

OPENER, MIDDLE BREAK, and ENDING

Hey join hands and make a ring
 You're gonna circle round that land
 Do-sa-do that corner
 Turn your partner left hand
 Men star by the right go one time around
 Allemande that corner girl
 You're gonna weave around that town
 I don't love you anymore
 I'm glad that we are thru
 Do-sa-do that lady
 Then you promenade her too
 Coat them words with chocolate
 Make 'em sugar sweet
 Those are the words I'm 'a
 Gonna have to eat

FIGURE

Well the first and third lead to the right
 And circle to a line
 Without a stop go right and left thru
 And turn the girl so fine
 Square thru three quarters
 Courtesy turn your Sue
 Ladies lead dixie style
 Make an ocean wave you do
 Men trade and balance
 Girls circulate and swing
 Do an allemande left with the corner girl
 And promenade the ring
 I don't love you anymore
 Altho you're sugar sweet
 Those are the words I'm 'a
 Gonna have to eat

SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

I DON'T WANTA

By Dick and Darlene Houlton, Stockton, California

Record: Hi-Hat 841

Position: Intro — Open Facing. Dance — Semi Closed facing LOD.

Footwork: Opposite directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Together, (to SCP), —, Touch, —;

1-2 In OPEN FACING pos M's back to COH wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;

4 Step fwd on R turning to SEMI-CLOSED pos, touch L to R, hold 1 ct;

PART A

Fwd Two-Step; Fwd Two-Step; (Face) Side, Close, Turn (to L-Open), —; Rock Bwd, —, Recov, —;

1-2 In SEMI-CLOSED pos starting with L ft do 2 fwd two-steps travelling LOD:

3 Face ptr in LOOSE CLOSED pos and step swd on L, close R to L, swd on L while turning to face RLOD in LEFT-OPEN pos, hold 1 ct;

4 Rock bwd twd LOD on R (leaving L in place), hold 1 ct, recover fwd (RLOD) on L, hold 1 ct;

(Face) Side, Close, Turn (to Open), —; Rock Bwd, —, Recov (to face), —; Turn Two-Step; Turn Two-Step;

5 Face ptr take BUTTERFLY pos step swd RLOD on R, close L to R, swd on R turning to OPEN pos facing LOD, hold 1 ct;

6 Rock bwd twd RLOD on L, hold 1 ct, recover fwd on R while turning to face ptr, hold 1 ct blending to CLOSED pos M facing WALL;

7-8 In CLOSED pos do 2 turning two-steps end in SEMI-CLOSED pos facing LOD:

Fwd Two-Step; Fwd Two-Step; (Face) Side, Close, Turn (to L-Open), —; Rock Bwd, —, Recov, —;

9-12 Repeat action of meas 1-4.

(Face) Side, Close, Turn (to Open), —; Rock Bwd, —, Recov (to face), —; Turn Two-Step; Turn Two-Step;

13-16 Repeat action of meas 5-8.

INTERLUDE

(Circle) Away, —, 2, —; Together, —, 2, —; Apart, —, Point, —; Together (to SCP), —, Touch, —;

1-2 Circle away from ptr M L face (W R face) in 4 slow strutting steps ending in OPEN FACING pos M facing WALL:

3-4 Repeat action of meas 3-4 of Intro:

PART B

(Hitch) Fwd, Close, Back, —; (Hitch) Back, Close, Fwd, —; Walk, —, Face (to CP), —; Side, Close, Dip, —;

1 In SEMI-CLOSED pos do a 3 step hitch fwd L, close R to L, bwd L, hold 1 ct;

2 Step bwd on R, close L to R, fwd on R, hold 1 ct;

3 Starting with L ft walk fwd 2 slow steps facing ptr and taking CLOSED pos on 2nd step;

4 In CLOSED pos M facing WALL step swd

LOD on L, quickly close R to L, dip bwd twd COH on L, hold 1 ct;

Recov, —, Touch, —; Vine, 2, 3, 4; (CP) Pivot, —, 2, —; Twirl, —, 2 (to SCP), —;

5 Recover fwd on R, hold 1 ct, touch L, hold 1 ct;

6 In LOOSE CLOSED pos do a 4 step vine swd L, cross R in back (both XIB), side L, cross thru on R (both XIF) and blend to CLOSED pos M facing WALL;

7 In CLOSED pos do a R face full turn couple pivot stepping L, —, R, —;

8 M walks fwd 2 slow steps L, R in LOD as (W twirls R face stepping R, L) to end in SEMI-CLOSED pos facing LOD;

(Hitch) Fwd, Close, Back, —; (Hitch) Back, Close, Fwd, —; Walk, —, Face (to CP), —; Side, Close, Dip, —;

9-12 Repeat action of meas 1-4 of Part B.

Recov, —, Touch, —; Vine, 2, 3, 4; (CP) Pivot, —, 2, —; Twirl, —, 2 (to SCP), —;

13-16 Repeat action of meas 5-8 of Part B.

Sequence: A-Interlude—B-Interlude—A-Interlude—B-Ending

(Circle) Away, —, 2, —; Together, —, 2, —; (Bfly) Side, —, Touch, —; Side, Close, Side, Point;

1-2 Repeat action of meas 1-2 of Interlude

3 In BUTTERFLY pos M facing WALL step swd LOD on L, hold 1 ct, touch R to L, hold 1 ct;

4 Step swd RLOD on R, close L to R, swd on R, point L twd LOD;

JESSY WALTZ

By Bill and Elsy Johnson, Memphis, Tennessee

Record: Scope 5

Position: Intro — Diag Open Facing. Dance — Loose M facing WALL.

Footwork: Opposite directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Point, —; Together (to LCP), Touch, —;

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;

4 Step fwd on R into LOOSE-CLOSED pos M facing WALL, touch L to R, hold 1 ct;

PART A

(Vine) Side, Behind, Side; Front, Side, Behind; Bjo Arnd, 2, 3; 4, 5, 6 (to SCP);

1-2 In LOOSE CLOSED pos M facing WALL vine down LOD side on L, behind on R (W XIB) also), side L, XIF on R (W XIF also), side L, behind on R (W XIB also):

3-4 Blending to BJO pos both moving fwd and CW step L, R, L, R, L, R ending in SEMI-CLOSED pos facing LOD:

Fwd Waltz; Manuv, 2, 3; R Waltz Turn; R Waltz Turn (to LCP);

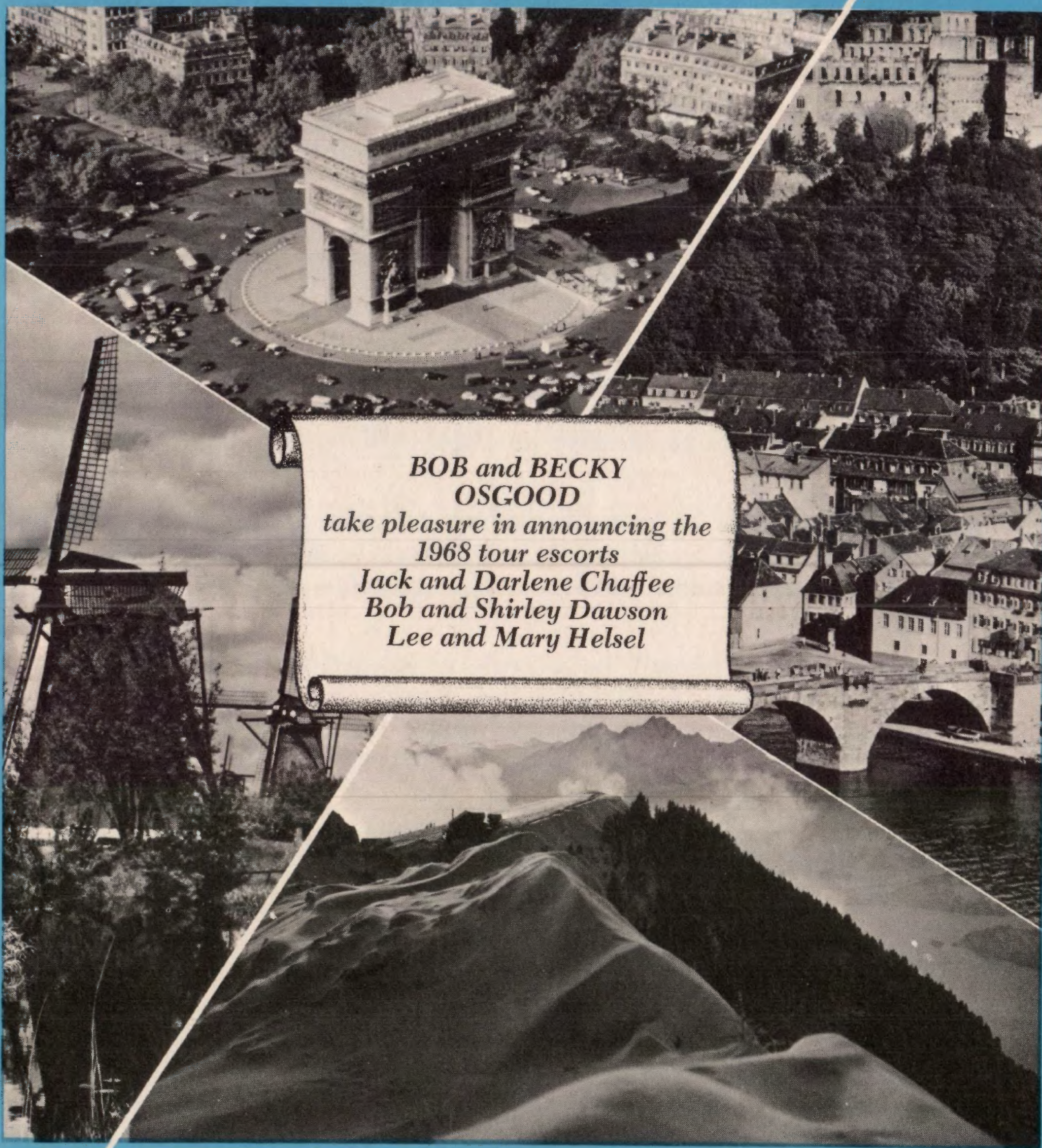
5 In SEMI-CLOSED pos waltz fwd LOD L, R, L;

6 M manuv stepping R, L, R to end in

(Please turn to page 45)

Visit the Old World wonders of

SWITZERLAND • GERMANY • HOLLAND
ENGLAND • FRANCE • ITALY



*BOB and BECKY
OSGOOD
take pleasure in announcing the
1968 tour escorts
Jack and Darlene Chaffee
Bob and Shirley Dawson
Lee and Mary Helsel*

American Square Dance Workshop, Inc.

Holiday in Europe

August 26-September 16, 1968

SWISSAIR

SWISSAIR



American Square Dance Workshop, Inc.

Holiday in Europe

August 26-September 16, 1968

THERE IS JUST NO BETTER WAY to travel than in the company of other square dancers. Here is your opportunity to see the capital cities of Europe in the most wonderful tour of all times. In an incomparable three weeks' vacation that includes many, many extras which you would never expect to find in a tour that costs so little, is a dream vacation that can be yours! Just look at some of the features it includes.

LEADERSHIP: Especially trained square dance leaders will escort each unit. The tour as a whole will be under the direct supervision of a dedicated professional tour manager who will travel with us.

QUALITY: Everything will be the finest. First-class and deluxe and even luxury hotels will be used throughout. Two meals—sometimes three—will be included every day.

FEATURES: You will see the fascinating highlights of each country as you cruise in streamlined motor coaches. You'll have plenty of time in every city to enjoy yourself to the fullest. All travel between cities will be by modern aircraft and your trans-Atlantic jet flight will remain among your fondest memories.

EXTRAS: There will be many including a fondue dinner in Switzerland, a surprise evening in a castle, a fabulous restaurant in Amsterdam, an evening at the Palladium in London, and a nightclub visit in Paris, plus several intriguing surprises.

SQUARE DANCES: You will be warmly welcomed at the fourth annual All-Europe Square Dance Convention in Germany. You will also play host to the British square dancers at a special Square Dance Festival in London and you'll be surprised and delighted at a most unusual square dance evening in Lucerne.

THE DREAM OF A LIFETIME

All of this plus the many wonders described in the following itinerary are yours when you join us on this Square Dancers Holiday in Europe. We hope that you can come along. Incidentally, you might like to share this experience with another couple, a square of dancers from the local club—or—perhaps the whole club. Just write us if you want additional brochures or information. Only, don't wait to sign up. Space is limited.

Oh, yes, the cost \$975.00* per person from New York.

*Air based on 14-21 day jet excursion fare

(for everything described on the following pages)



ITINERARY

IT-MU 101

1st Day — Monday, August 26

Today is "D" day as Square Dancers board their Jets in Los Angeles and other cities throughout North America en route to our gathering in the Swissair Lounge at Kennedy Airport in New York City. From here our Swissair Jet takes us across the Atlantic on our overnight flight to Switzerland.

SWITZERLAND

2nd Day — Tuesday, August 27

On our arrival at the International Airport in Zurich, we will be met by representatives of the area who will see us through Customs and into our streamlined busses. We then travel via picturebook landscapes through the wondrous Alpine countryside to beautiful Lake Lucerne and the town perched on its banks that bears the same name. Before checking into our HOTEL PALACE for lunch, we'll see the highlights of this quaint city. We'll view the original Lion Monument dedicated to the Swiss Guard, the wooden Chapel



dedicated to the Swiss Guard, the wooden Chapel

Bridge of 1333 and the wooden Dance of Death Bridge of 1407 as well as the medieval town walls and the Town Hall of 1599. The afternoon is at leisure with time for a nap to catch up on our sleep. This evening, after dinner at our hotel, we'll all participate in a unique and delightful surprise.

3rd Day — Wednesday, August 28

Today we will have a full-day tour of the Bernese Oberland which features an ascent of the Bruniz-Pass at 3,400 ft. after passing the Lakes of Lucerne, Sarnen and Lungern; the Gorge of the Aare at Meiringen, Lake Brienz, Interlaken, the world-known resort with its memorable view of the Jungfrau; the Glacier village Grindelwald, 3568 ft. at the foot of the Wetterhorn, and the valley of Lauterbrunnen with the Staubbach-Fall and the Trummelbach Falls (from Jungfrau Glacier) which descends in five wonderful cascades inside the Black-Monk. A Swiss picnic lunch will be enjoyed on our stop at Grindelwald.

4th Day — Thursday, August 29

Today is a full day at leisure for you to see more of this wonder-spot of the world on your own, or to shop, or to sit by the Lake, or to visit with the charming Swiss residents. In the evening we'll join together for a typical Swiss Fondue dinner with Swiss entertainment at the Restaurant Stadtskeller.

GERMANY

5th Day — Friday, August 30

Today we leave Lucerne behind as we fly the short distance to Frankfurt, Germany, where following customs we will check into our HOTEL FRANKFURTER HOF. In the evening we will join with our overseas counterparts for the opening dance of the Fourth All-Europe Square Dance Convention.

6th Day — Saturday, August 31

This morning is left free so you can enjoy the excellent shopping which this country has to offer. In the afternoon our busses will take us on a city tour, including a stop at the world's most unusual driving school. In the evening we'll once again participate in the All-Europe Square Dance Convention.

7th Day — Sunday, September 1

Following breakfast, our streamlined motor coaches will take us to Coblenz, located at the junction of the Rhine and Moselle rivers, the gateway to the romantic region of the middle Rhine. We will board a Rhine river steamer for a cruise up the fabled Rhine river through the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the world's best wine. We will see the Lorelei Rock where the Rhine Maidens sat singing and lured many sailors to a watery grave, according to the legend. Lunch will be enjoyed on board. Arriving in Wiesbaden, world-famous spa, we leave the steamer to join our waiting motorcoach, for return to our hotel.

HOLLAND

8th Day — Monday, September 2

Today we take our leave of Germany and after a short flight land in Amsterdam in the home of tulips, canals and cheese. After transferring to our HOTEL VICTORIA, the rest of the day is unplanned for individual activities.

9th Day — Tuesday, September 3

This morning we will tour this Dutch capital. We will follow the half-moon pattern of the canals and drive to the Old Quarters with their picturesque housefronts and narrow streets. Then on to the Royal Palace, the New Church, the Exchange, Flower Market and the Portuguese Synagogue. We'll also stop at the Rijksmuseum with its fabulous collection of Rembrandts. The afternoon is free. In the evening we'll enjoy dinner at the famed Five Flies Restaurant.

10th Day — Wednesday, September 4

Today we will have a half-day excursion through the Dutch polders (ten feet below sea level), visiting a cheese-making farm in Broek in Waterland. We will continue to Volendam, a fishing village on the shore of the IJsselmeer, where men and women still wear their regional costumes. Leaving the mainland by motorboat we will go to Marken, another fishing settlement where the quaint costumes and style of life tell of a bygone era.

ENGLAND

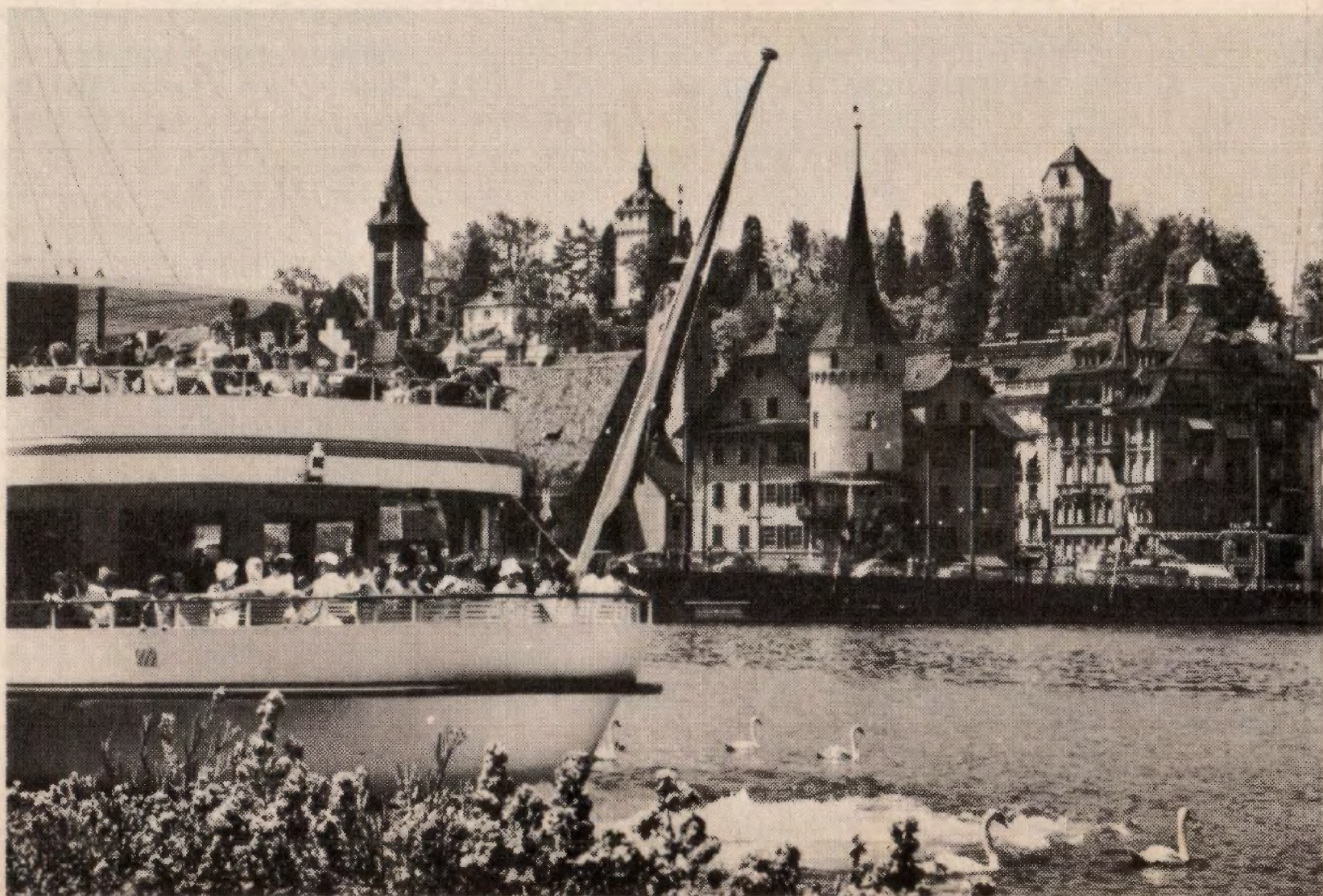
11th Day — Thursday, September 5

Today we leave by air for London, where after completing customs we will start our sightseeing of the West End of London, including Piccadilly Circus, Pall Mall, St. James' Palace, Westminster Cathedral, South Kensington Museum, the Houses of Parliament and a trip to Buckingham Palace to view the Changing of the Guard (if held). We'll continue on to visit the Tower of London, Dicken's House and Westminster Abbey before ending at our MT. ROYAL HOTEL. This evening we will attend a performance at the world famous London Palladium where we have prime stalls reserved to view a show at this leading vaudeville theatre.

12th Day — Friday, September 6

Today we will have a full-day tour to Shakespeare country. We will drive through England's beautiful countryside, via the University town of Oxford to visit the spots associated with the Great Bard, including Shakespeare's birthplace, Anne Hath-

The beauties of Switzerland old and new will be enjoyed doubly as we begin and end our tour in this fascinating land.



There just never was a more comfortable and luxurious way to see the world. All our travel, overseas and from city to city, will be on modern aircraft.



way's Cottage and the Memorial Theatre. We will enjoy luncheon in this quaint town. Before returning to our hotel for dinner, we will visit nearby Warwick Castle.

13th Day — Saturday, September 7

Today is a full day left for individual pleasures, and indeed there is much to see and enjoy in London. This evening we'll join with our British friends and enjoy a most outstanding square dance experience together.

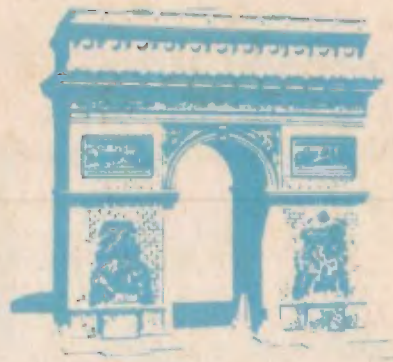
FRANCE

14th Day — Sunday, September 8

Today we fly to that magic city, Paris, where we will be met and transferred to our HOTEL GRAND. There will be leisure time this afternoon and perhaps you'll enjoy a nap so that you'll be ready for our late dinner and evening performance at the lavish Lido, noted as the best in the "Paris-after-dark" tradition.

15th Day — Monday, September 9

This morning we will visit modern Paris including Tuileries Gardens, Rue de la Paix, Elysee Palace, and proceed down the Champs Elysees past the Arc de Triomphe to the Tomb of the Unknown Soldier. Thence to Bois de Boulogne, Palais de Chaillot, Eiffel Tower, Tomb of Napoleon, Les Invalides and Place Vendome. Afternoon at leisure and if you wish you can stay at the Eiffel



Tower to proceed to the top; or return to the hotel with the motorcoach.

16th Day — Tuesday, September 10

This morning is at leisure for personal activities. In

the afternoon our excursion to Versailles includes a delightful drive along the Seine River through the wooded suburbs of Paris, past the Sevres porcelain works, to the majestic Palace of Versailles, former residence of the Kings of France. Here we will visit its lavish apartments, Royal Chapel and the Gallery of Mirrors where the Treaty of Versailles was signed in 1919. Also, there will be time for a stroll through the formal gardens, enhanced by numerous fountains and pools. This evening is yours to bid adieu to Paris as you wish.

ITALY

17th Day — Wednesday, September 11

Today we continue our European adventure as we fly to the Eternal City—Rome. Completing the customary procedures, we will transfer to our HOTEL EXCELSIOR.

18th Day — Thursday, September 12

Today we have a full-day sightseeing in this exciting city. In the morning we will see the Quirinale Palace (former residence of the Italian Kings), the Fountain of Trevi, Spanish Steps and Piazza Navona. Then to the Pantheon with the Tombs of the Kings of Italy and to St. Angelo Castle before we arrive at the Vatican City and St. Peter's Basilica for a visit to this world-famous church.

In the afternoon our tour continues along the Via Veneto, via the American Embassy, to the imposing King Victor Emanuel II Monument. Then on to the Roman Forum for a panoramic view of the Tabularium. Continue to the Church of St. Peter in Chains to view Michelangelo's statue of Moses and then to St. Pauls Outside the Walls. Finally a visit to the Colosseum—something you'll always remember.

19th Day — Friday, September 13

Today the full day is at leisure.

SWITZERLAND

20th Day — Saturday, September 14

This morning we leave Rome, board our jet and fly to Geneva, where our motor coaches will drive us to the charming city of Lausanne and our HOTEL PALACE. The afternoon is free for resting or a final shopping spree in this delightful locale.

21st Day — Sunday, September 15

A morning tour of this city situated on the hilly banks of Lake Lemman, will drive via the Municipal Casino to the Place St. Francois, the Cathedral dating from 1235-1275 which is the most important Gothic Church in Switzerland. We will also visit the University with its fine museum and art collection. Then our coaches will ascend to "Le Signal"

for a view of the countryside and finally ride through the vineyards to the quaint villages of Pully and Ouchy before returning to Lausanne. In the afternoon the Officials of the City of Lausanne are having a reception in our honor at an idyllic location with a grand view of the lake and mountains. Following this we will proceed to the medieval castle of Oron for our farewell banquet where we will relive our happy memories of our European Holiday.

U.S.A.

22nd Day — Monday, September 16

Today we say goodbye to the Old World as our Swissair Jet returns us to the U.S.A., but we will always carry with us fond recollections of this wonderful adventure. BON VOYAGE.

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet 14-21 day excursion Trans-Atlantic flights with tourist class transportation in Europe and with Jet tourist class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of Swissair or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and first class local steamer.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$82.00 per person.)

MEALS: Continental breakfasts will be included throughout with the exception of London where meat breakfasts will be included. Table d'hote dinners will be included throughout and lunches will be provided on the full-day tours into the Bernese Oberland, the Shakespeare Country tour, and the Rhine Steamer. Lunch will be included the first day in Lucerne and will also be included on some of the air flights when aloft during the lunch hour.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fee and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing. Also the services of an experienced Tour Manager will be available throughout the tour.

TRANSFERS: Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drives are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of

NOW, IT'S UP TO YOU!

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.

Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to the grandest tour of Europe you can possibly imagine. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles Address.

excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

RATES: The tour and air costs are based on present tariffs and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the

American Square Dance Workshop, Inc.
Holiday in Europe — 1968
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1968 Holiday in Europe.

(please type or print):

Name _____
(last) (his — in full) (hers — in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 1, 1968. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

(signed) (date)

Please complete both sides of this application form before mailing it in. To help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 20, 1968. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses. When cancellations are made after departure, the tour escort, agents or representatives abroad should be notified immediately in order that cancellation charges be kept to a minimum.

EXTENSIONS: The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.00 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

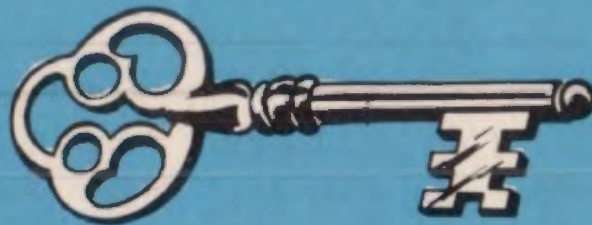
WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc.'s Holiday in Europe reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc.'s Holiday in Europe assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York .

Please show your names on our special badges in the following manner:

_____ (his) _____ (hers)

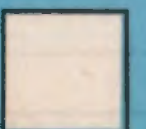
Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood



CLOSED pos facing RLOD as (W steps in place LRL);

7-8 M facing RLOD starting with L ft do 2 R face turning waltzes to end in LOOSE-CLOSED pos facing WALL:

(Vine) Side, Behind, Side; Front, Side, Behind; Bjo Arnd, 2, 3; 4, 5, 6 (to SCP);

9-12 Repeat action of meas 1-4.

Fwd Waltz; Manuv, 2, 3; R Waltz Turn; R Waltz Turn (to SCP);

13-16 Repeat action of meas 5-8 except to end in SEMI-CLOSED pos facing LOD.

PART B

Fwd Waltz; (Diag Wall) Fwd Waltz (W roll LF to L-Open); Fwd, Face, Close; Cross, Face, Close (blend to SCP);

17 In SEMI-CLOSED pos starting with L ft do one fwd waltz;

18 Starting with R Ft M waltz diag LOD and WALL as (W rolls L face (XIF) of M to end on inside and L-OPEN pos) both facing LOD;

19 In L-OPEN pos M on outside step fwd on L, face ptr stepping on R, close L to R;

20 Change hand hold to M's R and W's L cross thru RLOD stepping on R, face ptr stepping side on L, close R to L blend to SEMI-CLOSED pos;

Fwd Waltz; (Diag COH) Fwd Waltz (W roll LF to L-Open); Fwd, Face, Close; Cross, Fwd, Close (Pickup to CP M facing LOD);

21 M still on outside and facing RLOD in SEMI-CLOSED pos starting with L ft waltz fwd;

22 Starting with R ft M waltz diag RLOD and COH as (W rolls L face (XIF) of M to end on outside and L-OPEN pos) both facing RLOD M's L and W's R hands joined;

23 In L-OPEN pos facing RLOD step fwd on L, face ptr stepping on R, close L to R;

24 Change hand hold to M's R and W's L cross thru LOD stepping on R, turning to face LOD, short step fwd on L, close R to L as (W manuv in 3 steps LRL to end in CLOSED pos facing RLOD);

Fwd Waltz; 1/2 R Waltz Turn; Bwd Waltz; Bwd, L Turn, Close (to end in Bfly facing Wall);

25 In CLOSED pos facing LOD waltz fwd L, R, L;

26 Starting R ft do a 1/2 R face turning waltz to end facing RLOD;

27 Waltz bwd L, R, L;

28 Step bwd in LOD on R, turn 1/4 L face stepping on L and end facing WALL, close R to L ending in BUTTERFLY pos;

Waltz Bal; Waltz Bal; Solo Waltz Turn; On Arnd, 2, 3 (to end in LCP M facing Wall);

29 In BUTTERFLY pos M facing WALL step side on L, behind on R, in place on L (W XIB also);

30 Side on R, behind on L, in place on R;

31-32 Starting with L ft do a solo L face turn, R, L, R, L, R (W starting with R ft turns R face L, R, L, R, L) to end in LOOSE CLOSED pos M facing WALL:

DANCE GOES THRU TWICE then Twirl the W and ack.

FOXIE

By Frank and Ruth Lanning, Topeka, Kansas

Record: Grenn 14097

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

Footwork: Opposite directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, , Point,; Together, , Touch,;

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L point R toe twd ptr;

4 Step fwd on R blending into CLOSED pos facing LOD touch L to R;

PART A

Fwd, , Fwd,; Side, Close, (L) Pivot,; (L) Pivot, , Side, Close; Lunge Fwd, , Recov,;

1 In CLOSED pos facing LOD walk fwd 2 slow steps L R;

2 In 2 quick steps step side COH L close R to L, step fwd and pivot L face on L to face COH and RLOD;

3 Step bwd in LOD on R continuing pivot to face WALL, step side LOD on L close R to L;

4 Continue turning L 1/4 lunge fwd LOD on L, step bwd RLOD on R;

Side, Close, Fwd, —; Turn 1/4 R, , Side, Close; (R) Pivot, , (R) Pivot,; (Hitch) Fwd, Close, Back, Close;

5 In 2 quick steps twd COH step side L close R to L, step fwd LOD on L;

6 Step fwd LOD on R turning 1/4 R face to face WALL, step side LOD on L, close R to L;

7 Make a 3/4 R face pivot in 2 slow steps L, R end facing LOD in CLOSED pos;

8 In 4 quick steps do a 4 step hitch fwd on L, close R to L, bwd on L, close R to L;

Fwd, , Fwd,; Side, Close, (L) Pivot,; (L) Pivot, , Side, Close; Lunge Fwd, , Recov,;

9-12 Repeat action of meas 1-4.

Side, Close, Fwd, —; Turn 1/4 R, , Side, Close; (R) Pivot, , (R) Pivot,; (Hitch) Fwd, Close, Back, Close;

13-16 Repeat action of meas 5-8.

PART B

Fwd, , Turn 1/4 R, —; Side, Close (Scar), Back,; Back (Face), , Side, Close; Fwd, , Face,;

17 Still in CLOSED pos step fwd LOD on L, step fwd LOD on R turning 1/4 R face to face WALL;

18 Step side LOD on L, close R to L blending to SCAR pos M facing RLOD, step back LOD on L;

19 Step bwd LOD on R blend to face WALL and ptr, step side LOD on L, close R to L blend to BANJO pos M facing LOD;

20 Step fwd LOD on L, fwd on R turning 1/4 R face to face WALL and ptr in CLOSED pos;

(Box) Side, Close, Fwd, —; Side, Close, Back, —; Vine, 2, 3, 4; Pivot, , 2,;

21 In CLOSED pos M facing WALL step swd on L, close R to L, fwd twd WALL on L;

22 Step swd RLOD on R, close L to R, step

- bwd COH on R;
23 Vine down LOD in 4 quick steps side on L, behind on R (W XIB also), swd on L, XIF on R (W XIF also);
24 Do a $\frac{3}{4}$ R face couple pivot in 2 slow steps L, R to end in CLOSED pos M facing LOD;

Fwd Two-Step; Fwd Two-Step; (Scar) Two-Step; (Bjo) Two-Step;

- 25-26** In CLOSED pos starting with L ft do 2 fwd two-steps in LOD blending to SCAR pos;
27 In SCAR pos starting with L ft do one fwd two-step blending to BANJO pos;
28 In BANJO pos starting with R ft do one fwd two-step ending in CLOSED pos M facing WALL;

Turn Two-Step; Turn Two-Step; Twirl, , 2 (SCP),; Fwd, , Pickup,;

- 29-30** In CLOSED pos starting with L ft do 2 R face turning two-steps:
31 M walks fwd LOD L, R as (W twirls R face in 2 slow steps R L) ending in SEMI-CLOSED pos facing LOD;
32 Step fwd L, R while bringing W into CLOSED pos (W steps R L coming into CLOSED pos facing RLOD);

DANCE GOES THRU TWICE except on meas 32 second time step apart and ack.

Note — The rhythm of the first 20 meas is SS&&, except meas 8 and 16.

These three offer different movements with the Trade figure by Herb Mercier, Manchester, Connecticut.

**Heads go forward and back you do
 Swing thru go two by two
 The boys trade and star thru
 Swing thru with the outside two
 The boys trade and star thru
 Frontier whirl then star thru
 Right and left thru
 Turn your Sue
 Slide thru — star thru
 Dive thru — pass thru
 Swing thru the outside two
 Boys trade and star thru
 Frontier whirl then star thru
 Right and left thru
 Turn your Sue
 Slide thru — star thru
 Dive thru — pass thru
 Left allemande**

**Promenade don't slow down
 One and three wheel around
 Star thru — swing thru
 The boys trade and star thru
 Go on to the next
 Star thru — swing thru
 The boys trade and star thru
 Go on to the next and swing thru
 The boys trade and star thru
 Left allemande**

**Heads star thru Frontier whirl
 Swing thru girls circulate
 Boys trade box the gnat
 Boys circulate left allemande**

NOW YOU'RE READY

By Paul Herzog, Wilmington, California

**Two and four right and left thru
 Roll away half sashay
 Then turn thru
 Courtesy turn the girl
 Right and left thru
 Then allemande**

SINGING CALL*

RIDE RIDE RIDE

By Johnny Davis, Erlanger, Kentucky

Record: Grenn #12093, Flip Instrumental with Johnny Davis

BREAK

**Four little ladies chain now
 Go straight across the ring
 You chain 'em right on back
 And turn your own again
 Walk all around the corner
 See saw your own
 Men star by the right and turn it once around
 Allemande left your corner
 Come home and do-sa-do
 Left allemande the corner
 Then promenade your own
 If you don't want me honey
 If you're not satisfied
 If you don't care get on your horse
 And ride ride ride**

FIGURE

**First and third you promenade
 Go half way round the ring
 Down the middle swing the opposite lady
 Face to the middle pass thru
 Split the outside go round one
 Make a right hand star
 In the middle of the ring
 It's once around you run
 Allemande left the corner
 Go home and do-sa-do
 Back to the corner swing and whirl
 And promenade you know
 If you don't want me honey
 If you're not satisfied
 If you don't care get on your horse
 And ride ride ride**

FIGURE #2

**First and third you lead to the right
 And circle round the track
 Head men break and make a line
 Go up to the middle and back
 Pass thru wheel and deal
 Double pass thru
 First couple go left
 Next couple go right
 And do a right and left thru
 Star thru, pass thru, corner lady swing
 Swing that gal go up and down
 And promenade and sing
 If you don't want me honey
 If you're not satisfied
 If you don't care get on your horse
 And ride ride ride**

NOTE: Two other figures and breaks are offered with this dance

ELLIOTT'S CORNER

ONCE AGAIN, GEORGE ELLIOTT reaches into the past for some entertaining "new" square dance figures. His theme this time is "ladies chain on a longer track." George cautions that this series of movements, like the expanding and exploding squares, requires that the caller should first line up the squares evenly across the width and down the length of the hall, as the dancers will be progressing from one square to the next. During the course of some of the continuing chaining movements George has added some of his filler patter. The beginning of the patter is marked * and the ending is marked **

One and three go forward and back
Same four star thru
Then Frontier whirl
Now a right and left thru
Same ladies chain and chain back
Four ladies chain the longer track
Four ladies chain the set and back
*Elliott Patter
Now a right and left thru
Opposite lady a left allemande
Partners all a right and left grand

One and three go forward and back
And same ladies chain
Turn that girl like you always do
Same four pass thru
Separate go around one
Into the middle a right and left thru
A full turn around to the outside two
Two ladies chain and chain right back
Four ladies chain the longer track
Four ladies chain the set and back
*Elliott Patter
Make two rings like you always do
And circle left
Head gents back to an eight hand ring
And circle left
Now a left allemande
Partners all a right and left grand

Two and four you bow and swing
Go round and round with the pretty little thing
Chain right
Chain your girl to the right of the ring
Turn 'em twice don't take all night
One and three go out to the right
And circle four
Head gents break and line up four
Forward eight and back
Now pass thru and face your partner
Two ladies chain and chain back
Four ladies chain the longer track
Four ladies chain the set and back
*Elliott Patter
Now drop right out and circle eight
Now a left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain
Turn the girl and roll away
Go up to the middle and back that way
Same four star thru
Then a right and left thru
Same ladies chain and chain back
Four ladies chain the longer track
Four ladies chain the set and back
*Elliott Patter
Then a right and left thru
Same circle up four
Head gents break and make that line
Forward eight and back in time
A right and left thru
Turn the girl and trail thru
Find old corner a left allemande
Partners all a right and left grand

One and three you bow and swing
Take your girl to the right of the ring
And circle four go full around
Two ladies chain and chain back
Three ladies chain the longer track
*Three ladies chain the set and back
Chain 'em right and chain 'em strong
Keep on moving those gals along
Chain 'em here and chain 'em there
Chain those pretty girls everywhere
Chain 'em up and chain 'em down
Chain those pretty girls cross the town
Til You get straight**
Now take your girl to couple three
And circle once and around you go
Then you do a do-si-do
Do-si high and do-si low
One more turn and on you go
To couple number four
And circle once around
Two ladies chain and chain back
*Elliott Patter
When you get straight
Take 'em home and swing all eight

PS from GEORGE ELLIOTT

In working on these variations on this traditional figure, I suddenly discovered that my book is missing the original call for "four ladies chain on a longer track." If any of you have the "original" laying around, I'd certainly appreciate getting it. — George.

OUTSIDES DIVIDE

By Roy Haslund, Winnipeg, Manitoba, Canada
Side ladies chain to the right
Heads lead to the right
Circle to a line
Pass thru wheel and deal
Center four square thru four hands
Outsides divide and star thru
Right and left thru
The outside two turn the girl
Dive thru square thru three quarters
Outsides divide
Allemande

CLOVER TO A

By Wayne West, Anaheim, California
 One and three right and left thru
 Crosstrail round one
 Into the middle turn thru
 Sides turn back cloverleaf to a
 Right and left grand

SPINCHAINRUNFOLD or VERTIGO

By Ken Laidman, Prince George, B.C., Canada
 Head ladies chain
 Sides right and left thru
 Heads square thru ocean wave
 Spin chain thru boys run
 All four couples circulate
 Ends trade girls fold
 Left allemande

NOW THEN

By Sie Watson, Phoenix, Arizona
 Four ladies chain
 One and three right and left thru
 Same ladies chain three quarter
 Side men turn 'em
 Forward six and back
 Do-sa-do—ocean wave
 Swing thru
 Slide thru
 Left allemande

SINGING CALL*

CONEY ISLAND BABY

By Lee McCormack, San Diego, California
 Record: Hi-Hat 351, Flip Instrumental with
 Lee McCormack

OPENER, MIDDLE BREAK, and ENDING
 Join hands and circle with your baby
 Left allemande then do-sa-do at home
 Four men star left
 Go one time around
 Star promenade
 You can slip an arm around your babe
 Turn and chain the ladies
 Straight across the ring
 Then you chain 'em back if you can
 Promenade so long goodbye forever
 *Goodbye my Coney Island babe
 *When Break is used as the Closer substitute
 the following for the last line above
 So long my Coney Isle farewell my Coney Isle
 Goodbye my Coney Island babe

FIGURE:

The head two ladies chain turn that baby
 Two and four will do a
 Right and left thru
 The heads square thru
 Count four hands you know
 Meet the sides do-sa-do
 Full around that girl you go
 Swing thru two hands turn thru and then
 Corner swing and now left allemande
 Promenade, so long, goodbye forever
 Goodbye my Coney Island babe

SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

HENNY PENNY

By Carl & Fred "The Hootin' Two"
 Miami, Florida

Promenade don't slow down
 One and three wheel around
 Do sa do the two you found
 Make an ocean wave and rock it
 Spin the top go all the way
 Then centers trade and promenade

CROSS WHEEL

By Jerry Helt, Cincinnati, Ohio

Four ladies chain
 Across the square
 Heads forward
 Do sa do to an ocean wave
 Rock it forward and back
 Sides forward and back
 Along that wave
 Sides forward
 Do sa do to an ocean wave
 Everybody rock forward and back
 Girls U turn back
 Everybody wheel and deal
 Left allemande.

SINGING CALL*

DON'T SWEETHEART ME

By Joe Lewis, Dallas, Texas

Record: Scope 504, Flip Instrumental with
 Joe Lewis

OPENER, MIDDLE BREAK, and ENDING
 Four ladies chain three quarters
 Turn 'em left and heads right and left thru
 And turn her twice go to the right
 Circle up four there
 Make a line of four and back so nice
 Pass thru left allemande
 Grand right and left then
 You'll want to dance with her exclusively
 Don't tell me sweet words
 If you don't mean them
 Unless you do don't sweetheart me

FIGURE

Heads to the right and circle four there
 Make a line move up and back—star thru
 Right and left thru and when you turn 'em
 Double swing thru and if you do
 You'll find a balance
 Square thru three quarters
 Your corner promenade so happily
 Don't tear my heart like it was paper
 And if you do don't sweetheart me
 (More complicated filler)
 Four ladies chain and you turn 'em
 Head ladies chain back home and then
 You dixie chain 'em you each turn left and
 Sides pass thru left allemande
 Grand right and left
 'Til you meet with a do-sa-do
 Then it's side by side home you go
 Don't give me that sweet talk
 If you don't mean it
 Unless you do don't sweetheart me

SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

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(Letters, continued from page 3)

those skirts down below that joint? It will be less embarrassing for us gents who have to look at them.

Gail Hubbard
Newton, California

DIAGRAMS VS. PHOTOS

Dear Editor:

Relating to the article in June Sets in Order, diagrams vs. photographs, everyone can understand the photographs and they should be continued. We enjoy the magazine much and the patter record was great.

Virgil Sires
San Diego, California

Dear Editor:

Surely disgusted with the new idea of explaining the Grand Spin. Hope it gets reprinted with the dancers to illustrate, as we would like to learn it, too.

Gordon Schell
Toledo, Ohio

Dear Editor:

In regard to illustrations in Experimental Lab, we and many of our club dancers prefer photographs of dancers instead of drawings.

We find the drawings and diagrams more difficult to understand. Hope you will consider going back to photographs.

Sid and Ada Elliott
Schenectady, New York

Dear Editor:

As a comparative newcomer to square dancing I was greatly interested in your recent comments concerning the relative merits of photographs of live dancers versus drawings and diagrams for use in your Experimental Lab section.

Your ready response to requests for the use of diagrams and your invitation to submit further comments are evidence of the open-minded attitude which is typical of your magazine.

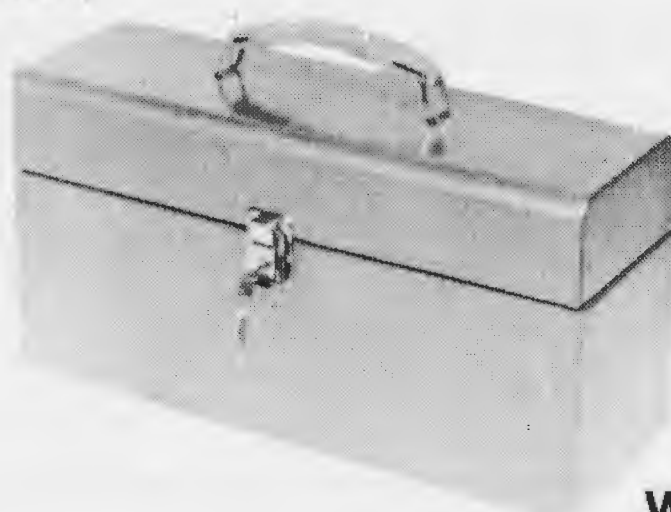
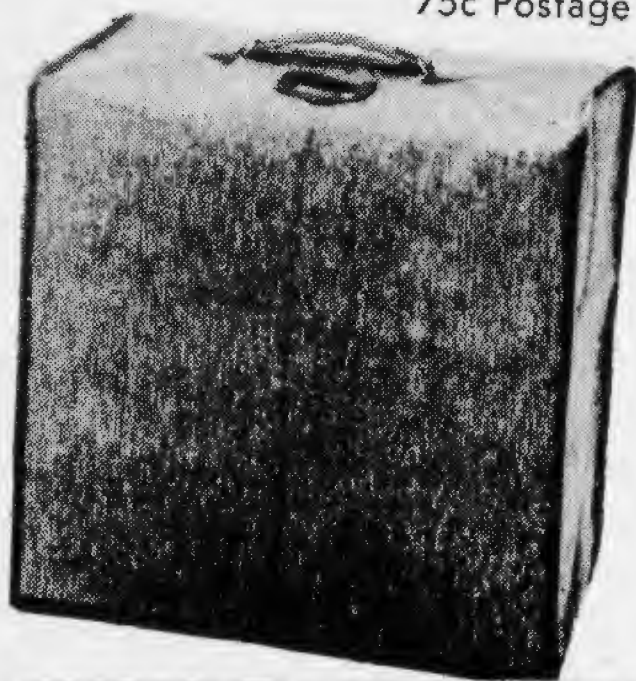
As a freshman square dancer, I must confess that I often find both types of illustrations difficult to follow . . . However, photographs convey a sense of life and motion and illustrate fine points of posture and body position in a way that no diagram can possibly achieve. On the other hand, diagrams by their clear cut contrast, identify the dancers more clearly than the photographs commonly used, in which dif-

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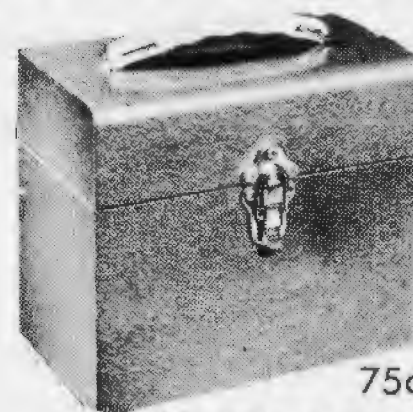
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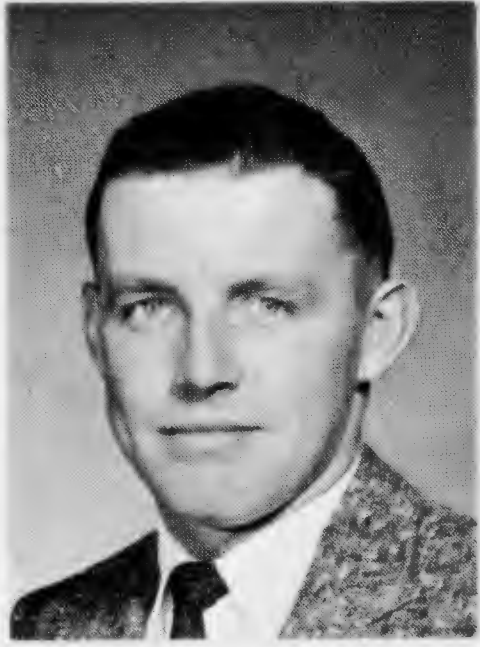
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ferences in costume are not great enough to keep the figures clear and distinct.

Is it not possible that by careful planning the best features of both diagrams and photographs can be combined? . . .

I feel that the descriptive material which accompanies your photographs could be simplified and tested on novices like myself. The story is told of General Pershing of World War I fame, that he kept on his staff an officer who was notorious for his stupidity. When a delegation of fellow officers urged the general to

get rid of the incompetent, Pershing replied, "Why, I couldn't get along without him; he's the most valuable man on my staff. When I have an important order to issue, I read it to him and then ask him what it means. When an order is worded so that he understands it, I issue it to the whole army because I know that nobody else can possibly misunderstand it."

The language describing your photographs is not always readily understood by dancers who have not been around for quite a while. Might there not be some merit in pre-testing all ma-

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terial on dancers who have been square dancing about a year? If they understand it, then you can be reasonably sure that no one else will misunderstand . . .

Mo Wasserman
Syracuse, New York

Dear Editor:

A few lines to let you know how much Alex and I enjoyed our first visit to Asilomar last July—such a beautiful place and such lovely quarters.

It was all they told us it would be and more so; we do hope we'll be able to make another one in the near future. You folks and your staff do a marvelous job; thank you one and all for giving us 5 wonderful days to remember . . .

Victoria, B.C., Canada
Marg Conklin

Dear Editor:

I guess you could call me an (relic) Old Square Dance Caller who has not catered to the late fangle of *running* 32 instead of 28 measures, too fast for beautiful costumes—ladies or gents. I watch those try-to-be dancers cut thru squares, run over corners, trying to get where they belong, then being late for the

next call—Wheel & Deal, Spin the Top, etc. Occasionally, when the dancers goof, some caller will ask if they want to “walk thru” or suggest maybe they should attend a beginners class. Each class teaches different basics—like old dancers went in front of lady, now the gent goes to the rear, etc. These changes have caused many drop-outs.

The other night I had a regular club caller tell me he would get “throwed out” of the Association if he called Sally Goodin, Bird in the Cage, Texas Star, etc. Oh my.

Walter J. Nobles
Fort Worth, Texas

The majority of today's callers who say that they don't like these old-time figures simply mean that they've never danced them and of course have never tried calling them. Sometimes they see a sampling of these figures and think of them as being rough, but the old-time dances can be done with just as much careful timing and pleasure—if not more—than the dances that are being done today. Editor.

Dear Editor:

Being a former square dancer and having been a spectator at the recent National Convention in Philadelphia, I thought you might

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be interested in the impression you all left here in the East in regards to the square dancer . . . The Convention was very impressive and colorful and the following quote from our Philadelphia Bulletin bears this out: "(The Convention) was a happy event for Philadelphia, too, to be the host at our new Civic Center for representatives of the 7,000,000 square and round dance enthusiasts in this country . . . This was a different kind of convention. Everyone paid his or her own way. Even the 'callers' or 'leaders', who charge high prices for their services,

served for nothing. There were few watchers; almost everyone took part, young and old. Square dancing brings together, it is apparent, a happy cross-section of society and Philadelphia made 10,000 friends from all the states; people unjaded by work or the world, as long as they can dance."

Sam Woodcock
Lansdowne, Pa.

Dear Editor:

It was a pleasure serving on your panel, "The Art & Science of Calling" at the National

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Convention in Philadelphia. It is men such as yourself who devote so much time and effort to this wonderful form of recreation who have preserved and expanded it. If you haven't already done so, please extend a blanket "thank-you" to all the wonderful callers, exhibition dancers, etc., who contributed to this annual Convention. For you all I propose the Congressional Medal of Honor.

Relative to the diagramming of calls explained in your magazine, it's a wonderful idea. The written descriptions are necessary, too,

but diagrams are vital. They can and do save a lot of time. However, broken lines or something similar, to show actual paths taken would be helpful . . . Camera shots are OK but not as good as diagrams.

Stephen W. Nieznay
 Sassamansville, Pa.

I'm sure all the callers and teachers and speakers on the various panels who took part in the Convention feel rewarded by just having been asked to serve. We, too, feel that it was a great Convention and thank everybody in Pennsylvania for the wonderful hospitality. Editor.

Meg Simkins

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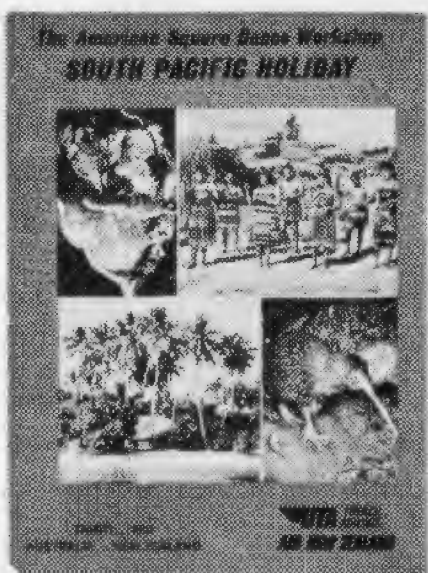
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Dear Editor:

First, I want to thank you for publishing my picture in the June issue of Sets in Order and for the excellent coverage you gave the 16th National Square Dance Convention thruout the year. Then, I would like to extend my thanks to the square dancers of the nation who came to Philadelphia and made our convention the huge success it was . . .

Marie Elena Jackson
Queen of the 16th National Convention
Upper Darby, Pa.

Progress Report:

NEW S.D. RADIO PROGRAM

Square Thru with Ev is a square dance radio program aired thru KFOX, the Country and Western Music station, in Long Beach, California. Evelyn Johnson, square dance enthusiast and round dance instructor, presents the program. Her format begins with editorial views, goes on into playing a record with calls, continues with local news items and includes playing of a new round dance record. The program is causing quite a stir of interest.



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The
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OF THE
MONTH**

Joe Young—San Antonio, Texas

ONE THING IS CERTAIN. Caller Joe Young does not lack friends and enthusiastic followers. A charming letter attesting to his qualities as a caller and dancer was signed by 150 of these followers and received with appreciation in the Sets in Order office.

Joe and Cricket Young started square dancing in 1949, learning from Buster Brown, well-known as the caller for the famed Texas Starlets exhibition group. The Youngs' daughter Rosemary, was a member of the Starlets. This square dance family like their hobby so much that they all decided Joe should try calling.

He launched his calling career in 1957 and climbed very rapidly to the top in San Antonio, being recognized as one of that city's favorite callers. Today he calls for four clubs: Grand Squares; Flying Squares; Gateway Spaceswingers and Sashayers, one of the oldest clubs in San Antonio and Joe has called for it continuously since he began calling. He also guest calls monthly for the Friendly Folks.

In addition to the above, Joe teaches an average of two beginner classes a year, bringing many more dancers into the wonders of the hobby he loves so very well.

Joe has called at many festivals and National Conventions over the years; has been on the

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staffs of square dance institutes and does out of town engagements when time permits.

The Youngs belong to the Monday Night Round Dance Club in their town and like this aspect of the activity very much, too. Joe says, "Round dancing between tips at a square dance is like icing on a cake and makes a wonderfully complete evening of dancing."

Joe Young sounds like a man who has found a real design for living in square dancing and who has certainly found an ever-widening circle of friends.

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—Hal Findlay

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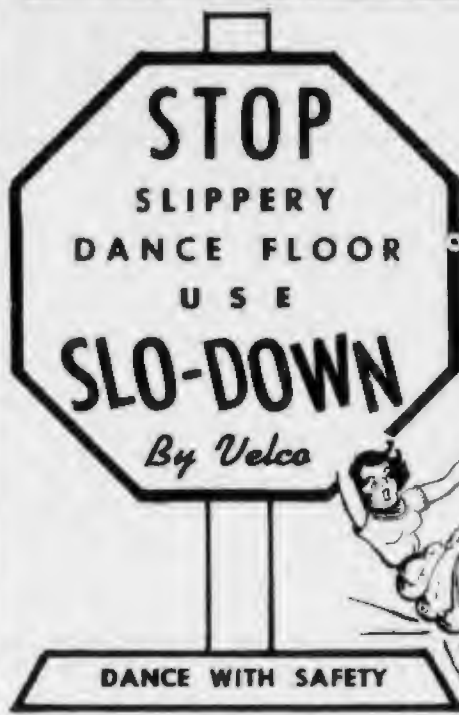
Photo by Royal Chamberlain

Clark and Maxine Smith—Palo Alto, Calif.

THE SMITHS OF PALO ALTO have cut themselves rather a large slice of choreographic fame with a round dance of their making called Desert Blues. This number has been picked up as Round of the Month across the country; appears on festival programs everywhere.

Clark and Maxine started out in a beginners square dance class in 1954 and were taught some basics in round dancing thru simple mixer dances. As members of several square dance clubs they enjoyed learning the rounds of the month but, altho' both had danced in some form all of their lives, they still found it hard to learn the new rounds as well as they wished in the short time allotted in the clubs. They sought out a round dance class with the Larry Jessens and settled into a happy routine of learning the rounds with a better knowledge of what they were doing.

After completing the class they went on into a more advanced group, the Ankleknockers, with whom they still dance. They attended Hacienda Holidays; the Manning Smiths' institute at College Station, Texas, and gained such inspiration from exposure to the fine teachers that they decided to try some teaching. They



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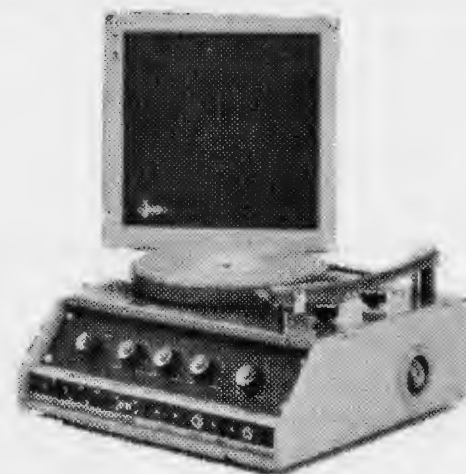
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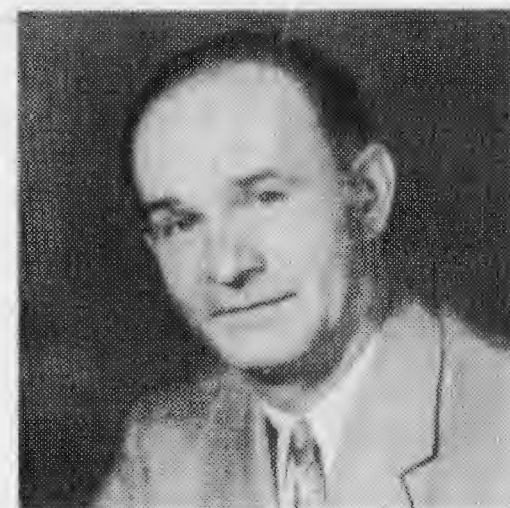
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started a small group with basics, having handy all their notes, books on round dancing and a great deal of faith.

Now in the fifth year of teaching, the Clark Smiths have two groups, Silver Slippers and Golden Slippers, at different levels, and are in the last session of another basic group. They do most of their teaching in Sunnyvale and Santa Clara, sponsored by the Recreation Departments there.

They belong to the No. Calif. Round Dance Teachers Assn., where Clark has just finished

a term as Program Chairman. They were Round Dance Coordinators for the Santa Clara Valley Jubilee for two years and instructors at the Superior Assn. Fall Hoedown in Sacramento. Between the dancing, the teaching, the writing of dances and service in organizational capacity, these are indeed busy exponents of their hobby.

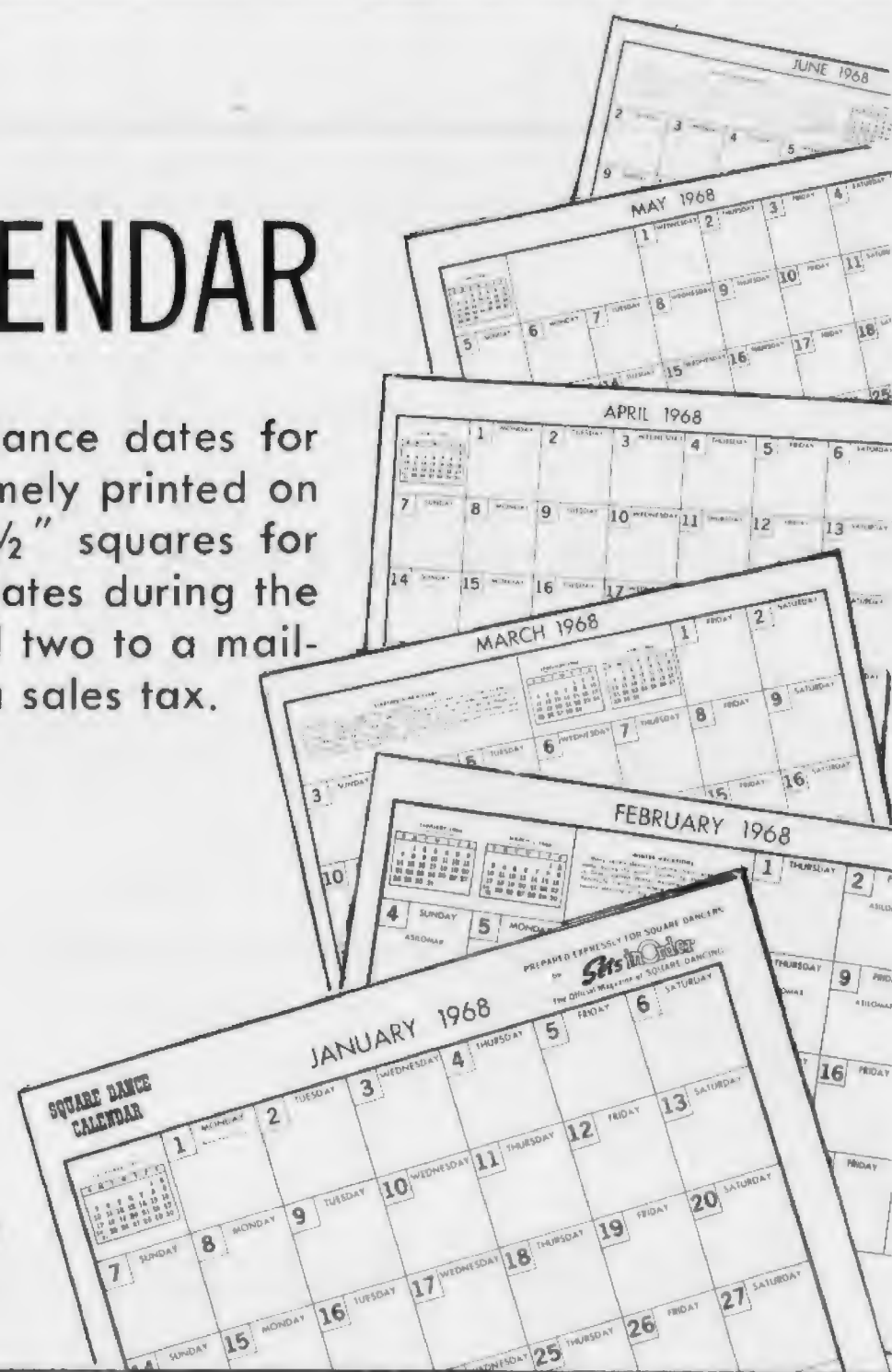
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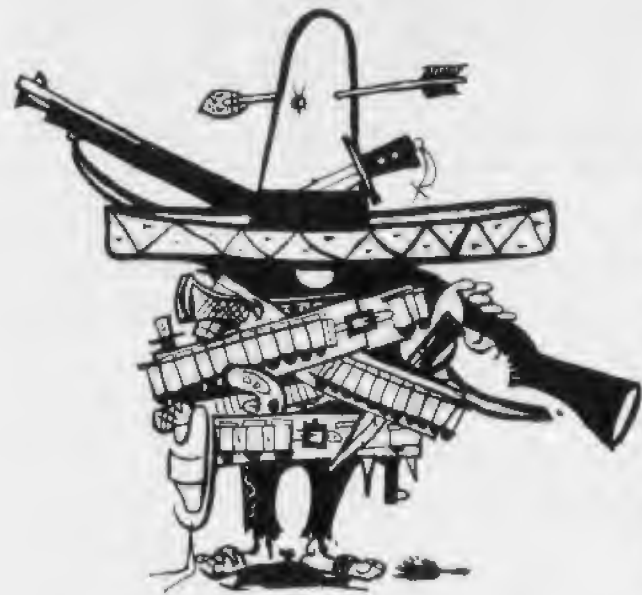
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K-1073 LITTLE BETTY BROWN - QUICKSAND (HOEDOWNS)

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K-1072 NIGHT TRAIN - MILENBURG JOY (HOEDOWNS)

K-1071 CROSS THE BRAZOS Flip/Inst. Caller: C. O. Guest

K-1070 JEALOUS COLD CHEATIN' HEART Flip/Inst. Caller: Billy Lewis

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K-2003 SING ALONG (WITH SAM THAT IS) Caller: Sam Mitchell
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K-2002 SQUARE DANCE TIME Caller: Bob Yerington

K-2001 LET'S DANCE Caller: C. O. Guest



NEW ON LONGHORN

LH-163 OH! HAPPY LUCKY ME Flip/Inst. Caller: Bailey Campbell

LH-162 HONEY BEE Flip/Inst. Caller: Red Warrick

LH-161 NINETEEN MINUTES TO GO Flip/Inst. Caller: Bill Peters

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LH-502 HOT ROD CALLER/ROUND DANCE MAN

LH-503 THE TRAVELING CALLER/THE CALLER'S WIFE



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B-110 SPINNING WHEEL Flip/Inst. Caller: Johnny Hozdulick

B-111 WHY DO YOU TREAT ME LIKE YOU DO Flip/Inst.
Caller: Walt McNeel

NEW ROUNDS ON BELCO

B-225 FADED LOV' Two-Step By: Charlie & Bettye Procter

SOUTHTOWN U.S.A. Two-Step By: Irv & Betty Easterday

B-226 JEALOUS COLD CHEATIN' HEART

Two-Step By: John & Wanda Winter

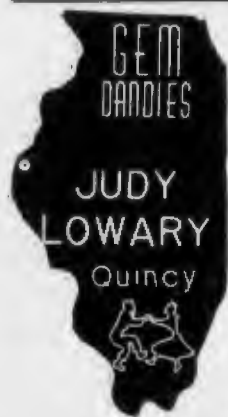
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(On the Record, continued from page 6)

— pass thru — wheel across — bend the line —
up and back — cross trail — corner swing —
promenade.

Comment: A medley of three songs but if a caller
knows all three melodies he will not have
trouble fitting the words of the contemporary
patterns to the music. Excellent music.

Rating: ☆☆

YOU CAN'T STOP ME — Jewel 140

Key: G-A Flat Tempo: 126 Range: High HC

Caller: Paul McNutt Low LB

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

Synopsis: (Break) Ladies promenade inside —
swing — circle left — allemande — weave the
ring — do-sa-do — promenade — swing. (Fig-
ure) Heads (sides) promenade half way —
down the middle — right and left thru — slide
thru — square thru three quarter — do-sa-do —
swing thru — boys trade — box the gnat —
swing corner — promenade — swing.

Comment: Good country style music and interest-
ing dance patterns.

Rating: ☆☆

CONEY ISLAND BABY — Hi-Hat 351*

Key: F Tempo: 129 Range: High HA

Caller: Lee McCormack Low LC

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

Synopsis: Complete call printed in Workshop.

Comment: Fast moving dixieland music and well
timed contemporary dance patterns.

Rating: ☆☆☆

LIGHT IN THE WINDOW — Swinging Squares 2337

Key: B Flat Tempo: 126 Range: High HB

Caller: Johnny Reagan Low LB

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

Synopsis: (Break) Circle — allemande — gents
star right — star promenade — girls roll back
— allemande — do-sa-do — promenade. (Fig-
ure) Head ladies chain — heads star thru —
frontier whirl — circle four — make a line —
up and back — cross trail — corner swing —
allemande — promendae.

Comment: Danceable music and a tune that has
had many dances written to it. Well timed
conventional patterns.

Rating: ☆+

DON'T SWEETHEART ME — Scope 504*

Key: F Tempo: 126 Range: High HC

Caller: Joe Lewis Low LD

Music: Western 2/4 — Accordion, Vibes, Bass,
Guitars

Synopsis: Complete call printed in Workshop.

Comment: A good tune and a good dance.

Rating: ☆☆☆

CROSS THE BRAZOS — Kalox 1071

Key: B Flat Tempo: 126 Range: High HB

Caller: C. O. Guest Low LB

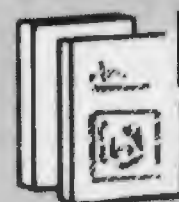
Music: Western 2/4 — Marimba, Guitars, Drums,
Bass, Trumpet

Synopsis: (Break) Ladies chain — roll away —



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WW500 — "WALKIN' IN THE SUNSHINE" —
round with cues

WW204 — "THE RACE IS ON" — flip square

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WW111 — "SMOKY DOKEY" & "SQUARE
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WHEEL" — LP



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circle — roll away — do-sa-do — men star left — star promenade — ladies backtrack — do-sa-do — bow — weave — swing — promenade — swing. (Figure) Heads promenade half — right and left thru — square thru — star right with outside — heads star left — right and left thru — swing thru — boys run — wheel and deal — dive thru — square thru three quarters — allemande — do-sa-do — corner swing — promenade.

Comment: Tune goes thru five times. Music is very good. Figure is quite busy and close timed. Experienced dancers will enjoy this one.

Rating: ☆☆

HOEDOWNS

OPUS #1 — Scope 301

Key: C

Tempo: 127

Music: Guitar, Banjo, Vibes, Accordion, Bass
Drums

DOODLING — Flip side to above.

Key: B Flat

Tempo: 128

Music: Piano, Guitar, Drums, Bass, Vibes

Comment: Opus #1 is a modern chord pattern hoedown with a good swing. Doodling is rather subtle and a great many callers will find at least one singing call that can be done to it.

Rating: ☆☆

BOIL THE CABBAGE — Hi-Hat 613

Key: A

Tempo: 128

Music: Jack Carter — Violin, Two Guitars, Piano,
Bass

BLUE MOUNTAIN RAG — Flip side to above

Key: A

Tempo: 128

Music: Jack Carter — Violin, Two Guitars, Piano,
Bass

CURRENT BEST SELLERS

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

SINGING CALLS

Walkin' In The Sunshine	Wagon Wheel 112
Fireman's Ball	Hi-Hat 348
Oh Happy Lucky Me	Long Horn 163
Sweet Thang	Jewel 141

With three tying for fifth place

When My Blue Moon	Blue Star 1799
Turns To Gold	Kalox 1071
Cross The Brazos	Scope 502
April In Portugal	

ROUND DANCES

Darling	Hi-Hat 837
Marnie	Grenn 14100
Sweet Thang	Jewel 150
Foxie	Grenn 14097
Ballin' The Jack	Grenn 14093



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DECKER'S RECORDS
E. 3936 17th Ave., Spokane 99203

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Choreographer(s): Bill and Elsy Johnson

Comment: Good danceable waltz music and a not too difficult routine. Eight measures are repeats.

KOKOMO — Flip side to the above

Music: The Musicians — Piano, Clarinet, Guitar, Saxophones, Drums, Bass

Choreographer(s): Norman and Louise Pewsey

Comment: Lively music and a fun routine. Dance is easy but not for the novice. Eight measures are repeats.

DOODLEY CHA — Grenn 14100

Music: Al Russ—Saxophone, Banjo, Piano, Drums, Bass, Clarinet

Choreographer(s): Date 'n Dot Foster

Comment: A cha-cha routine that has some novel steps. The dance is not difficult but the novice dancer may find it so. Music is lively and the dance is fun.

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Music: Al Russ — Trumpet, Saxophones, Piano,
Guitar, Clarinet, Drums, Bass
Choreographer(s): Jack and Na Stapleton
Comment: Excellent waltz music and a routine
that is not difficult. Eight measures are repeats.

I DON'T WANTA — Hi-Hat 841
Music: Gene Garf — Trumpet, Saxophone, Guitar,
Clarinet, Drums, Accordion, Piano, Trombone,
Bass
Comment: A real easy fun dance to excellent
music. Half of the two-step routine measures
are repeats.

GAME OF LOVE — Flip side to the above
Music: Gene Garf — Guitar, Piano, Saxophone,
Trumpet, Trombone, Bass, Drums, Clarinet
Choreographer(s): Dean and Lorraine Ellis
Comment: Exceptionally good music and a two-
step routine for experienced dancers. Twelve
measures are repeats.

FADED LOV' — Belco 225
Music: Rhythm Boys — Piano, Guitar, Violin, Clar-
inet, Drums, Bass
Choreographer(s): Charlie and Bettye Proctor
Comment: Well played two-step music with lots
of bounce. A fun dance with half the measures
repeated.



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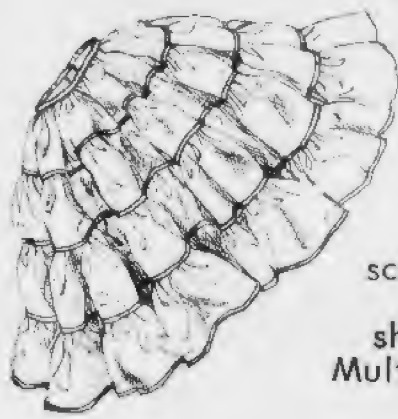
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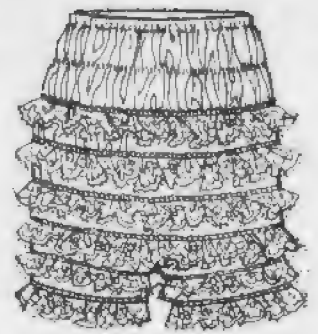
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Oct. 28—Benefit Dance for Taylorsville Grange Hall, Taylorsville, California
Oct. 28—Manitoba Fed. Centennial Jamboree Portage Collegiate, Portage La Prairie, Man., Canada
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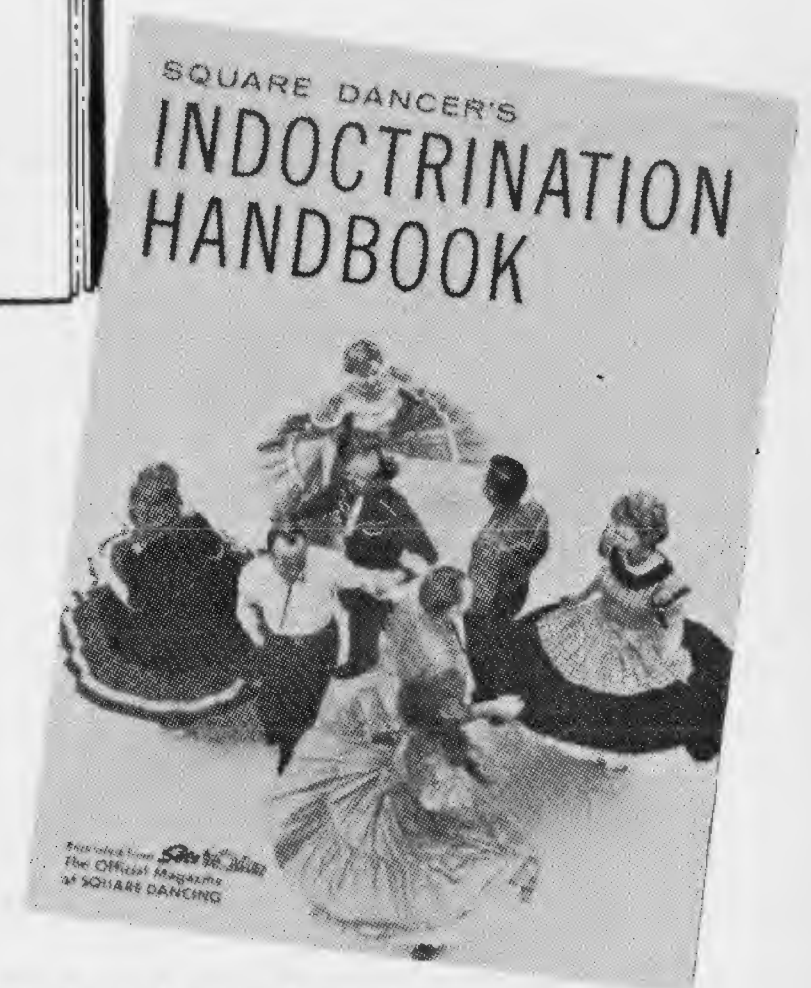
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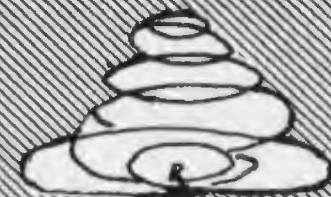
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(Convention, continued from page 28)

In examining the complete breakdown of Convention attendance figures from 1954, it is interesting to note that Californians lead in total attendance with 25,255. They are followed by Michigan with 14,736, Texas with 12,311 and Indiana with 11,931. Naturally, those states which have hosted the Conventions have an edge but the entire tabulation makes for interesting and informative statistics. This is available along with Bid Procedures and Statement of Policies for Holding a Convention without charge from members of the National Executive Committee.

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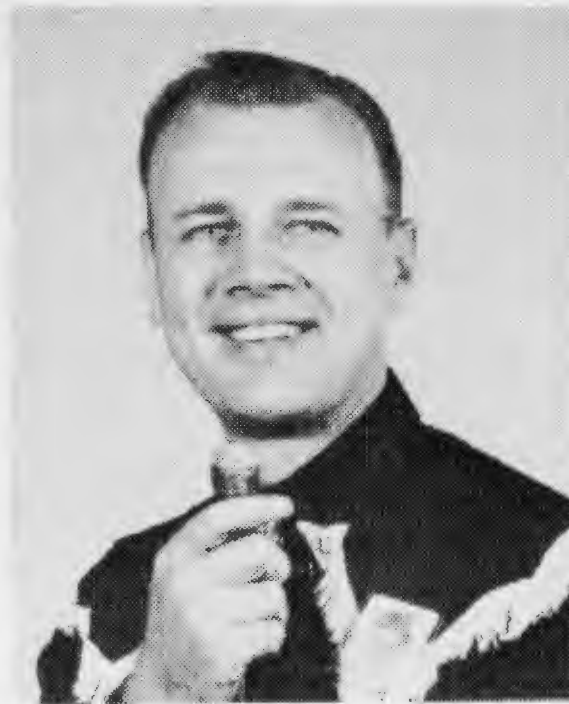
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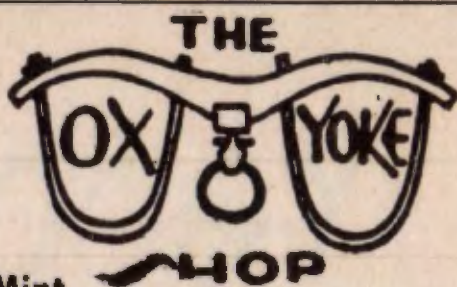
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and at a comfortable speed. With improving the music used for dancing it. These two ideas alone, will keep us busy for many years to come. Too many of us are trying to please all the people all of the time. Obviously that is impossible. Let's stop pointing fingers and name calling and get down to something worthwhile.

DEADLINE CHANGES

Due to changes in systems, printing and type setting requirements, etc., deadlines for each issue for Sets in Order have been moved up.

All general news, including date book listings, items for Round the World of Square Dancing and other news notes, should be in Sets in Order's hands by the end of the first week of the month—two months prior to publication. Material to be listed in the December Sets in Order should be in our hands by Friday, October 6. January, 1968 copy deadline, will be Tuesday, Nov. 7.

Datebook listings will run from the first day of the issue month thru the 15th of the following month. For example, listings shown in this issue start with Oct. 1 and run thru Nov. 15.

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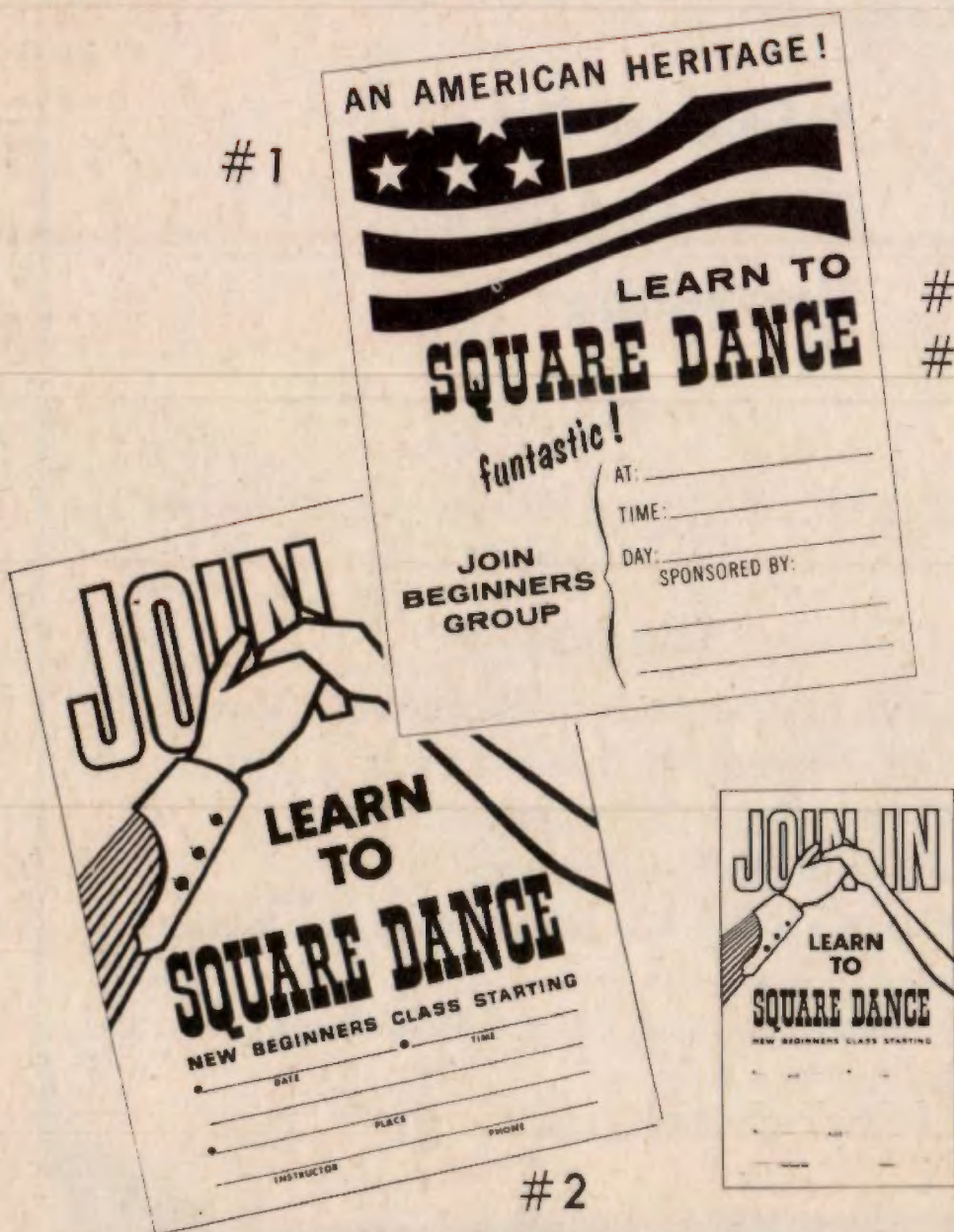
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A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just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

THE TURN THRU SEEMS to have received a great deal of attention these past several months. Old timers, of course, will recognize the movement as nothing new. It can be found in a turn back from a Right and Left Grand. Couples meeting simply take right forearm holds, turn half-way around (180°) and pull by each other. It can be found in the old Suzy-Q movement, in which case it is virtually a triple turn thru. Each dancer turns his opposite with a right forearm, half, pulls by, turns the next person he meets with a left half-way-around, pulls by, and goes back to the opposite person to turn by the right hand half again, and pulling by.

If a person will remember that following a turn thru he will have his back to the person he has just turned and will not automatically do an about face, he will be safe. This instinctive desire to do an about face often causes problems within the square and this month in our experimental section, we'd like to look at a trouble spot in an otherwise simple, triple turn thru.

In our example, dancers start in double pass thru position. Those in the center do a regular turn thru with a person each faces (1) turning by the right forearm halfway around. They pull by (2) and move to the couple on the outside. Giving a left forearm they turn half way around (3) and then pull by.

Our original active couples again move into the center. Those on the outside *remain facing out* (4). Actives turn by the right forearm half way around (5) then pull by (6). Here they are ready to split the facing-out inactive couple, either with a cast off or an around just one movement.

The important point here is that those on the outside *remain facing out*. Many readers will recognize this problem as a common stumbling block in other movements. For instance, a somewhat comparative figure to this triple turn thru example would be a dixie daisy starting also from a double pass thru position. Dancers would not begin with a turn thru as shown here, but would simply pull by then turn the person on the outside with a left hand half way around. Returning to the center, they would give another right and pull by and end in the same type of formation shown in figure 6. Here too, the inactives would need to be cautioned to remain facing out.

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