

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

NOVEMBER 1967

50¢ PER COPY



Our  
20th  
Year





# SQUARE DANCE VACATION *Bulletin*

## SETS IN ORDER AT ASILOMAR

Regular Session February 5-10, 1968

### Winter Asilomar '68 - Be Sure It's On Your Calendar

When it comes to square dance enjoyment, nothing in the activity surpasses the participation in a square dance club. For that reason, Sets in Order has designed its twice yearly vacation institutes to resemble ideal square dance club situations. You'll have an opportunity to dance your favorite squares and most enjoyable rounds. You'll learn new material and coast in the enjoyment of satisfying dances you've already learned. You'll eat, relax, and after-party with friends from all parts of the world.

### Winter - The Perfect Time For a Square Dance Vacation

For those whose vacation time must of necessity come in the winter or for those of you who enjoy taking a midyear vacation, the regular week at Asilomar is ideal. Starting on Monday, February 5, it continues through noon of Saturday, February 10. Without a doubt, this is the most beautiful time of year on the Monterey Peninsula.

### The Staffulty (That's a Combination of Staff and Faculty)

They come from California, Colorado and Texas and represent the most enjoyable for your dancing fun. For the regular week-long session, you'll have Frank and Barbara Lane, Willie and Vonnie Stottler, Marshall and Neeca Flippo and Bob and Becky Osgood. Incidentally, those who have attended weekend dance vacations and wonder about the possibility of a strenuous experience in the week long session, need worry no longer. Five day sessions are set up with relaxation and enjoyment a necessity. There'll be plenty of dancing but there'll be a much more leisurely schedule to follow. Sessions start a little later each morning and longer periods of time are provided for meals.

### Don't Wait, Register Today!

Attendance at Asilomar is limited to the number who can comfortably dance in the beautiful Merrill Hall. For that reason, we encourage you to get your applications in early.

Write for your brochure today -

**Sets in Order**

462 No. Robertson Blvd.  
Los Angeles, California 90048



# Thanksgiving SQUARE DANCE STYLE-1967



**I**T'S THANKSGIVING TIME AGAIN! And hundreds of square dancers all over the world have responded to the invitation to express their gratitude to square dance friends, teachers, leaders, in the pages of Sets in Order. By way of underlining all of this, Sets in Order, too, adds its thanks to all of those who have contributed the best in the square dancing of today. Recipients of thanks listed here come from 45 states, 5 Canadian provinces and 4 foreign countries.

**Jim and Ev Adams**

From the grateful Saints-n-Ain'ts  
Scranton, Penna.

**Larry Adams and Ben Spangler**

From Natural Bridge S/D Friends  
Slade, Kentucky

**Milton and Pearl Adams**

From Blue Bell Square Dance Club  
Las Cruces, New Mexico

**Ralph and Ruby Alexander**

From Parsons Promenaders  
Parsons, Kansas

**All Square Dancers**

From Elna and Lynn Dieterle  
Winchester, Illinois

**George and Jean Alve**

From Square-A-Naders Club  
Ithaca, New York

**Kenneth and Barbara Anderson**

From the Saddle-Lite Club  
Snyder, Oklahoma

**Gene and Edna Arnfield**

From Wednesday R/D Clubs  
Arlington Heights, Ill.

**Russ and Mabel Ayrton**

From Happy Pairs & Squares & Pairs  
St. Petersburg, Fla.

**Hilfred and Elizabeth Bailey**

From The Junkins  
Dedham, Maine

**Garnet Banks**

From Danseurs Acadiens  
Meteghan River, Digby Co., N.S.

**Lou and Pat Barbee**

From Wednesday Night R/D Class  
Westgate, Columbus, Ohio

**Joe and Neva Barcelow**

From The Belles and Beaux  
Sunfield, Michigan

**Royce and Dot Barfield**

From Bruce Lane Welsh  
Jennings, Louisiana

**Doy Battles**

From Heelpoppers  
Bartlesville, Okla.

**Ken and Charlotte Beck**

From Lamplighters R/D Club  
Norfolk, Virginia

**Big Dipper S/D Club — Alaska**

From Bill and Esther Sedgley  
North Scituate, R.I.

**Ken and Grace Bishop**

From Canyon Stompers  
Lakehead, California

**Caller Black & Klamath R. Reelers**

From The Larsons  
Dorris, California

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From Bob Godbey  
Kendall, Florida

**Bill and Pat Bliss**

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Palm Beach Gardens, Fla.

**Blue Ridge Staff and Campers**

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Red Deer, Alberta, Canada

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Morton, Illinois

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Denton, Texas

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Parkersburg, West Virginia

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Wenatchee, Washington

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From Rose Valley Ramblers  
Kelso, Washington

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Pittsburgh, Penna.

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From Helium Squares  
Amarillo, Texas

**Bill Camp — Jacksonville**

From Lake City Squares  
Lake City, Florida

Also from Kaper Kutters

**Jimmy Carney — Alaska**

From Bill and Esther Sedgley  
North Scituate, R.I.

**Joe and Jo Carnivale**

From All New Round Dancers  
Huntsville, Alabama

**Ernie and Joan Carviel**

From Rose City Squares  
Welland, Ont., Canada

**Ed and Marea Cassidy**

From Your Students  
Erie, Penna.

**Chesapeake Twirlers**

From Ken and Charlotte Beck  
Newport News, Virginia

**Denver and Millie Chenoweth**

From Double "R" Squares  
U.S. Naval Station,  
Roosevelt Roads, Puerto Rico

**Fred and Hazel Christopher**

From Earl and Pat Marshall  
Clearwater, Florida

**Woody Christopher**

From Humphries & Promenaders  
Cliffside, North Carolina

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Jessops, Columbus, Ohio

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Newtown Square, Penna.

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Kirksville, Missouri

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Circle Square B and Pepper  
Steppers

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From Bruce Lane Welsh  
Jennings, Louisiana

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From Shufflin' Shoes  
Binghamton, New York

Also from Shirts 'n' Skirts

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North Scituate, R.I.

**Gordy and Helen Cooper**

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From Abington Allemanders  
Clarks Green, Penna.

**Jim Cosman**

From Swamp Stompers  
Charleston, S.C.

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From Barstow Bell Ringers  
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**Helen Crout**

From Rhythmaires R/D Club  
Jacksonville, Florida

**Rose and Ian Cundall**

From Rosettes R/D Club  
Moose Jaw, Sask., Canada

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From Jim and Gerry Gross  
Bradford, Penna.

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From the Seasideers  
Pacifica, California

**Bob and Shirley Dawson**

From Alfred & Isabella Rauch  
Sarasota, Florida

**Gordon and Vernice Densmore**

From Densmore Squares  
Painesville, Ohio

**Ray and Rose Dewald**

From Colin and Peggy Walton  
Palm Beach Gardens, Fla.

**Chuck Dillenbeck**

From County Down Squares  
Warren, Michigan

**Hank Drumm, Dave Hass, the Potts'**

From 1967 Camper Dancers  
Papoose Pond, Maine

**Bob Dubree and Ted Frye**

From K.S.D.A. Clubs  
Knoxville, Tennessee

**Chuck "Golden Voice" Durant**

From Twirl-A-Ways S/D Club  
Titusville, Florida

**Bill and Barbara Duvall**

From Glenn and Dot Butler  
Pittsburgh, Penna.

**Orphie and Wray Eason**

From Swing and Whirl  
St. Catherines, Ont., Canada

**Eddie and Esther East**

From Calico Squares  
Baltimore, Maryland

**Glenn and Dora Easton**

From Adirondack Squares  
Hagaman, New York

**Don and Claudine Echols**

From The Centennials Club  
Wichita, Kansas

**Oliver and Ann Eichelmann**

From Swinging Squares  
De Ridder, Louisiana  
Also from Swamp Stompers

**Freddie and Pattie Ellis**

From Centennial Squares  
Clarksburg, West Virginia

**Howard and Margaret Ellsworth**

From The Brownsdale S/D Club  
Brownsdale, Minnesota

**Charles Faulkenberry**

From Traveling Squares  
Matthews, North Carolina

**Pat and Ardell Feeney**

From "Mitch" & Doris Mitchell  
Olympia, Washington

**Jay Fenimore**

From Mac and Myra MacMillan  
Ramsey, New Jersey

**Buck and Edie Fish**

From Buckaroos S/D Club  
Doylestown, Penna.  
Also from Park Promenaders

**Bud and Helen Fisher**

From the Wa'hoo's  
Cuyahoga Falls, Ohio

**Gerald and Maxine Flaherty**

From Lewisport Lamplighters  
Lewisport, Kentucky

**Roger and Faye Fleckenstein**

From Westerners Association  
Texas

**Ed Foote — Caller**

From Glenn and Dot Butler  
Pittsburgh, Penna.

**Don Franklin**

From True's Country Two-Steppers  
Colorado Springs, Colo.

**Don Gibson — Caller**

From Fred and Bea Dreegar  
Whittier, California  
Also from Hoop De Doos

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From the Jones and the Batema's  
Toledo, Ohio

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From Capital Squares Class  
Tallahassee, Florida

**Chuck and Norma Gotham**

Shufflin' Shoes S/D Club  
Binghamton, New York

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From GranCirclers  
Oswego, New York

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Lafayette, Louisiana

**Mike and Claire Gray**

From Hi-Tigers S/D Club  
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From Guys and Dolls S/D Club  
Tecumseh, Nebraska

**C. O. and Chris Guest**

From Harold & Denne Scripture  
Denton, Texas

**Bruce and Lucille Guynn**

From Twilight Twirlers Club  
Bluefield, West Virginia

**Ken and Carol Guyre**

From Dancing Shadows R/D Club  
Central New York Area

**Frank and Ann Haley**

From Haley's Comets/Roxy Y Mixers  
Philadelphia, Penna.

**Baty and Jo Hall**

From Thunderbird Twirlers  
Arnold, Maryland

**Joe and Betty Hall**

From Tuesday Night Dancers  
Seattle, Washington

**TSgt. and Mrs. Billy Hamilton**

From Terceira Twirlers  
Lajes Fld., The Azores

**Frank and Carolyn Hamilton**

From Rod and Virginia Garner  
Pasadena, California





# Square Dance Date Book

- Nov. 3-4-7th Ann. Michigan State Convention  
Cobo Hall, Detroit, Michigan
- Nov. 3-4-Rocket City Roundup  
Huntsville, Alabama
- Nov. 3-5-17th Ann. Fiesta de la Cuadrilla  
Balboa Park, San Diego, Calif.
- Nov. 3-5-Round Dance Council Fla. R/D  
Festival, Lehigh Acres, Florida
- Nov. 4-South La. Council Guest Caller Dance  
Baton Rouge, Louisiana
- Nov. 5-13th Ill. Callers Assn. Fall Festival  
YMCA, Aurora, Ill.
- Nov. 10-13th Ann. Conn. S/D Club Interclub  
Dance, Wolfpit School, Norwalk, Conn.
- Nov. 10-2nd Annual Promenade  
Natl. Gd. Armory, Walterboro, S.C.
- Nov. 10-Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- Nov. 10-11-5th Mid-South S/D Festival  
Memphis, Tennessee
- Nov. 10-12-4th Annual Funstitute  
Schwetzingen bei Heidelberg, Germany
- Nov. 11-Missile Twisters Harvest Ball  
Civic Audit., Melbourne, Fla.
- Nov. 11-Flying Squares Harvest Hoedown  
Columbus AFB, Miss.
- Nov. 11-So. Dak. State Festival  
H.S. Arena, Watertown, So. Dak.
- Nov. 11-Ann. Rhode Island Fed. Festival  
Rhodes-on-the-Pawtuxet, R.I.
- Nov. 12-Central Nebraska Fall Festival  
The Firebarn, Kearney, Nebr.

(Please turn to page 74)

## Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

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### GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	Helen Orem
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Subscriptions	Betty Baker
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Art Consultant	Frank Grundeen
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462 North Robertson Boulevard  
Los Angeles, California 90048  
Telephone (213) 652-7434

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**"Chick" Hani, Elbert Daniels,  
"Red" Haggard**  
From Dancestronauts  
Columbia City, Indiana

**Bob and Ethel Hardin**  
From Saddle-Lite Club  
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From Stardusters  
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From "We Think We Can" Dancers  
Eastern North Carolina

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From Silver Buckle Club  
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Elkhart, Indiana

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Rochester, New York

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From Arlington Promenaders  
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From E-Z Squares; Jowdy Rowdys  
North Ridgeville, Ohio  
Also from Gay Jesters and Dentons

**Georgia Jowdy**  
From Belt and Buckle  
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Also from The Dentons

**John and Freddie Kaltenthaler**  
From grateful Saints-n-Ain'ts  
Scranton, Penna.

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From Harry and Meg Barr  
Long Branch, New Jersey  
Also from Al Bonsalls, Cali  
Hoes and Pioneer Rounds

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From Irv and Carrie Bowman  
Milford, Delaware  
Also from officers of Diamond  
State Twirlers

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From Square Dancers Ltd.  
North Hollywood, Calif.

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From Bemidji Pine Tree Squares  
Bemidji, Minnesota

**Bill and Michela Lane**  
From M. T. Squares  
Menlo Park, New Jersey

**Bob and Marian Landon**  
From Swinging Teens  
Ogden, Utah

**Ivy Laurin**  
From her thankful square dancers  
Trenton, Ontario, Canada

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From Diamond Squares Club  
Newtown Square, Penna.

**Lyle and Margaret Leatherman**  
From Grand Squares Club  
Menasha, Wisconsin

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From Banjo Pickers  
Anaheim, California

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From Silver Buckles & Twirlers  
Altus, Oklahoma

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From Pioneer Squares  
Hialeah, Florida



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Salt Lake City, Utah

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Tucson, Arizona

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From Glenn and Maxine Zent  
Phoenix, Arizona  
Also from Square Toppers

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From Circle Eight S/D Club  
Fort Worth, Texas

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From April Greenie Class 1967  
New Orleans, Louisiana

**Harry and Ethel McColgan**  
From Twilight Twirlers Club  
Bluefield, West Virginia

**Dub and Zelma McDaniel**  
From San Angelo Dancers  
San Angelo, Texas  
Also from Brady Swinging Squares

**John and Marg. McDonald**  
64 Square Dance Club  
Boissevain, Manitoba, Canada

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From Diamond Square Club  
Newtown Square, Penna.

**Dai and Win MacLeod - Victoria, B.C.**  
From Bill and Esther Sedgley  
North Scituate, R.I.

**Fay and Nettie Maitre**  
From Twirling Pairs Round Dance Club  
Metairie, Louisiana

**Cliff and Osa Mathews**  
From Mac and Myra MacMillan  
Ramsey, New Jersey

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From Tuesday Night Group  
Waterloo, Ont., Canada

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From Odds 'n' Ends S/D Club  
Albuquerque, New Mexico  
Also from Sagebrush Shufflers

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From May Dancers S/D Club  
Toledo, Ohio

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From Mid-Ocean Promenaders  
K.A.F.B., Bermuda

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From Adalyn Johnstone  
Melbourne, Victoria, Australia

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From Ken and Charlotte Beck  
Norfolk, Virginia

**Don and Lois Miller**  
From El Camino Reelers  
Oceanside, California

**John and Pauline Miller**  
From County Down Squares  
Warren, Michigan

**Mal and Shirley Minshall**  
From Prairie Schooners Club  
Sidney, Nebraska

**Dick and Libby Moats**  
From Centennial Squares Club  
Clarksburg, West Virginia

**Zenous Morgan**  
From S. Livingston & Promenaders  
Chicago, Illinois

**Leonard and Irma Morris**  
From Westbury Squares  
Houston, Texas

**Joe and June Moser**  
From Polar Promenaders  
Fairbanks, Alaska

**Clayton and Marie Moulds**  
From Lazy 2 Rounders  
San Angelo, Texas

**Ray and Bobbie Mulkin**  
From Hilltop Twirlers  
Boulder, Colorado

**Charlie and Peggy Murray**  
Cloverleaf S/D Club  
Toronto, Ontario, Canada

**Ron Nelson**  
From the single young adults  
of the Y-Knot Club  
Norfolk, Va.

**Northern Lights Squaredancers**  
From George and Gladys Ioanin  
Elmendorf AFB, Anchorage, Alaska

**O'Be and Dorene O'Brien**  
From Pistols 'n' Petticoats  
Platteville, Wisconsin

**Ogden Quarter Promenaders**  
From Don and LaVell Smith  
Ogden, Utah

**Bob Osgood**  
From Rod and Virginia Garner  
Pasadena, California  
Also from Harry Barrs

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From Ivy and Phil Laurin  
Trenton, Ontario, Canada

**Harold Palmer**  
From Waggin Wheelers  
Colorado Springs, Colorado

**Sy and Pat Palmer**  
From Homer and Mary Johnson  
Pasco, Washington

**Harold and Darline Parker**  
From Woody Evans  
Lemmon, South Dakota

**Loren and Edith Parker**  
From Appleatchee Square Dancers  
Wenatchee, Washington

**Dick Parrish - Caller**  
From Chaparral Club  
Hobbs, New Mexico  
Also from Jalamanders and  
Promanders Clubs

**Emmett and Beverly Parrish**  
From Southern Swingers  
Harpersville, Alabama

**Bill and Gerry Patterson**  
From Pioneer Squares  
St. Catharines, Ont., Canada

**Lt. Col. & Mrs. Charles Patterson**  
From Terceira Twirlers  
Lajes Fld., The Azores

**Paw's and Taw's - Independence, Mo.**  
From Al and Hubie Manning  
Heidelberg, Germany

**Jim and Noriene Pearson**  
From "Sing-A-Long" Club  
St. Petersburg, Florida

**Tom and Kay Pell**  
From Hayrounders R/D Club  
Haysville, Kansas

**Paul and Alice Pellitier**  
From Adirondack Squares  
Hagaman, New York

**Bob and Sarah Perkins**  
From Square Dance Friends  
Clarksburg, West Virginia

**Dub and Clara Perry**  
From County Down Squares  
Warren, Michigan

**Bill and Cathi Peterson**  
From County Down Squares  
Warren, Michigan

**Carl and Marie Peterson**  
From Joe and Ruth Varchetto  
Bellwood, Illinois

**Garth and Bev. Pierce**  
From Bauers and the Red Hots  
Ogden, Utah



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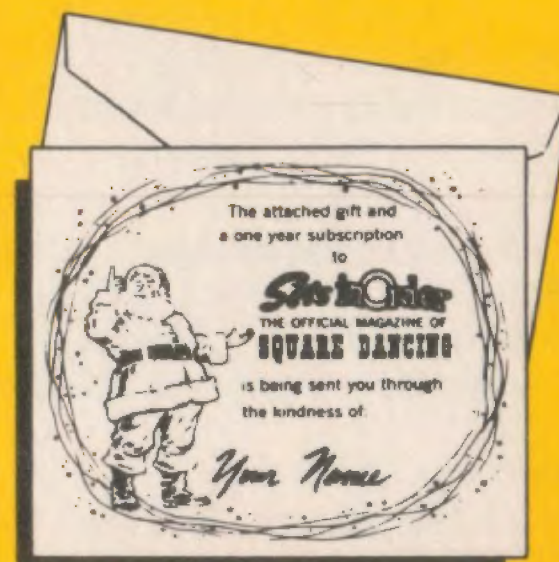


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Raleigh, North Carolina

**Paul and Bess Pless**  
From Squarenader S/D Club  
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**Louie and Marge Popp**  
From Jay and Bevy Clark  
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From Rowdens Rowdies - '64  
Wonder Lake, Illinois

## A GREAT ABUNDANCE

We went over the deadline as far as we dared and yet the names continued to come in. We're only sorry we could not include them all here. A few of those received too late for the full treatment can be recognized briefly none-the-less, by listing their names here.

**Bob Ballow; Corky and Bjorg Birt; Les and Marg Chewning; Donald and Louise Haley; Jerry and Babe Higdon; Ned and Inez Johnson; Jim and Esther Marcum; Ed Middlebrook; Earle and Jean Park; Howard and Eileen Philp; Stu and Wynne Robertson; Lou and Fritzie Sismo; Carl and Pat Smith; Lawrence Walker.**

**Joe and Irene Ruda**  
From Saints 'n' Aints S/D Club  
Scranton, Penna.

**George and Mary Ruddock**  
From Tom and Nessie  
Rexdale, Ontario, Canada

**Bob Ruff & Arnie Kronenberger**  
From Vic and Sadie Lewis  
Whittier, California

**Carl and Laura Ruud**  
From Big Sky Squares  
Redstone, Montana

**Cliff and Myrna Saunders**  
From Bemidji Pine Tree Squares  
Bemidji, Minnesota

**Saddle-Ites Club**  
From Jerry and Dee Wallace  
Kent, Washington

**The San'Duners**  
From Art and Cecile T-Bow  
Ipswich, Massachusetts

**Freemon and Stella Sattelmair**  
From Duncans & Hickam Promenaders  
Hawaii

**Ron and Linda Schneider**  
From Whirlaways S/D Club  
Toledo, Ohio  
Also from Chicks 'n' Chaps  
and Dentons

**Johnny and Bea Schultz**  
From Zents and Cactus Jumpers  
Phoenix, Arizona

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From the Square Dealers  
Deale, Maryland

**Joe and Viv Setting**  
From the Hi Landers  
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From Jeans and Janes S/D Club  
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From Circle R S/D Club  
Richardson, Texas

**Manning and Nita Smith**  
From Emmett and Beverly Parrish  
Birmingham, Alabama

**Vern and Ruth Smith**  
From County Down Squares  
Warren, Michigan

**Bob and Helen Smithwick**  
From De Anza Rounders  
San Diego, California

**Thord and Belle Spetz**  
From Les Alouettes S/D Club  
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Also from Merri-Mixers

**Fred and Ruth Staeben**  
From Trailwinders S/D Club  
Colorado Springs, Colo.

**The Steeds**  
From Melody Roundancers  
Zanesville, Ind.

**Stardusters & Swinging Stars**  
From Dixie Welch  
Williams AFB, Arizona



**Star Twirlers Club**  
From Russ and Margaret Bartoo  
Gulfport, Mississippi

**Don and "Liz" Stumbo**  
From Wellsville Grand Squares  
Wellsville, New York

**Ernie and Grace Snyder**  
From Ed and Burnetta Schnabel  
Wintersville, Ohio

**Steve and Fran Stevens**  
From Ivy and Phil Laurin  
Trenton, Ontario, Canada

**Dave Sutter**  
From Pistols 'n' Petticoats  
Platteville, Wisconsin

**Bill and Marge Teel**  
From Watts and Dots S/D Club  
Toledo, Ohio

**Bill Thomas**  
From Caper Catts S/D Club  
Olean, New York

**Bob and Sandy Thomas**  
From the Tip Topics Staff  
Cleveland, Ohio

**Keith Thomsen and Family**  
From The Belles & Beaux  
Sunfield, Michigan

**Oliver "Tip" Tipton, Jr.**  
From Allemande A 'Go-Go  
Knoxville, Tennessee

**Burt and Ruth Tobey**  
From County Down Squares  
Warren, Michigan

**Town and Country S/D Club**  
From Frank and Zetta Burgess  
Chatham, Ontario, Canada

**Tom and Marilyn Trainor**  
From the Swingin' Eights  
Rochester, New York

**Dell and Don Trout**  
From Trout's Travelers  
Ottumwa, Iowa

**Murray and Dot Truax**  
From Stardusters R/Dancers  
Scranton, Penna.

**Harry Tucciarone - Caller**  
From Friends in Homenoscitt Sq.  
Clinton, Connecticut

**Bob Van Antwerp**  
From Vic and Sadie Lewis  
Whittier, California

**"Van" Vandever**  
From Circle Eight S/D Club  
McAllen, Texas

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From LeRoy and Mildred Hafner  
Tucson, Arizona

**Doug and Betty Waddell**  
From Trent Valley & Frankford Sq.  
Frankford, Ontario, Canada

**Ralph and Val Wakefield**  
From Fellowship Sq. Class '67  
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**Don Whitt**  
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**Ken and Phyllis Williams**  
From Rhythm Rounders R/D Club  
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**Mr. and Mrs. Bruce Williamson, Sr.**  
From The 4'H Timber Twirlers  
Beech Creek, Penna.

**Bill and Dixie Wilson**  
From Dixie Twirlers  
Aiken, South Carolina

**Emery and Crystal Wilson**  
Kings and Queens S/D Club  
Kansas City, Missouri

**Paul Wright**  
From The Silver Squares  
Mascoutah, Illinois

**Cliff and Bea Wylie**  
From Appleatchee Square Dancers  
Wenatchee, Washington

**All Dancers of Y-Knot S/D Club**  
From Nick Hagel  
Norfolk, Virginia

**Kenny and Julia Young**  
From El Camino Reelers  
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From Tony and Mary Marhay  
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# IN ALL THE SQUARE DANCE WORLD NO FINER TRIP THAN...



...THIS...➔



- SWITZERLAND
- GERMANY
- HOLLAND
- ENGLAND
- FRANCE
- ITALY

It is with pleasure that Bob and Becky Osgood, now in their seventh year of planning trips abroad, announce that the dream trip-of-all-trips to Europe will include Lee and Mary Helsel, Jack and Darlene Chaffee and Bob and Shirley Dawson as tour escorts.

Your descriptive itinerary of this once-in-a-lifetime tour (including some wonderful square dance events) was part of the October 1967 issue of *Sets in Order*. There never was a better way to see the world than in the company of other square dancers. Your hotels will be the finest, meals the most elegant, and you'll be seeing some of the grandest sights Europe has to offer with expert guides and your every comfort taken into consideration.

## SQUARE DANCERS HOLIDAY IN EUROPE August 26-September 16, 1968

If you'd like an extra copy of the itinerary or additional ones for friends, write Square Dancer Holiday in Europe, 462 N. Robertson Blvd., Los Angeles, California 90048.







# AS I SEE IT

bob osgood

November 1967

WHO WOULD HAVE THOUGHT that a "wild dream" some twenty years ago would still be a healthy growing youngster in November 1967? The first inspirations for an internationally circulated journal of square dancing hit us at about the time when we were marveling at our initial experience with Lloyd Shaw at Cheyenne Mountain School in 1947. At the same time the great "boom" of square dancing was about to explode in our immediate area.

In twenty years of publication we've watched as the "boom" settled down in almost every U.S. and Canadian city. We've watched styles of calling and dancing change and noticed with great pleasure as sons and daughters of our square dance friends of twenty years ago have grown up to become enthusiastic dancers and accomplished callers in their own rights.

Of those who joined our staff in Sets in Order's first year, Joe Fadler (photography — round dances) Frank Grundeen (back page cartoon) Helen Orem (editorial) and Jay Orem (advisory staff) are still with us today.

Three organizations which helped us so greatly in "getting off the ground" with that first issue in November 1948 are still doing excellent jobs. The Associated Square Dancers in the Los Angeles area, and the Western Square Dance Association of the San Gabriel, Calif. area, also move into their twentieth year of operation, and the Folk Dance Federation of California (Southern Section) edged us out by a few years.

These have been great years, with friendships and experiences one would hardly expect to encounter in the line of business. In our first nineteen years, Sets in Order and square dancing have taken us personally into forty states, six Canadian Provinces, and more than twenty countries overseas. Our greatest reward

has come in the form of letters and personal greetings from dancers all over who have let us know that Sets in Order has served its purpose well as *The Official Magazine of Square Dancing*.



Starting this month, and for the next twelve months, you may expect to see this symbol on our cover and on many of our pages. It will be our reference to articles of lasting interest for we hope to introduce some of the newcomers

to square dancing to the rich heritage of this wonderful activity. We'll be re-printing articles of continuing interest by Lloyd Shaw, Joe Lewis, Ed Gilmore, Terry Golden and many others. In addition, during Sets in Order's twentieth year, many new ideas will unfold which we promise will be just as important and just as stimulating as the ideas from the past.

In this issue we've made a run-down of some of the "at your service" projects conducted by Sets in Order over the years. Some of these you'll remember, others you'll be hearing about for the first time.

In addition, in coming issues, the results of Sets in Order's Gold Ribbon Committee will be made known. Helpful guidelines for clubs, for callers and for associations which are being developed at the present time, will be presented. Ideas for classroom help, ammunition in the form of a complete collection of "graduated" calls for the caller are being developed and a new motion picture, a series of film strips, and a special textbook for callers are all in the "works." Many will see completion during the next twelve months.

We might be bold enough to suggest that if you enjoy Sets in Order, perhaps your square dance friends will also. We're going to make a stimulated drive to increase our circulation during the next 12 months. Your assistance will indeed be appreciated.





# *The Canadian* SQUARE DANCE TRAIN

*By Nick S. Mahara—Ottawa, Ontario, Canada*

IT WAS TRULY "Square Dance Time in Canada" from June 24 to July 9 as the specially chartered Square Dance Train wove its way across that great land from coast to coast. Some 325 happy square dancers literally danced their way along the train route and gave 35 performances in 23 Canadian cities and towns. Toe-tapping music and the call of the Allemande echoed from Halifax, Nova Scotia to Victoria, British Columbia. The dancers from the train were joined by thousands of other dancers and non-dancers as they went.

This unique dance project in line with Canada's Centennial celebration was organized by the Stetson Strutters Square Dance Club of Ottawa and regarded by Mr. John Fisher, Commissioner of the Canadian Centennial Commission as, "the frosting on the Centennial cake." The project took 13 months to organize and drew square dancers to travel on this



All aboard! Art and Garrie Jackson wave good-bye as the Centennial train heads west. (left) Street dancing during a forty-five minute stop in Hornepayne, Ontario. Plain, packed earth served as a dance floor as thousands came out to view the fun at the various stops. (Upper left) Official greeting in the form of an official postmark from Victoria.





special train from areas as widely separated as Maine, U.S.A., in the East and Brock, Saskatchewan, in the West.

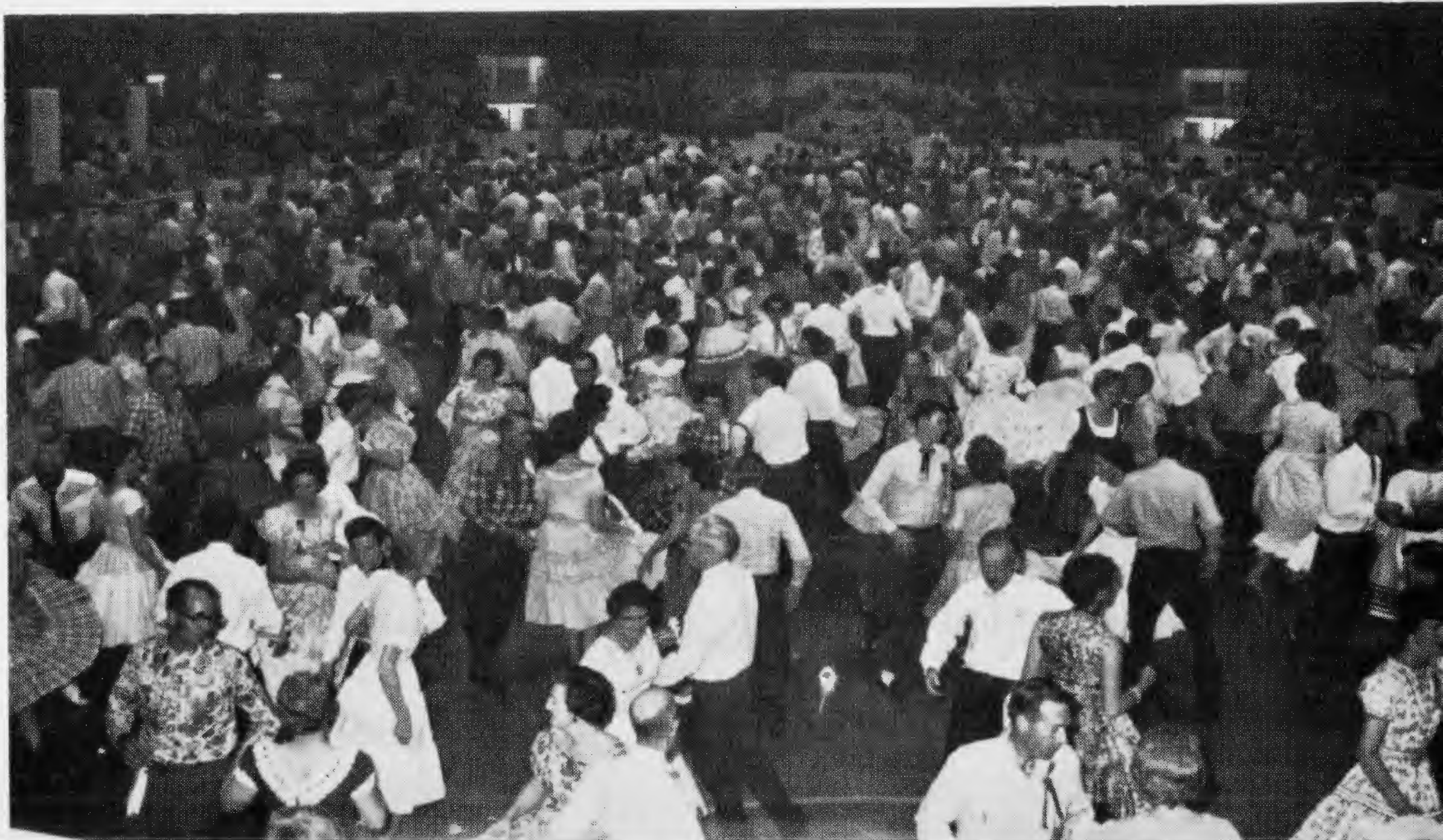
The train's theme was, "Friendship from Coast to Coast" and every activity bore this out. News of its coming preceded it and at every stop crowds gathered, some waiting for hours when the train was behind schedule. Art Jackson, Chairman of the Train Project and Chief Engineer, as well, said, "It was fabulous. We have never experienced such sincere hospitality and it seemed to increase as we moved westward. In Hornepayne, Ontario, shops closed their doors, children were excused from school, folks travelled from miles around to witness 'Friendship in Action.'"

To many on the train it was their first opportunity to see more of their wide land, their first look at the majestic Canadian Rockies and their first opportunity to meet so many others of their dancing countrymen. They danced in stations, on station platforms, in arenas, on hard-packed earth, on parking lots, in shopping malls, on board the train, on board the ferry, in a fire hall and around a giant totem pole.

The whole project, in itself a mighty "first," gave proof again of the wondrous hospitality of the square dance clan — as well as gaining recognition for the happiest of recreations — square dancing.

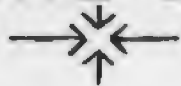


One of the "big" events (below), 150 squares fill the floor in Victoria Memorial Arena in honor of the Centennial square dance train participants. Fun all the way (above); a sing song as the Centennial train heads toward another stop, and another square dance.—Photo courtesy of Alice Watson, Ottawa





# 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.

## Virginia

Blue Ridge Twirlers had fun last summer. On July 29 they danced for public entertainment at the Steam Engine Show at Berryville; on August 4 they were guests of their Front Royal members who staged a dance in an outdoor picnic shelter, with dancing to conclude; in September they danced at the George Washington Hotel Ballroom with television coverage. They've planned a fun-filled New Years dance, with Curly Custer calling, at the John S. Mosby Academy in Front Royal on December 31 at 8 P.M. For reservations and cost write to George Weidig, 724 Woodland Ave., Winchester, Va. 22601. Club president for 1967 is B. J. Lovett; working with him are Jim Diehl, Lang Gordon, Al Warrick, Joe Hulver, Linwood Dehaven and Bob Pierce.

## Florida

Mariann and Tom Hidding of Jacksonville call for two pre-teen clubs each week, with between 40 and 50 children in each club. And a class of about the same number is going all the time. The Hiddings' son, "Li'l" Tom calls for a group of teens.

## Turkey

Turkey Trotters, located at Karamursal Air Station, dance every Friday night at the Dependent School Auditorium to the calling of Cleve and Missy Cooper. The club presently numbers 22 couples as members, with Bob Brown as president. The Coopers also instruct a round dance class which meets each Tuesday

night, with seven couples enrolled. A class for beginning square dancers started in September and the folks were hoping for a large enrollment. The closest contact the Turkey Trotters have with other dancers is with the Ankara Allemanders in that city. The two clubs visit each other several times a year in spite of the grueling 8-hour drive. The Turkey Trotters are only a 2-hour ferry ride from Istanbul so square dance visitors to those parts are invited to drop them a line and come to dance. Address: Turkey Trotters Square Dance Club, Box 1663, APO New York 09324.

—Donna Brown

## Germany

November 10-12 is the weekend set aside for the 4th European Funstitute to be held at Zum Ritter Hotel, Schwetzingen - Bei Heidelberg, Germany. Cal Golden, Howard and Bobbie Mason, Dave and Lucille Fike comprise the staff. For information, the address is Dave Fike, Funstitute, Kaiserslautern Cold Stores, APO New York 09227.

## Tennessee

The 5th Mid-South Square and Round Dance Festival will be held in Memphis on Nov. 10-11, headlining Frank Lane and Bob Page, with Manning and Nita Smith on the rounds.

—Bernice Gregory

## Louisiana

A Christmas Square Dance will be presented by the New Iberia Hoedowners at the New Iberia Recreation Center on December 16, with Joe Lewis calling. All square dancers are invited and more information can be forthcoming from "Bo" Bonini, 203 Parkview Dr., New Iberia, La.

## California

Hoedowners Square Dance Club meets at the I.O.O.F. Hall in San Luis Obispo every first and third Saturday. Bill Foross and Tom Miller will be the November callers.

The Indoor Sports Club of San Fernando Valley holds square dances — in their well-oiled wheelchairs — every first Friday at the Reseda Recreation Center, with Chuck Hills calling. Members range in age from 18 to 60 and all look forward to this evening. —Joyce Munn

Former officers of the Western Square Dance Association located generally in the Alhambra area, have joined together to form an alumni group, planning to pool the knowledge gained thru their years of service to square dancing.



Their first venture, an "Introduction to Square Dancing Dance" was held on Sept. 17 in Rosemead, with Ray Cox calling. Purpose of this dance was to introduce prospective dancers to square dancing at one big party. From the impetus gained here — members of fall classes.

The Leadership Seminars conducted by the Dancers - Caller - Publications group (D.C.P.) have been successful enough to continue the operation in 1968. Mel Weller will again head the committee, with George Farquhar, Clyde Garrison, Allen Lloyd, Les Enyeart, Ernie Hope and Dale Dettmer working with him. The seminars are free and deal with various phases of the current square dance activity. They will be held at Cal State.

Circle-O-Squares in Palm Springs kept things going thru the summer with potlucks, swim-parties and an amateur callers' night. Ken Yearwood was at the mike while regular caller Osa Mathews was on tour in British Columbia.

—B. Campbell

November 3-5 are the dates for the 17th Annual Fiesta de La Cuadrilla in beautiful Balboa Park, San Diego. This has become an outstanding area affair in the State and is well-attended. Over 100 callers are programmed this year; there will be clinics and workshops in rounds and squares; programs for teens; fashion show and exhibitions.

—Robert Byerly

Associated Square Dancers of Superior California were hosts to California's Council of Associations on August 12 at Sacramento, with president Kirby Humble in charge. After the meeting a dinner and square dance were held with Wayne Mayo calling the latter.

—George Geiger

Despite an unseasonable shower and electric storm which threatened both dancers and valuable equipment, some 25 squares of dancers converged on Century City in Los Angeles on September 1. Occasion was the kick-off dance to celebrate the city's 186th birthday. The dance, planned for 8 P.M. was almost "called on account of rain" but the downpour halted just before the appointed hour, and the dance went on to the calling of M.C. Dan Schmelzer, aided by callers Jess Owen and Art Becker. Cleo Brashears, a square dancer "stationed" as an executive secretary in the office of Los Angeles' Mayor Yorty, was instrumental in

setting up this affair, one of a series. The Mayor issued a proclamation naming September as Square Dance Month in Los Angeles.

### Ohio

Indian Valley School at Enon will be the scene of a Fall Square Dance Festival on Nov. 12, with Harold Bausch calling. Enon Shooting Stars are hosts.

—Thelma Simmons

The Do-Si-Do Square Dance Club of Columbus sponsored a Sunday Special on October 29, featuring Arnie Kronenberger as caller. The dance was held at the Kae Avenue School.

—Mrs. James Vick

### Michigan

September 24 thru 30 was proclaimed "Square Dance Week" in Kalamazoo. Chairmen for the week's special activities were Charles and Leona Fry. Events included a dance by the Oshtemo Squares with Chuck Wilbur calling; Cloverleaf Squares with Chuck Olsen; Swinging Squares with Dale Norris and Promenaders with "Wild Bill" DePouw. Saturday saw the culmination with a Callers Jamboree at Milwood Junior High School.

A new club in Hartland, Silver Spurs, spent the summer doing exhibitions at various public gatherings, making square dancing fun known to those not yet participating. Dick Bayer is caller for the club.

### New Jersey

Everything — but everything — happened at the Night Owl Dance put on at the Hayloft in Asbury Park. Dancer Bill Pierce had a birthday and Sylvia Keleigh, wife of caller Roy, added 14 other home-made cakes, each different, to his huge surprise cake. One member, who may prefer to remain anonymous, tore his trousers. And — right in the middle of the evening, rain came down in torrents and everything had to be moved indoors. Charcoal braziers for the hot dogs were lighted in the rear of the garage, sending the "chefs" gasping and choking outside. Despite all, it was a most successful night's party with some indefatigable dancers remaining on their feet until 6 A.M.—Meg Barr

### New York

Square dancers from clubs in Plattsburgh, Glens Falls, Staten Island, Brooklyn, Rochester, Syracuse, Henrietta, Albany, Schenectady, Hinsdale, Mass., Columbus, Ohio and Montreal, Canada attended a square dance weekend at



# ROUND THE WORLD of SQUARE DANCING

Mocking Bird Hill, Minerva, in August. A pre-dance was held with the Merry Mohicans at Lake George before the weekend got under way. Dancing on Saturday was in the Newcomb School Gym to the calling of Tom Trainor. During the evening a Fashion Show was directed by Peg and Al Smith. Proceeds from the dance at Newcomb go to the Jenkins Annual Christmas Project Fund.

## Connecticut

The Connecticut Square Dance Club is having its 13th Annual Interclub Dance on Nov. 10 at the Wolfpit School in Norwalk. Dave Taylor and Al Brundage will be the callers. For information write to W. P. Adler, 19 Andrews St., Cornwell-on-Hudson, N.Y. 12520. This club started dancing in December of 1950 and has danced every 2nd and 4th Friday since, with Al Brundage as the regular caller.

Harold Pallman, a well-known square dancer in New Haven, passed away on July 20. In his 10 years of dancing, Harold was always on hand when needed and spent much time and enthusiasm promoting his square dance hobby.

—John Gunther

## New Hampshire

When the Overseas Dancers held their Annual Reunion last August, the Laconia Evening Citizen gave them excellent coverage, including several pictures. Both "before" and "after" stories were used. Even Mayor Royal got in the act, signing a proclamation designating Overseas Dancers Week. Ralph and Evvy Gero were in charge.

## New Mexico

Buckles and Bows of Farmington twirled their way to top honors in the San Juan County Fair Parade last year, winning the Mayor's Trophy for their 40-foot float with its square dance motif in keeping with the parade theme of, "Progress in San Juan County." The float featured the early one-room school on the front and a replica of San Juan College on the back. Members of the club danced on the moving float with caller Otto Degner. —Ray Norris

Shooting Stars of Alamogordo dance 2nd and 4th Fridays at the I.O.O.F. Hall with caller John Haynes and his son, Bill. Guests are welcome.

## Ontario

To help celebrate Canada's 100th birthday and her 10 years in square dancing, Anne (Smith) McConnell, whose husband, caller Bill Smith, passed away in 1963, arranged a Centennial Square Dance Reunion in Sault Ste. Marie. Anne is now married to Don McConnell, who is also learning to call, and invited all of the square dancers she and Bill had taught to this special party. Some 15 squares attended, with Don and Anne M.C.-ing the dance and Charles Bonnell, Dave Feltham, Gordon Lohnes, John Morley and Dave Harper assisting in the calling. During the evening tribute was paid to Charles and Mabel Bonnell, who were very active pioneering square dancing in the area. Mabel received roses; Charles a subscription to Sets in Order. Norm and Bea Beutel of "The Soo," Michigan, led the rounds and mixers.

## Saskatchewan

Earle and Jean Park of Yorkton took a group of square dancers on a tour of England and Europe during the summer, beginning in Scotland, making their way to England, France, Germany and Switzerland, with square dances spotted along the route.

## South Carolina

The 2nd Annual Promenade is planned for November 10 at the National Guard Armory in Walterboro, with Vaughn Parrish as guest caller.

—Walter Robbins

## Mississippi

The Flying Squares of Columbus will present their first Harvest Hoedown on Nov. 11. The afternoon session will feature club caller Charles Caldwell as M.C. The night session will have Joe Robinson from Mobile, Ala., calling. Dances will be held at Columbus Air Force Base. For details write to Sagemary Perkins, 7351A Topeka Dr., Columbus AFB, Miss. 39701.

## Kentucky

November 25 is the date for the 7th Annual Festival of the Kentucky Square Dance Callers Assn., at Durrett High School in Louisville. Titled a "Western Whirl," the event gets under way with a round dance workshop at 1:30 P.M., followed by squares both afternoon and evening. Area callers and round dance leaders will be featured.

—Roy Bay



# THE DANCER'S WALKTHRU

*Sets in Order*

## A DELIGHTFUL CHRISTMAS DECORATION

WE'VE PURPOSELY BROUGHT you this Christmas decoration early, as this fetching table decoration takes time and patience.

Perhaps the first step would be for you to look at the photograph illustrating this how-to-make story. You'll find a very attractive Christmas choir girl complete with lacy sleeves and music book. The same directions will make a heavenly Christmas angel. For the final steps simply substitute wings instead of arms and a halo instead of a ribbon in her hair. And a third decoration can be made by omitting one of the steps below, (we'll indicate which one at the proper place) and you'll end up with a full and magnificent Christmas tree.

Now if you'll follow the instructions carefully you'll have your next several weeks' work

laid out for you, depending, of course, on how many figures you plan to make.

Step One: Accumulate as many *Reader's Digest* magazines (or similar magazines or pamphlets with as many pages in each as in the *Reader's Digest*) as you wish to make figures. One magazine per figure.

Step Two: Starting with the cover, take the top, right-hand corner of the page and bend it at right angles as far down as it will go, bringing the page toward you. Fold and crease this tightly.

Step Three: Take the lower right hand corner and fold it up to meet the line of your first fold. Crease this fold tightly.

Step Four: Take the sharp point at the furthestmost right side of the page and fold it across to meet the inside bottom corner of the magazine. You will end with a straight fold across the bottom of the page. Crease this fold sharply.

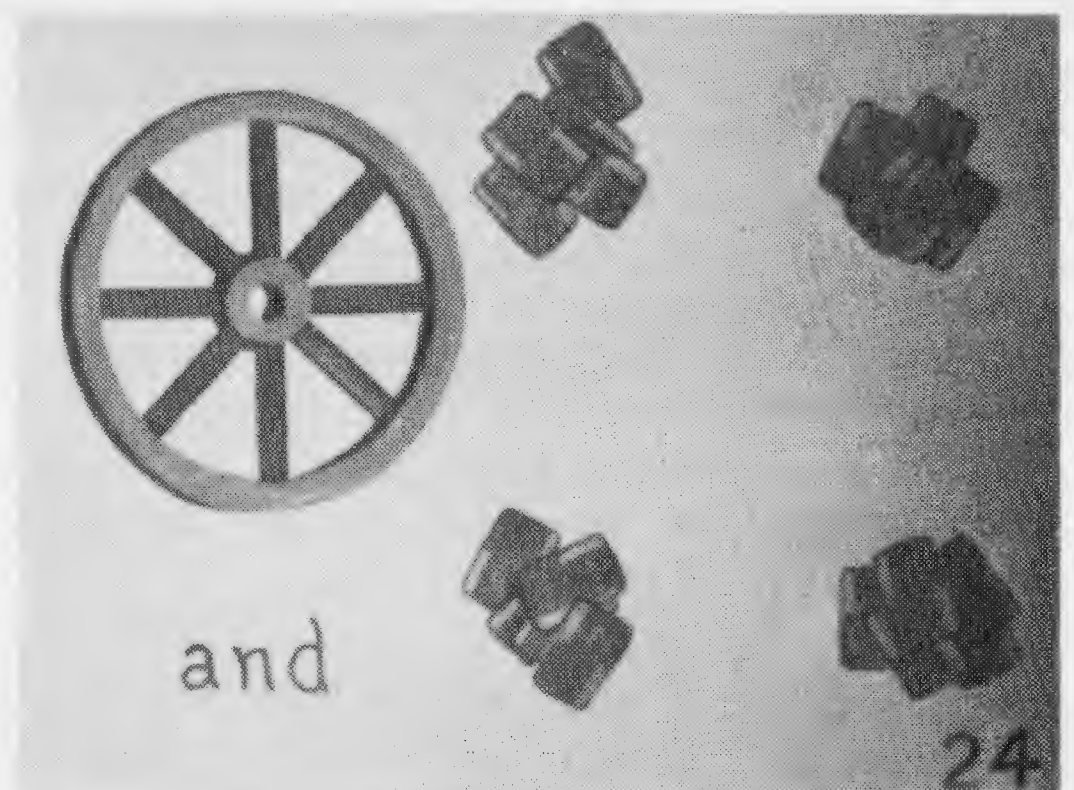
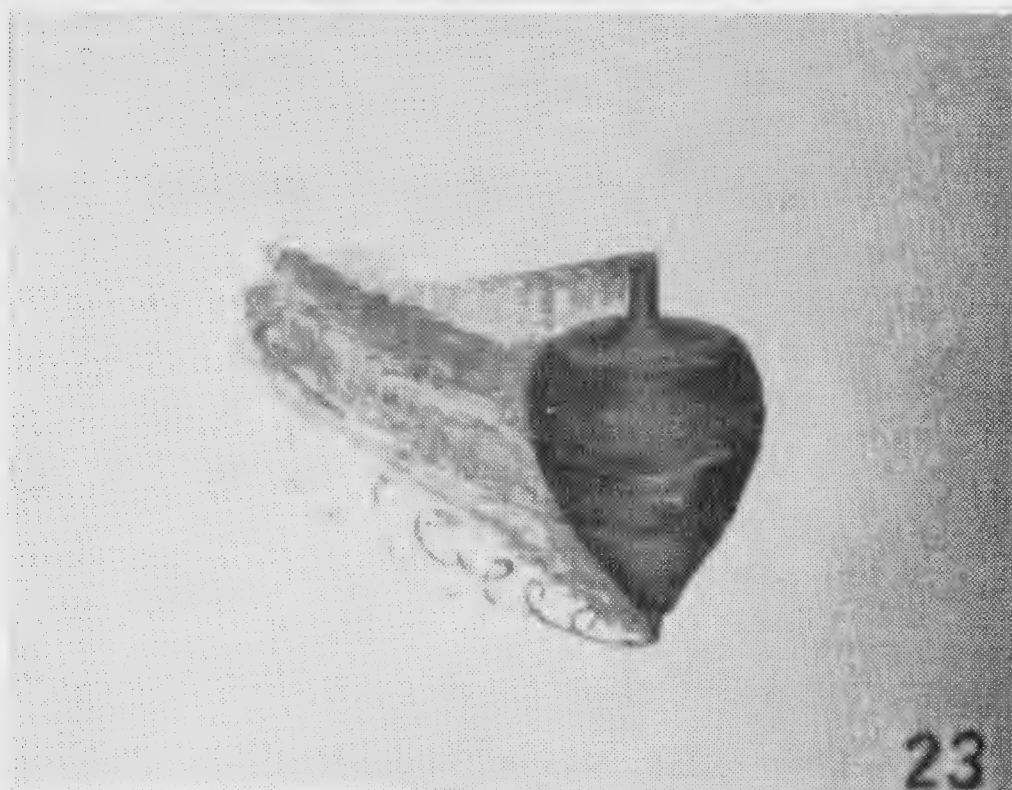
*(Please turn to page 22)*

## A Square Dance Quiz

Our picto-grams which have been enjoyed by so many over the past several months come to an end with this issue as we feature Numbers 23 and 24. Both figures are being actively danced in 'most every part of the square dance world and you'll probably guess these with

no difficulty.

Once again we offer our sincere thanks to Bernard and Jake Smith of Southfield, Michigan, for letting us reproduce their paintings in *Sets in Order*. We're only sorry that you could not enjoy the originals in full color.







# LOOKING OVER

# A SHOULDER OR TWO

**A**S SETS IN ORDER LOOKS BACK this month over its nineteen-year history and then forward, around the corner, to its twentieth year, so The Dancer's Walkthru takes time out to glance over its shoulder at what has taken place in its pages in the seven years it has been a part of the magazine.

In October of 1960 The Dancer's Walkthru was born — dedicated to those square dancers who are class, club or association enthusiasts and who take upon themselves the responsibilities of making their part of square dancing a happy, active, friendly and desirable portion of the activity.

Much of the material in The Walkthru has been received from such dancers as were willing to pass their ideas along so that others might enjoy and benefit from them. Such items as party themes, stunts or games and decorations usually are never outdated. If you find you draw a blank when you're trying to plan a special event, read thru the past issues of your Dancer's Walkthru and you may be surprised at how many ideas you come up with.

The Badge of the Month column, featuring one club and its emblem, has been a part of The Dancer's Walkthru since its inception. In the ensuing months, 31 States have been represented, as well as seven Canadian Provinces and one territory and four countries overseas. Sample badges or black and white glossy prints of a club badge are accepted for this feature. Details about the club, how the name was selected and the badge designed, etc. should accompany each badge or picture. These are acknowledged as they reach our office but it frequently takes many months before they appear in the magazine as they are processed as nearly as possible in order received. If you would like your club represented in this way, do send your story and badge to us, and then please be patient.

During the past 75 months of publication, The Dancer's Walkthru has featured several special series designed to be of particular help

in some field. Such a series was the one devoted to parliamentary procedure to assist square dancers in conducting business meetings. Others dealt with the responsibilities of various types of offices held by square dancers. Two series particularly well-received by readers were those entitled Club Profile and Association Profile. These put the spotlight on almost every type of club or association operation that is enjoyed in square dancing today with the idea that new groups forming could look at this wide range of operations and select what might be most adaptable to their needs.

In most issues The Dancer's Walkthru has tried to feature a theme or decoration idea that would be suitable to the time of year or a holiday falling within the period or perhaps just an unusual idea which would be appropriate any time. Stories with good, clear black and white photographs submitted by a club as a follow-up to a successful event it has held, are always appreciated. Readers would be interested and intrigued if they realized how far-reaching their ideas and suggestions go. A theme for a party given by a club in the mid-West may become the anniversary theme for a group in Germany, Canada or the far-Pacific, and the reverse story holds true too.

Tips to square dance clubs as well as individual square dancers generally never are outdated. For example, travel backwards with us for a moment while we pick at random some ideas from over the years, and see if these thoughts might not be most suitable for today.

### Remember His Wife

Don't let your caller's wife be a "bench-warmer" unless you're very sure she wants to rest a tip. Sometimes Mrs. Caller turns out to be the "forgotten woman" at a dance, simply because nobody is watching to see that she is up and dancing. Why not delegate either a particular group or the whole club to see that the lady dances as much as she wishes? . . . August, 1961



### Be a Good Member

Did you have every intention of going to your regular club dance — and then at the last moment Aunt Essie and the kids came in, or you stubbed your toe or got a rush call out of town? What did you do about it — go about your business and not let anybody at the club know?

That's your privilege, of course — this being so far a free country. But — a good club member would get on the 'phone as soon as he could and call the club president or anybody who could carry the word. Even if it's getting towards club time, try to let somebody know that you won't be showing up. It could make the difference in one square sitting out or too many refreshments, etc. Get in touch and let the members know the score. You are then being the best and most courteous square dancer type there is . . . September, 1961

Or, if you really want to go back, and this even pre-dates *The Dancer's Walkthru*, but it would find its place in this column today, why not try the suggestions of Olivia Reed in the September, 1957 issue of SIO? Like this:

#### Money-Making Ideas For Your Club

Try a "Cake Walk." This is really an oldie. I remember hearing my mother talk about them when I was a small child. The way we do it is this. We form a large circle, have two or three persons designated to collect — 25 cents was the amount we collected from each one. The caller puts the music on and it is up to him how long to play the record. If the circle is large enough he might run it more than one time, but the cake should get around the circle one or two times. Originally the cake is supposed to be passed from one to the other as quickly as possible and the one holding the cake at the end of the music receives it. However people are inclined to hold the cake too long or drop it in the excitement, so we substitute a stick with a doll head attached. A broom or anything like that would serve the purpose. We set the cake out where the dancers can see it and let them drool as they walk.

Have all the members bring some silly or cute or fanciful item for a grab bag. Actually put the items in bags and sell them for 10 cents each. Let 'em grab to their hearts' content.

Callers and dancers alike must contribute 10 cents for each mistake in calling or dancing during the evening or donate \$1.00 flat.

## The WALKTHRU

Get a photographer (if you have one in your club, so much the better), to take a group picture and sell them for \$1.00 each.

Or going back still further look what appeared in the February 1949 issue — the first year that *Sets in Order* was published.

### Pardon Me

In the friendly tip department this word of caution might not be amiss. If you are invited for the first time to a closed square dance group and have not already had experience with the caller, inquire of your host or hostess if it is the custom of the club and caller to omit some of the "extras" practiced in your section. For instance, some prefer not to have the ladies make a full turn-around in the first movement of the do-si-do.

Also, the ladies full turn-around when making the wagon wheel is sometimes ruled out. Then too, in the allemande left, an elbow and hand clasp with a walk-around is preferred. Some prefer that the "Swing your partner" be done with a walk-around instead of the buzz step. These and other variations may not be acceptable in some clubs so, to save a little embarrassment and to promote a return visit, check politely on the house rules.

We can hear you say it now so we'll beat you to the statement. True, some of these figures are either no longer danced or are danced only occasionally. In fact since this item was written several figures and/or styles of dancing have come and gone — some regretfully; some gratefully. But the basic thought behind this ancient piece of writing still holds true. There are figures today causing havoc in certain areas. Such items as promenade, ladies chain and circle to a line would come into consideration in light of being a courteous dancer. And when dancing away from one's home base, the old quotation, "When in Rome . . ." might well be a happy idea. See how your hosts are dancing and how you can most gracefully fit in.

*The Dancer's Walkthru*, like the rest of *Sets in Order*, is looking forward to an active future. The desire of this column is to serve you — Mr. and Mrs. Square Dancer. Won't you be a part of it by sending your ideas to share with the rest of this wonderful world of square dancing?

Happy Birthday from us to you!



# The WALKTHRU

(Christmas, continued from page 19)

Now continue Steps Two, Three and Four with each page of the magazine. This is what takes so much time, but perhaps you can get your family or friends to help out. For a smooth finished product it is important to crease all the folds well.

By the way, if you wish to make Christmas trees rather than people, omit Step Four above, and then paint and decorate your trees to your preference.

After you have folded an entire magazine, you will find you have made a sturdy cone which will stand by itself. This can be spray painted Christmas colors of red or green, or you can go into elegant golds and silvers or anything you wish.

Our choir lady who is pictured has a head which was purchased as is. It is made of wood and mounted on a long piece of cardboard which slips into the center of the cone of paper. A similar idea could be accomplished with a ball of styrofoam mounted on a pipe cleaner or a narrow piece of doweling and painted with facial features.

Two pipe cleaners are wound about the neck to serve as arms and two tiny paper doilies become the collar and sleeves. The sleeves are made from one doily cut in half, shaped into a cone, and then stapled to the pipe-cleaner arms to hold them in place.

Unfortunately our picture does not show the reverse side of the choir book. It actually has music on it. The cover is made from construction paper and the miniature music inside was obtained from a music teacher in the Los Angeles City School System who receives miniature samples from music publishers. Perhaps similar samples might be obtained from



music stores if you inquire at your local source.

The reaction of the club who were the surprised recipients of these Christmas decorations last year, more than made up for the weeks of loving labor devoted to their completion by Mary and Ray Reinhart of Los Angeles, California.

Why don't you try one, or two, or a whole choir for next month's holiday dance?

## BADGE OF THE MONTH



Mary Esther, Florida, is the home of our badge this month. The Torch Teens is appropriately made up of dancers from 13 to 19 years of age and was organized some five years ago. An adult caller is backed by a group of eight adult sponsor-couples, although these "older" dancers stay largely in the background. Two couples chaperone each dance but they dance only when needed to fill a square. They also assist the caller in chaperoning beach parties and other extra-curricular activities as needed.

In winter the club dances in the American Legion Hall but in summer it dances on a large outdoor patio surrounded by "tiki torches" and beautiful oak trees. The torches originally inspired the young people in selecting a club name and badge design.

The caller for the Torch Teens writes, "Every couple of months the members gather for a wood-chopping party to restock the woodpile for the fireplace which is at one end of the patio. This is followed by dancing." And that is truly done by you all for your club.



# INTERVIEW



**EARL  
JOHNSTON**

## A NEW ENGLANDER SPEAKS OUT ON WESTERN SQUARE DANCING

*This past month Earl and Marian Johnston completed a several thousand mile tour for the American Square Dance Workshop, calling dances in Germany, Switzerland, Spain, and England. This adds just one more notch to the Earl Johnston story. Years of calling "traditional" style square dances, years of leadership in the New England area, and years of calling successful dances for people all over the United States and Canada, are all chapters in Earl's experience. Recently we sat down with Earl Johnston and questioned him on his personal feelings in the field of square dancing. We began by asking him to tell us something about his philosophy concerning square dancing in general.*

**Earl Johnston:** One of the main points of my philosophy, and my great friend Charlie Baldwin and I have mentioned this many times, I feel that no matter what we do to or for the activity, square dancing itself will carry on in some form long after we are gone. If we can help it along the road — make it enjoyable for more people — fine. But when I hear the pessimists talking about square dancing dropping and being down, this doesn't worry me because I know that the activity will carry on. It's an activity of the people and we can't stop it.

As a caller, I like to think of myself as a progressive-conservative. I like to see the people doing the newer calls that they enjoy and which are a part of the activity today, but I'm

not the guy who runs out to try every new thing. I don't think it's necessary that dancers in my clubs be guinea pigs. If I see something real good, we will learn that but I don't force them to workshop every new call that comes out.

**S.I.O.:** How many groups or clubs do you have as a regular thing?

**Johnston:** In my home activity I call for 11 square dance clubs and I've worked out an interesting approach. I call for the West Hartford square dance club — the Shooting Stars — most of their dances. They have about two guest callers a year and they meet twice a month. I call half of the dances for the rest of the clubs that meet twice a month and I have three groups meeting only once a month. I call all of their dances unless I happen to be away.

**S.I.O.:** Since you branched from the old-time or New England type of dancing into the contemporary Western style, maybe you could give us a brief idea of the difference between them.

**Johnston:** In the dancing I used to call back in the old days, probably 90% of the people who partook were teenagers. On Saturday nights we used to work at various ballrooms and the crowds were big — very big. They ran from 600 to 800 people, not always all in the hall at the same time, but we would run to 50 or 60 squares on the floor.



The difference, as I see it, was that everything we did was a singing call. No patter whatever. Even if we did Turkey in the Straw, we sang the melody as we sang the dance. The dances never varied; the hardest figure we did was Texas Star, a new addition to our repertoire, and we did this to the tune of Mañana. We did Irish Washerwoman, Red River Valley, Nellie Grey and a thing called Jitterbug Square, very popular with the young people.

We did a dance called The Basket, too, where the boys joined hands, the ladies ducked under and were picked up to "go like thunder" riding on the boys' hands. This was pretty rough dancing by today's standards but it wasn't the "jug in the middle of the floor" dancing. There was never any drinking at these dances.

**S.I.O.:** What about general behavior of these young people?

**Johnston:** Well, I can remember that at a place called Wildwood Park, where we would have maybe 700 kids every Saturday night, the two policemen we had took tickets. There never was any policing for them to do. These were good kids — not because of square dancing, necessarily — but they were good kids and they square danced. They would come from 50 or 60 miles away to this dance.

**S.I.O.:** What was your next step in experience, Earl?

**Johnston:** I branched into club dancing thru the influence of Al Brundage. I joined a callers association in Connecticut and there Al asked us why we weren't teaching a do paso. I asked him how I could teach a do paso to 700 kids on a Saturday night and he said, "Oh, you can't. But what are you doing Tuesdays?"

So I started to teach. I got a group of people and as soon as I'd started to teach, the man who owned the orchestra that I worked with heard about this and fired me. You weren't supposed to go off on your own, you know. And then I had nothing; I'd lost my income, everything I'd worked for. The interesting part was, this was the greatest discipline I ever had for my ego. I thought, "Aha, this will show him, because the people won't come to the dances." But they did until the New England type dancing disappeared about two years later. It looked like I wasn't missed much.

**S.I.O.:** Would you teach each evening what you were going to use that evening? Or put the newcomer in No. 4 spot — something like that?

**Johnston:** There was no teach whatever. You never taught. The newcomer went into couple No. 4 spot and picked it up. Of course, these were young kids and it's amazing the speed with which they can learn.

**S.I.O.:** In the current-type dancing, you mention that you have 11 different clubs where other callers come in. What is done in the way of continuity? For instance, if you have a round dance program, how do you work the continuity of the rounds?

**Johnston:** In most of the clubs we have a round dance couple who cue and teach the rounds. They're there all the time so this works out well; since they program, teach and cue that part of the evening, it doesn't matter which caller is there.

**S.I.O.:** What is your approach to basics in our present day dancing?

**Johnston:** If anything is causing dissension within the activity, from both the dancer's and caller's standpoints, it's basics. I think that where we make our mistake on a basic is to think that because it comes out, it must be used. Our communications have become almost too good in this realm. A new idea from some town somewhere will be known by every caller in the country within two weeks, it seems.

My feeling is that if we could let the workshop groups who test the basics just have them — and not bring them into the club, it would be better. There's enough material right now to keep us dancing with tremendous variety for years.

**S.I.O.:** You think there should be a minimum of teaching in the clubs?

**Johnston:** I do. The square dancer is not being trained properly to think that you learn to dance and then dance. He gets in a pattern of learning and learning — always new stuff. I talk to my dancers about this; I tell them, "You're now coming into square dancing. I don't want you to give up your choir or bridge or bowling. Find a place for square dancing and I'd rather have you dance twice a month



for 10 or 12 years than four nights a week for a month or two."

I keep repeating that each night's dance is an entity in itself. Next time we start it will be a whole new evening. I try to offer them something each night — maybe Load the Boat, maybe Madeline Allen's old dance, Deep Six but they know that next time I call for the club I'll show it again; they don't have to remember it or do any home work.

**S.I.O.:** How about the time taken to show a new thing in any one dance evening?

**Johnston:** I can't think of one basic that's any good that a caller can't teach within two minutes and have the dancers dancing it. If you want to do Teacup Chain — show it. But a caller doesn't need to go into all the variations. Let the dancers do it and have fun.

**S.I.O.:** There is a great deal of talk today on different "methods" of calling; sight, zero movement, equivalent calling and memory. Can you give us a short definition of each and then tell us what you use?

**Johnston:** The sight method is probably most well-known by name. The caller, using two or three guide squares, picks out gentleman No. 1, his partner and his corner, and calls a series of movements until they are in proper relationship to each other to do an allemande left. The reason for having two or three squares is, of course, that if one happens to make a mistake, you have an "insurance square" to watch.

The method of equivalents is that you know in your mind that if you were calling, Ladies 1 and 3 Chain Across, you can accomplish the same thing by saying, "1 and 3 do a Swing Thru and a Box the Gnat and a Right and Left Thru the other way back." Amounts to the same thing. The use of equivalents is pretty much memory; it does expand what you can do with what you know.

There is a method of pure memory and here the caller memorizes a series of calls and never knows what's going on within the series. He just knows that if he calls it this way using the proper wording in the proper sequence, it all works out because someone else has written and tried it and it did work. A few years ago almost everybody was "memory" but it has become a sort of coward's way. You're not really hip if you use memory, at least according

to panels, etc., I've attended. But I disagree with this; I think that patterns which flow well and that are good are memory and I equate memory to knowledge myself. I think I can probably go longer and call a better dance this way. Also, by memory you have various areas where you can stop, points where you can either stop the pattern or, if the floor is going well, you can extend the pattern. It's sort of "station calling;" you take the people from one station to the other and then decide whether they should get off the train or stay on.

The zero movements today are used mostly in "double zeros" and "triple zeros." The disadvantage is that once you're in, unless you've done a lot of research, you have to go thru the whole thing. If it's a "three zero" you have to call the thing three times thru before you can get off the train; it's sort of express to that point and if you're with a group of dancers who aren't doing too well, you're stuck with it.

**S.I.O.:** Very important in what you are saying is the knowledge of timing. What is your theory regarding timing and how can it be achieved correctly by a caller?

**Johnston:** Again, we come to methods. Some callers teach that you call by watching the floor, timing your dance to the dancers as they're dancing. I disagree. I feel that in timing, to dance in time with the music is the most important thing; this is dancing. We're doing square dancing, but dancing is the dominant term. Square is a form — a kind — of dancing. A caller is obligated to let the people dance.

If you call a properly-timed dance and the people have been taught how to dance, everybody from teenager to senior citizen will arrive at the same point at the same time. I don't compromise timing in any way. If I say, "Go forward and back," I mean it. I have a little trick that I use when I say it — like, "First and third go forward and back — wait — wait — do a right and left thru." I don't say "wait-wait" out loud but in my mind I do.

I find that any good caller times to the phrases of music, maybe the four-beat phrase rather than the longer eight or the much longer sixteen. Dancing is done in cadence; if the caller calls sort of in cadence and the calls fit the cadence, then there is no problem; it's automatic. Basically, if a caller does call in cadence, any call that's good will fit the phrases of the music.



# STYLE SERIES:

THERE'S MORE  
THAN ONE WAY  
OF GETTING INTO  
LINES OF FOUR



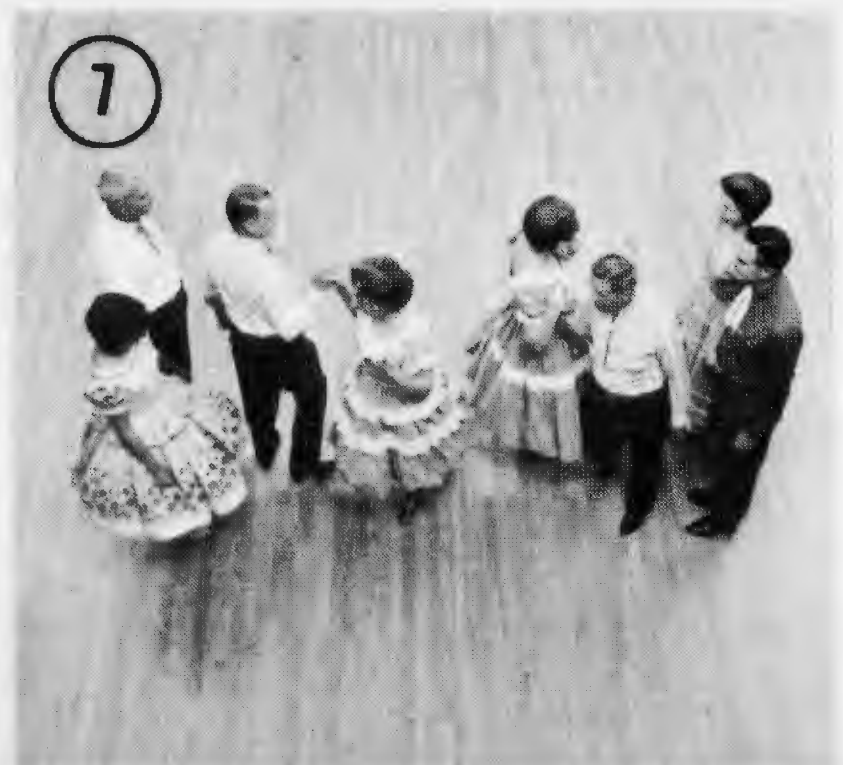
SOME OF OUR HAPPY RECOLLECTIONS of several years ago include the workshop sessions with such pioneers in our area as Jack Hoheisal, Carl Myles, Jim York, Ray Shaw, and others. These sessions took place in the days before we had monthly collections of caller's notes. Each participant would bring along his "little black book" containing dreamed-up combinations which formed the basis for the dancing in our area in those days.

In the name of variety, we would take a standard movement and then look for ways

to achieve the same end results. Naturally, times have changed and there are many more basics added to our collections, but the fun of inventing *variety* still is just as challenging as ever.

Recently, we got off on the subject of forming lines of four. For years the old "route" formation started like this: from a square (1) head couples lead out to the right and circle four (2). Head men break (3) forming lines of four (4).

That there are umpteen varieties of achiev-







8



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ing this same end result is common knowledge. Perhaps you have a half dozen variations yourself. Here's one that isn't so simple, but nevertheless, it does work.

Starting from the same square (5) heads start a Swing Star thru, by moving forward to an Ocean Wave and (6) turning by the right hand half (7). Then the men turn by the left hand half (8). Giving a right hand of the man to the left hand of the lady, follow this up with a Star Thru (9) to end facing the outside couples in Eight Chain Thru formation (10).

Moving into two ocean waves (11) start another Swing Star Thru. Turn by the right hand half way around (12). Men turn by the left hand half way around (13) to a Star Thru (14). The end is in sight as our route lines are now formed (15) but facing out. A simple Frontier Whirl - California Twirl (16) completes the movement and the dancers end as before (4) in two facing route lines.

Variety, they say, is the spice of square dancing life. So try this, then see how many ideas of your own you can add to the combination.



11



12



13



14



15



16





# 17th National Square Dance Convention

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



**T**HE SLOGAN IS, "Swing Your Taw in Omaha" and with that the door is opened wide by Nebraskaland to the square dancers of the nation, beckoning to them to come and attend the 17th National Square Dance Convention on June 20-22, 1968.

"Register Now for the Big Pow Wow" might be another slogan and it's good advice. For advance registrations the people to write are Elvo and Geneva Pratt, Cook, Nebraska 68329. Going along with their "Injun" theme, the Nebraska folks say, "No scalping for three suns" while square dancers gather from the four corners of the square dance world.

"Big Chief" is George Dreier who, with his "squaw" Ruby, is Chairman of this midwest event. They have been active square dancers for nine years, having served as Publicity Chairmen, Treasurers, Secretaries and finally, Presidents, of their club. They were Presidents of the Omaha Area Square Dance Council for two years and acted as advisors to the Council for another two.

During their term of office, the Dreiers were instrumental in establishing a free class for teenagers that graduated 300 dancers. Their son Ed and daughter Nancy are both square dancers, Nancy having been a member of an exhibition group that danced at the 14th and 15th National Square Dance Conventions.

Seventeenth National general chairmen, George and Ruby Dreier.



Photo by Rinehart Marsden Studio

With their experience and enthusiasm and with the cooperation of the hundreds of people necessary to carry out so gigantic an affair as this promises to be, the 17th National looks to be off to a "heap big rousing" start. So REGISTER!

## SWING YOUR TAW IN OMAHA

### SQUARE DANCING IN THE GREAT SOCIETY?

Chuck Brandon offers a thought in the Square Dancer of Montgomery County, Md. He writes, "There are some in our avocation on whom the Great Society theme has been having its total effect. The suggestion has appeared that funds be sought from the Federal Government to support and advance the cultural aspects of square and round dancing. How would you feel about having a Federal catalog of dances by the number, a five-foot book shelf of rules and regulations for operation, a new series of professional analysts to determine if you are happy and having a good time and the sociological reasons why you are not, and a computer program for determining appropriate movements?"

"As a matter of fact, a computer might be

useful; it could indicate ahead of time the compatibility of dancing couples and put only those together who have right hands on the proper side, minds only on dancing and heads up and locked. This would prevent the square from breaking down before the third maneuver! When it did happen everyone could retire to the computer and punch buttons to find out what had caused it and how to straighten it out — by a people standardization method!"

### ROUND DANCE POLL IN OHIO

Representing the choices of 21 Ohio round dancers teachers, the top rounds in Ohio for August were: Too Much Love, Mexicali Rose, Strawberry Jam, Tango Mannita, Call Her Your Sweetheart, Arms of Love, Allegheny Waltz, Hold Me, Chanson d'Amour and Yellow Bird and Prissy (tied.)



*"If you don't blow your own horn once in awhile, you can't expect anyone else to blow it for you" — anon.*



# AT YOUR SERVICE

**T**HE RELIABLE MR. WEBSTER defines the word *service* as that which helps to answer a purpose — that which benefits, helps and promotes. For twenty years now, Sets in Order has activated the purpose of benefiting, helping and promoting square dancing both in print and in its many personal-service projects.

Sometimes it hasn't been said specifically — "This item is a *service* item for you—the square dancer and caller" but the help has been there just the same. It has been an intensely gratifying accomplishment to institute, research and present help for this wondrous recreation in every one of its multiple facets and we are grateful to have had a part in the expansive growth. In this section of the anniversary issue of Sets in Order we would like to point out — to remind — veteran and novice square dancers of some of the many avenues this

service has taken to make their dancing more enjoyable.

#### **General Information**

Since its inception, Sets in Order has served as an international clearing house for news gathering sources, both "inside" and "outside" the square dance activity. It has been privileged to serve as a public relations headquarters in furnishing stories, information, prepared material and photographs wherever they could best benefit square dancing. Material sent out included coverage of square dancing in all parts of the world.

#### **Personalized Service**

From the beginning, Sets in Order has served as a reference source and "aid station" to the thousands in this activity. On the average, fifty letters a week requiring special attention, are received and answered by Sets in



Order. These letters contain requests for assistance in forming new clubs, in developing caller talent, and on virtually every conceivable subject relating to square dancing. An attempt is made to answer each letter personally, and in some cases, correspondence with groups and individuals on a single project covers many months and many letters. A full business day telephone service is also in operation at the Sets in Order headquarters in Los Angeles, where local and long distance requests for help and information are handled.

#### **Long Range Assistance for Outlying Areas**

Many areas around the world, some of them remote and isolated from the general square dance movement, have been encouraged by personal tours of Sets in Order staff members. Institutes have been conducted in such out-of-the-way places as the Dutch West Indies, Africa, Europe and the Orient. These sessions have helped to give impetus to square dancing in these areas by training caller leaders and conducting special clinics for the dancers themselves. Large quantities of books, records and taped and written instructions as well as square dance costumes have also been sent to assist in these areas. On many occasions the help of outstanding leaders and callers throughout the United States and Canada has been diverted by Sets in Order to special regions where it was vitally needed.

#### **Public Service Aid**

Sets in Order has been privileged on many occasions to come to the aid of special mission schools, to help with blind dancers, and to design courses for paraplegics, mental patients and others needing special attention.

In some instances "non-dancing" assistance was indicated. When the tragedy in Keokuk, Iowa occurred two years ago, taking the lives of many square dancers and injuring many more, Sets in Order was able to spearhead a drive which netted a quarter of a million dollars to help and assist the square dance survivors.

#### **Peace Corps**

Sets in Order staff members have conducted special university training courses for Peace Corps volunteers, providing them with a basic knowledge of recreational square dancing. In addition, text book information, records and special written instructions have been provided when requested.

## **EDUCATION**

In this field, Sets in Order has provided unlimited help in the form of printed and recorded materials and tailor-made personal assistance where it has been most needed. Here are some examples:

#### **Dancer Leadership**

Hundreds of clinics, panels and seminars have been produced, promoted and participated in by members of the Sets in Order staff. Single-day and several-day sessions have been personally conducted in many states. Included were many University courses. Oklahoma, Massachusetts, Michigan, Nebraska, Frankfurt, Vancouver, Tucson, Stockton and Colorado were some of the many areas included. Special editorials and articles in Sets in Order have been instrumental in helping an even larger number. In addition Sets in Order has been privileged to help in the origination of several square dance associations and assisted in setting the ground work for the California Council of Associations seventeen years ago.



#### **Caller Leadership**

Recognizing the tremendous need for adequate training of new callers and teachers, Sets in Order staff members have personally conducted institutes in more than twenty states and countries overseas. Individual classes for callers have been organized and the services of outstanding, top-notch caller leaders have been utilized in staffing many caller training programs.

In 1964 and again in 1965, a University conference for caller leaders was held at the University of California (Los Angeles). This excellent series served as a format for other University conferences held throughout the country.



### **In-Service Training Programs**

Working closely with Parks and Recreation Departments in several major cities, Sets in Order has, over the years, been able to assist in the training of personnel in the leadership of recreational square dancing. Personal conferences with college physical education majors and correspondence assistance with those doing thesis work on square dancing have been a Sets in Order service.

### **Institutes**

In an attempt to personalize its editorial thoughts and policies, Sets in Order created a square dance vacation institute at Asilomar, located on the Monterey Peninsula in Northern California, in July 1951. Since that time, three Asilomar sessions have been held each year, at which the attitudes and pleasures of square dancing are put into practice. Sets in Order has been instrumental in starting several other institutes in the United States and Canada, and in the past sixteen years more than 200 different dance vacations have sprung up across the country, many of them patterned along the lines of Asilomar.

### **Teaching Square Dancing in the Schools**

Specially prepared teachers' aids, in the form of a recorded, graduated system of teaching, have been a service of Sets in Order for many years. The first in a new instructional series has now been released and additional records in this collection, designed to be of particular help to the classroom teacher, are now in production. Strip films, a textbook for teachers, and other teaching aids, will augment the series.

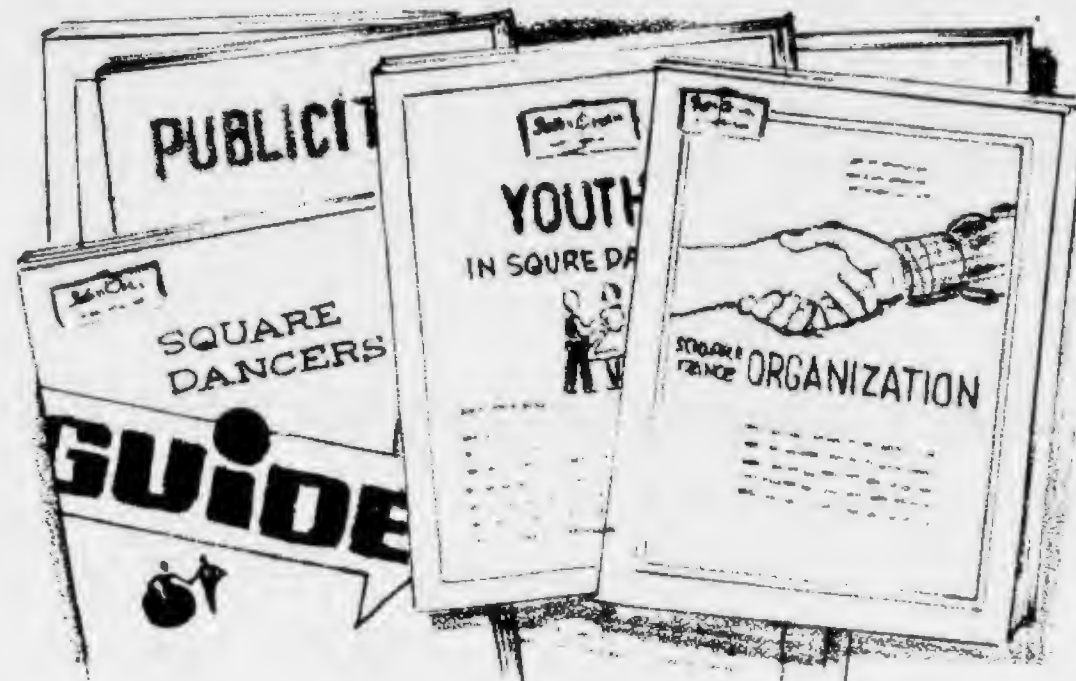
### **Styling and Comfortable Dancing**

Since its first issue, Sets in Order has been waging a campaign of promoting comfortable dancing in the proper spirit. A firm stand against rough, thoughtless dancing and the "gimmicks" that go along with it, through special clinics, picture style series in the magazine and special articles has been a dedicated service of Sets in Order.

## **TEXTBOOKS AND HANDBOOKS**

Beginning eighteen years ago with a series of pocket-size collections of square dance calls and round dance routines, Sets in Order has published a sizable collection of books for the dancer and teacher. Two books by Frank Hamilton: "American Roundancing" and the "Round Dance Manual" are included in the

ever-popular list. Handbooks to cover special segments of square dancing have been published from time to time as a part of Sets in Order and have then been made available as re-prints. Among the many titles are these:



*Basic Movements of Square Dancing* — revised several times over recent years, more than a million copies of this book, containing the accepted basic movements of the activity, have been printed and distributed. A suggested order of teaching the various movements is also part of the collection and illustrations assist in making the written text more readily understandable.

*Indoctrination Handbook* — originated to be of assistance to the teacher and caller in encouraging correct square dance attitudes in the new dancers. This text is designed to be distributed by callers to members of their beginner groups. Re-printed many times, this book serves as a foundation builder, providing the new dancer with an insight into his new hobby. Valuable also to the person who has been dancing many years.

*The Story of Square Dancing Handbook* — written by Dorothy Shaw, widow of the late Dr. Lloyd "Pappy" Shaw. This handbook traces the history and development of square dancing for more than four hundred years. It is designed to give a fuller appreciation of the square dance activity and has proven to be an invaluable aid in research projects.

*Square Dance Organization Handbook* — a sixteen page volume of ideas for forming clubs, conducting classes, setting up associations, etc., with practical application in sample constitutions, meeting plans, etc.

*Youth in Square Dancing* — The challenge of young people requires a special knowledge for



the caller teacher. The contributions of many outstanding leaders helped to form this valuable text.

*Publicity Handbook*—The local area can best be benefited by local publicity and this handbook is designed to help club publicity chairmen reach the public through newspaper articles, radio and T.V. shows, etc. In addition, it offers help in planning club meeting notices, mailing pieces, posters and special advertising.

*The party Handbook*—This collection loaded with ideas for party themes, refreshments and entertainment has answered the needs of thousands of entertainment chairmen in clubs throughout the country.

#### **Special Services**

*The Square Dancers Guide*—A directory service has been available free of charge through Sets in Order to square dancers seeking address information of other square dancers in various cities. A crystalization of this service took place in February, 1966, with the publishing of the first Square Dancers Guide as an insert in Sets in Order. This twenty page directory lists square dance contacts throughout the world, provides an up-to-date listing of officers of more than two hundred and fifty square dance, round dance and caller organizations, contacts for square dance publications, listing of square dance institutes and major square dance events for the current year.

All of the handbooks and the guide are available for a nominal fee as part of Sets in Order's "service to dancers" department.

#### **Summer Dance Directory**

In late spring each year Sets in Order presents a listing of summer square dances directed to travelling square dancers.

#### **Dance Programs**

To give a "now" look at what is being square danced nation wide, Sets in Order lists sample dance programs from all over the country each January.

#### **Year Book**

Annually, Sets in Order presents a yearbook of all the calls and round dances which have appeared in the magazine during the previous year. These are run in various chapters and the entire collection is indexed.

#### **Travelling Callers List**

For more than ten years a free listing service has been provided of the nation's leading trav-

elling callers. A quarterly mimeographed publication listing itineraries and addresses has been made available free of charge to anyone who requests it.

#### **Record Catalog**

Sets in Order first began the monumental task of providing a complete catalog of square dance records in September, 1953. Since that time, catalogs have been up-dated and issued periodically.

#### **Square Dancing — Public Image and Prestige**

During the past two decades Sets in Order has stood firmly for creating a good public impression for this activity enjoyed by so many thousands of people. Concerted efforts have been made to change public opinion from the old "jug on the floor barn dance" participated in by hill-billies and otherwise of questionable value, to the updated impression that square dancing truly is one of the finest, most wholesome couple recreations available. Separation of the activity from any connection with alcoholic beverages, elimination of the old fashioned competition which pitted dancers against dancers and callers against callers, and a tireless drive to obtain better facilities for square dancing, number among Sets in Order's more important projects.

Assistance in getting official acknowledgement of the Federal Government, and of State Governments has met with many positive results. Local and state "official square dance weeks" resulting from efforts of local clubs and associations have been encouraged whenever possible by Sets in Order. A continuing program to obtain a commemorative square dance postage stamp has been championed by SIO for more than half a dozen years.



**Silver Spur Award**

Several outstanding leaders in the field of American square dancing have been honored in the United States, Canada and Germany for



their notable contributions as recognized by the Silver Spur Award committee established by Sets in Order.

### Special Salutes

Special editions of Sets in Order have been devoted to individuals and events which merited unusual attention. Among these was a "special" dedicated to the memory of Dr. Lloyd Shaw, and others to the National Square Dance Conventions in Detroit, Michigan and Long Beach, California. A special thirty-two page section dedicated to Canada on its one hundredth anniversary was featured earlier this year.

*In the Public Eye* — As a research project in setting guide lines for "big square dance events" Sets in Order has produced several major "spectaculars." One of these which became known universally as "the largest single square dance ever held" was a presentation of the Santa Monica (California) Diamond Jubilee held July 13, 1950. Some fifteen thousand two hundred square dancers participated *at one time* in this super event. Over thirty five thousand people looked on as the dancers were treated to personal appearances of Governor Earl Warren and Dr. and Mrs. Lloyd Shaw. Details in planning a program which went off "without a hitch," special preparations for dancing on street asphalt and the arrangement of sound so that the calling could be followed by this huge throng, all became case histories and the information was made available to other groups.

*Film — Square Dancing* — In 1950 a fifteen minute color sound film was produced by Sets in Order. Prints of the film were made available to schools, civic groups and square dance associations. Hundreds were sold to schools and colleges and many were purchased by individuals and associations who distributed prints in their own areas. The State Department of the United States purchased the overseas rights to the film and released it in several foreign languages. Although outdated at the present time because of the change in costuming and the over-simplicity of the calls, it is still rated as the top film for square dancing.

*Motion Pictures* — Nowhere has the public image of square dancing suffered more than in the field of commercial motion pictures. Sets in Order has waged a one organization campaign among motion picture studios to portray square

dancing correctly, either in a traditional vein or in its contemporary form. Members of the staff have served as advisors on a number of films at various studios, including "Summer Stock," MGM; "Pardners," Paramount; "Giant," Warner Brothers and "The Cowboy," Independent.

*Television* — Members of the Sets in Order staff were personally responsible for one of the first regular square dance series held on television. The productions, produced in 1947 over Los Angeles Channel 9, ran for thirteen weeks and were the forerunners of many shows conducted by this group and others throughout the country.

### Promotion

*National Square Dance Convention*—In 1951 Sets in Order served as an advisor in the organizing stages for the National Square Dance Convention. Since that time it has been personally represented at a majority of these conventions. Sets in Order staff members have served on more than 50 panels, have delivered the keynote speech on several occasions, and have served in an advisory capacity many times. More than two hundred pages of free publicity have been afforded the various past National Conventions. Sets in Order's files have been made available for research on various convention projects.

*Posters and Publicity Programs* — Sets in Order has offered posters, square dance drawings and designs of various types to be lifted bodily from its pages for use by square dancers. These creative ideas have been prepared by professional commercial artists especially for these purposes. Yearly "Double the Dancer" campaigns complete with newspaper stories, posters and ideas have been designed and made available. Stories for national publication, advice and interviews with writers and publicists through Sets in Order have helped to maintain a high level public image of square dancing. At the same time, adverse publicity for square dancing, tie-ins of a questionable nature have been attacked personally by letter and in the pages of Sets in Order.

*Assistance to Local Publications* — Many of the more than ninety local and regional square dance publications in the United States and Canada have, at one time or another, asked



for and received permission to re-print articles, pictures and project studies from Sets in Order. A complete photograph and art morgue is kept up to date and made available to newspapers, book publishers and individuals interested in the productive promotion of square dancing.

## RESEARCH

*Archives* — Personal papers, histories, collections of calls and institute material, samples of posters, newspaper clippings, etc. are maintained in a central file system at Sets in Order.

*Research Library* — A large collection of square dance textbooks, callers notes, and association reports, and an almost complete section of square dance recordings is maintained on an up-to-date basis in Sets in Order's home office.

*Good-will Square Dance Tours* — In 1957 a representative of Sets in Order was sent by the United States Government to several countries overseas to stimulate interest in American Square Dancing in foreign based military units, to train leaders and to help organize the square dance movement overseas. From this project grew the American Square Dance Workshop which yearly, since 1961, has sent groups of square dancers from the United States and Canada visiting and dancing with square dancers in Germany, France, England, Spain, Denmark, Japan and the Philippines. Included in these tours has been research into regional dances of the countries visited.

*News Reporting* — A major function of Sets in Order is the dissemination of news about square dancing. This has taken in every known project presented for the good of the activity — local, national and international news reporting on square dance affairs. It includes reports on the latest square and round dance records and it covers virtually every phase of the square dance picture.

*How-To-Do Articles* — As guide lines and inspiration for the social side of square dancing as opposed to the technical, Sets in Order has printed hundreds of pages in its special sections giving ideas for decorations, refreshments, dress making, etc. It is constantly on the lookout for successful ideas which may be shared

with square dancers in square dance clubs everywhere.

*Dance Material* — As perhaps the greatest source of contemporary square dance and round dance material, Sets in Order publishes more than five hundred dances every year. These are screened through a series of individual dance editors and workshopped several times for accuracy and danceability. Re-prints of these collections in the form of a year book also act as a service to callers and teachers.

*Record Activity* — Members of the Sets in Order staff have been instrumental in bringing together the leaders in the square dance recording field, in continuing attempts to increase the quality and the availability of recordings. Advice and direction have also been provided by our staff to major recording companies, such as Capitol, Victor, Decca, Columbia, etc.

*Advertiser Communication* — through Sets in Order's pages, advertisers with products especially designed for square dancing, have had an outlet to the square dancing public. Only those products and services which might be considered as being beneficial to square dancing have appeared on these pages. Recordings, square dance equipment, clothing manufacturers and dealers have all had their best exposure through advertisements in Sets in Order. In addition, special products manufactured and distributed as a service of Sets in Order, such as diplomas, recognition pins, calendars, bumper stickers, etc., have been made available to square dance dealers and the public in general.

## Conclusion

These are but a sampling of Sets in Order's activities during its first nineteen years. Our initial purpose was, and still is, to be of service and to help broaden the horizons for American square dancing. Indeed we "point with pride" to the record. It has been a busy nineteen years, but we have every reason to believe that the nineteen years ahead will be just as rewarding and just as exciting for us all.







*November 1967*

FROM STAMFORD, CONNECTICUT, the home of Al Brundage, comes this collection of twelve stimulating dances. In addition to patter calls, which Al enjoys calling, he has also submitted figures for some singing calls which he thought other callers might enjoy using. As he says, "I think that most callers have occasion to want to use a particular piece of music because it is bright, happy, seasonal, or otherwise fits the need of the moment. Sometimes they hesitate in using it because the figure may be too difficult, rushed, or in some way is not suited. On these occasions, I resort to several single 'standard' figures that fit into any sixty four beat melody." These he has included.

One and three swing star thru  
Circle four with outside two  
Head gents break  
Make a line  
Star thru  
Right and left thru  
Spin the top  
Without a stop spin it again  
Without a stop square thru three quarters  
Allemande left

One and three lead to the right  
Circle four  
Head gents break  
Make a line  
Slide thru  
Double swing thru  
Right and left thru  
Dive thru  
Substitute  
Allemande left

Four ladies chain three quarter round  
Promenade don't slow down  
Head two couples wheel around  
Star thru  
Right and left thru  
Dive thru  
Pass thru  
Star thru  
Pass thru  
On to the next  
Star thru  
Dive thru  
Pass thru  
Allemande left

Four ladies chain across  
Heads right and left thru  
Heads square thru nine hands around  
Sides divide  
Star thru  
Sides divide  
Star thru  
Sides divide  
Star thru  
Left allemande

Promenade don't slow down  
Sides wheel around  
Star thru  
Right and left thru  
Half square thru  
On to the next  
Star thru  
Right and left thru  
Half square thru forward out  
California twirl  
Rollaway  
Box the gnat across from you  
Crosstrail  
Allemande left

Head ladies chain to the right  
New head ladies chain across  
Heads lead to the right  
Circle four  
Head gents break  
Make two lines  
Pass thru  
Round off  
Double pass thru  
Centers in  
Cast off three quarter  
Box the gnat across from you  
Change hands  
Box the flea  
Change girls  
Box the gnat  
Change hands  
Left allemande

Promenade don't slow down  
Gents roll back  
Quarter whirl  
Promenade corner girl  
Heads wheel around  
Dixie chain  
On to the next  
Two ladies chain  
Same two ladies wheel chain  
Same two ladies dixie chain  
On to the next two ladies chain  
Same two ladies wheel chain  
Lookout man should be corner  
Left allemande



Circle eight and around you go  
 Partner left  
 Do paso  
 Her by the left  
 Corner right  
 Partner left not too far  
 Corner right a  
 Wrong way thar  
 Men back up a left hand star  
 All eight spin the top  
 Girls star left  
 Men move up  
 Spin the top again  
 Men star left  
 Girls move up  
 Same girl box the gnat  
 Change hands left allemande



**AL  
BRUNDAGE**

*Few people will ever equal the record of this month's spotlight caller. Al started calling in 1935 as part of a 4-H Club project. After graduating from the University of Maine some-time later, he built and operated the "Country Barn" which drew dancers from a wide area. Many "firsts" were originated in the "Country Barn" including the Calico Ball, Danstitute, Funstitute, and an endless stream of square dance classes which introduced Western style square dancing to the New England states.*

*Al has always been in great demand for festivals and institutes, and he has been a featured recording artist on Windsor records for quite a number of years. Together with his wife Bea, Al conducts nine square dance weekend vacations each year, and in addition, takes groups of happy square dancers to such places as Bermuda, Jamaica, and Hawaii. Callers' classes, books on specialized forms of the dance, and appearances on the stage and on television, round out an exceptionally busy career for this outstanding caller.*

Four ladies chain across  
 Two and four swing star thru  
 Circle four  
 Side gents break  
 Make a line  
 Star thru  
 Dive thru  
 Pass thru  
 Star thru  
 Crosstrail  
 Allemande left

Promenade don't slow down  
 Heads wheel around  
 Pass thru  
 Boys run  
 Balance four in line  
 Swing thru  
 Balance  
 Centers run (boy/boy, girl/girl)  
 Wheel and deal  
 Face those two  
 Star thru  
 Bend the line  
 Crosstrail  
 Left allemande

The two calls below I use a great deal as singing calls as they fit any standard 64 beat tune. Melody line and wording can be adjusted easily to fit into the tune being used.

**Heads promenade the outside half way round**  
**Down the middle right and left thru**  
 Star thru  
 Square thru three quarters  
 Allemande left your corner  
 Do-sa-do your own  
 Go back and swing your corner  
 Twice around now  
 Allemande left  
**Come home and promenade**  
 —16 beats of music left  
 —sing words of the tune you're using

**Head two couples promenade half way round**  
**Side two couples do the right and left thru**  
**Heads square thru four hands around**  
**Get to the outside two**  
**Right and left thru**  
**Rollaway a half sashay**  
 Pass thru  
**U turn back**  
**Corner swing awhile and**  
**Promenade**  
 —16 beats of music left  
 —sing words of tune you're using

**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



### WELL THEN

By Chuck Raley, Lakewood, California

Head ladies chain and then  
Head ladies chain to the right  
Sides rollaway  
Heads lead right circle four  
Heads break line up four  
Pass thru—wheel and deal  
Centers turn thru  
Left swing thru with the outside two  
All eight circulate  
Left allemande

### GRAND ALLEMANDE BREAK

By Charlie Gwinn, Hawthorne, California

Four ladies chain straight across  
Turn the girls and  
Chain them back three quarter round  
\*One and three square thru four hands  
Go right and left thru  
With the outside two  
Rollaway with a half sashay and star thru  
Now bend the line and half square thru  
And those who can a half square thru  
And those who can Frontier whirl\*\*  
Sides face—grand square  
Walk two three turn  
Walk two left allemande  
Partner right a right and left grand  
Any zero movement can be used  
between \* and \*\*

### THRU AND THRU AND THRU

By Norm Clark, Burnaby, B.C., Canada

One and three square thru  
Do-sa-do then arch and ends duck thru  
U turn and a right and left thru  
Dive thru pass thru  
Do-sa-do then arch and ends duck thru  
U turn and a right and left thru  
Dive thru pass thru  
Left allemande

### SQUARE THRU THREE QUARTERS MORE

By Harris Roe, Edmonton, Alberta, Canada

Head two square thru  
Slide thru the outside two  
Square thru in the middle  
Square thru three quarters more  
Centers in  
Cast off three quarters  
Star thru substitute  
Square thru three quarters  
Allemande left

### MAN'S RIGHT

From notes of So. Calif. Caller's Assn.

One and three dance up to the middle  
And back with you  
Same two box the gnat  
And do-sa-do all the way and star thru  
Box the gnat with the outside two  
And do-sa-do all the way you do  
Star thru and face your own  
With a do-sa-do all the way and star thru  
Now roll away a half sashay  
And allemande left

### CIRCULATE TWICE

By Gordon Blaum, Miami, Florida

One and three wheel around  
Right and left thru slide thru  
Do-sa-do make an ocean wave balance  
All eight circulate twice  
Then do a right hand swing  
All eight circulate twice boys run  
Wheel and deal and a quarter more  
Cross trail thru  
Allemande left

### SLIDE AND CAST

By Mac McCullar, San Luis Obispo, California

Four ladies chain  
A grand chain four  
Side ladies chain back home once more  
Head two couples Frontier whirl  
or (partner trade)  
Separate go round one  
To a line of four  
Forward eight and back with you  
Then turn thru  
Cast off three quarter do  
Slide thru  
Lead couple promenade left  
Next go right to a line of four  
Forward up and back with you  
Cast off three quarter do  
Look for the corner  
Left allemande

### SINGING CALL\*

### NEW MOON

By Wayne West, Anaheim, California

Record: Windsor #4880, Flip Instrumental  
with Wayne West  
OPENER, MIDDLE BREAK, ENDING  
Join your hands circle left  
Go round the ring now  
Left allemande go forward two and then  
Turn back one and box the gnat  
Change hands make an allemande thar  
The men back up you know  
Slip the clutch left allemande  
Grand right and left you go  
When you meet your lady do-sa-do  
And promenade  
'Cause there's a new moon over my shoulder  
And an old love deep in my heart  
FIGURE  
One and three cross trail you turn back  
Half square thru make an ocean wave  
Spin the top and when you do  
Another wave when you're through  
\*(All eight fold)  
And do a right and left thru  
Pass thru wheel and deal  
Center four pass thru  
Allemande left pass your own  
Promenade somebody new  
'Cause there's a new moon over my shoulder  
And an old love deep in my heart  
\*(Box the gnat)  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending



## MARNIE

By Jack and Na Stapleton, Grosse Pointe, Mich.

**Record:** Grenn 14100

**Position:** Intro and Dance—Open Facing M facing Wall.

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

**Meas** INTRODUCTION

**Wait; Wait; Apart, Point, —; Together, Touch, —;**

**1-2** In OPEN FACING pos M's R and W's L hands joined wait 2 meas:

**3** Step apart on L, point R toe twd ptr, hold 1 ct;

**4** Step together on R, touch L to R, hold 1 ct;

## DANCE

**Waltz Away; Waltz Together (to Bfly); Waltz Bal (L); Waltz Bal (R);**

**1** Starting with M's L ft swing joined hands fwd and waltz down LOD slightly away from ptr;

**2** Swing joined hands bkwd waltz fwd turning twd ptr and into BUTTERFLY pos;

**3** In BUTTERFLY pos step to side on L, step R behind L (W XIB also), step in place on L;

**4** Step to side RLOD on R, step L behind R (W XIB also) step in place on R holding BUTTERFLY pos momentarily;

**Waltz Away; Waltz Together (to Bfly); Waltz Bal (L); Waltz Bal (R) (to SCP);**

**5-8** Repeat action of meas 1-4 except to end in SEMI-CLOSED pos facing LOD.

**Waltz Fwd; Fwd, Point/Turn (to Scar), —; Twinkle (RLOD); Twinkle (Manuv);**

**9** In SEMI-CLOSED pos starting with L ft waltz fwd LOD;

**10** Step fwd on R, point L fwd at same time turning 1/2 R face to SCAR (W step fwd on L point R fwd hold 1 ct);

**11** In SCAR twinkle RLOD stepping thru on L (W bwd R), side on R turning to BANJO, close L to R;

**12** In BANJO pos twinkle LOD stepping thru on R (W bwd on L), step on L turning to face RLOD, close R to L ending in CLOSED pos M facing RLOD;

**R Waltz Turn; R Waltz Turn (to Bfly); Vine/Twirl, 2, 3; Thru, Fwd, Close (to Varsouv);**

**13-14** In CLOSED pos M facing RLOD starting with L ft do 2 R face turning waltzes 3/4 turn to end in BUTTERFLY pos M facing WALL:

**15** Step side twd LOD on L, cross R IB of L, side on L as (W twirls R face under M's L and W's R arms R L R);

**16** Releasing hands (W continues turning 1/4 R to face LOD) as M steps thru on R fwd on L, close R to L to end in VARSOUVIANA pos facing LOD;

**Waltz Fwd; Waltz (to R Hand star); Star Around; Spot Turn (to Scar);**

**17** In VARSOUVIANA pos starting with L ft waltz fwd down LOD;

**18** Releasing M's L and W's L hands M leads (W out into a R hand star) as M turns 1/4

CW to face WALL (W making a 3/4 CW turn to face COH);

**19** Continue CW turn to end facing RLOD (W facing LOD);

**20** Release hand hold and both do a 1/2 CW solo spot turn to end in LOOSE SCAR pos M facing diag LOD and WALL (W diag RLOD and COH);

**Twinkle Out; Twinkle In; Twinkle Out; Twinkle (to OP Facing);**

**21-24** In SCAR pos starting with M's L ft do four meas of twinkle steps down LOD alternating from SCAR to BANJO and on 4th twinkle turn to face ptr to end in OPEN-FACING pos M facing WALL.

**Waltz Away; Waltz Together (to Bfly); Float Apart; Spin Manuv;**

**25** Starting with M's L ft and swinging joined hands fwd waltz down LOD slightly away from ptr;

**26** Swing joined hands bkwd waltz fwd turning twd ptr and into BUTTERFLY pos M facing WALL;

**27** Keeping both hands joined waltz apart to arms length taking 3 steps (L R L) as in a "float-out";

**28** As M does a waltz manuv stepping R, L, R he leads (W into a solo L face spin stepping L, R, L) to end CLOSED pos M facing RLOD;

**R Waltz Turn; R Waltz Turn; R Waltz Turn; R Waltz Turn (to OP Facing);**

**29-32** In CLOSED pos M facing RLOD starting with L ft do 4 R face turning waltzes to end in OPEN-FACING pos M facing WALL.

DANCE GOES THRU TWICE ending meas 32 the second time thru in CLOSED pos M facing WALL twirl and ack.

## THAT DO MAKE IT NICE

By Gil and Betty Wunning, Anaheim, California

**Record:** Windsor 4728

**Position:** Intro and Dance — Sidecar M facing diag Wall and LOD.

**Footwork:** Opposite — directions for M except as as noted.

**Meas** INTRODUCTION

**Wait; Fwd, Touch, Back, Touch;**

**1** In SCAR pos M facing diag WALL and LOD wait one meas;

**2** Step fwd on L, touch R to L, step bwd on R, touch L to R;

## DANCE

**Step, Close, Step, Sweep (to Bjo); Step, Close, Step, Sweep; Step, Close, Step, Brush; Step, Close, Turn, Touch (to CP);**

**1** In SCAR pos facing diag to WALL and LOD do one fwd two-step L, R, L sweep R around and fwd in front of L (W sweep around and bwd) to BANJO pos facing diag to COH and LOD;

**2** In BANJO pos do one fwd two-step diag twd COH and LOD R, L, R, slight sweep of L around and fwd (W around and bwd) to end in BANJO pos;

*(Please turn to page 43)*

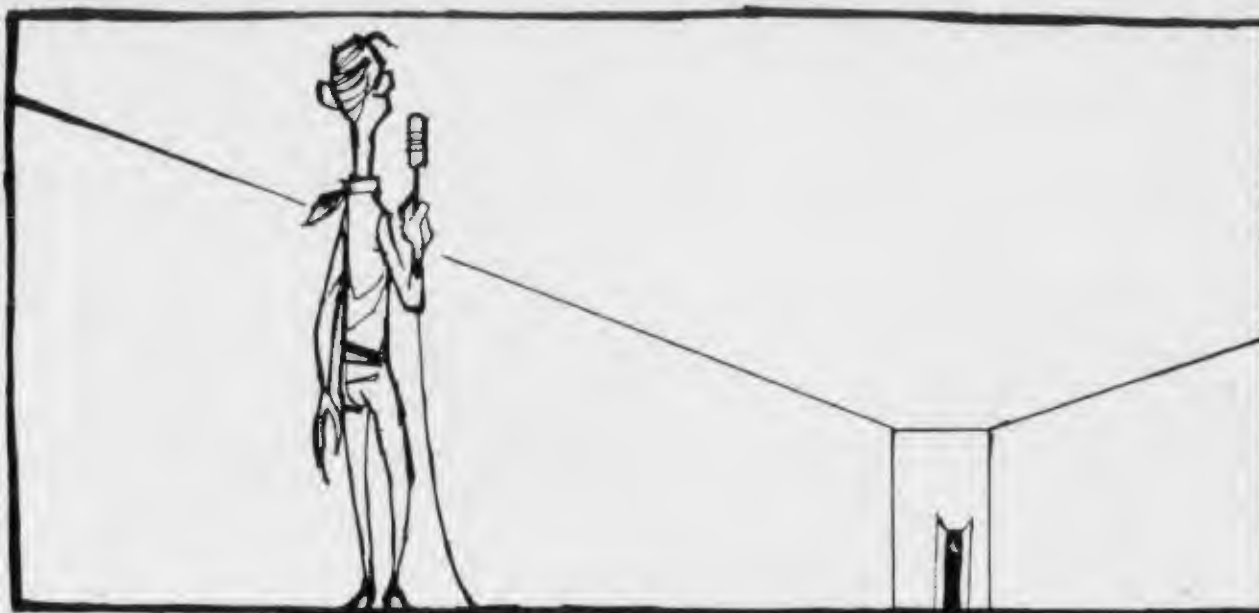


# FEATURE FASHION



Gingham in a tiny red and white check—about as square dancey as can be—and worn by Claudia Holloway of Long Beach, Calif. The 11-gore skirt has a 4" bottom ruffle set on by white eyelet tape. White eyelet embroidery ruffling edges the full puff of the sleeves; is set on below the round neck with self-tape of gingham.





# WHERE DID EVERYBODY GO?

By Ed Gilmore—Yucaipa, Calif.

**A**NY CALLER who travels is the target for a thousand questions as he moves from area to area. Each area feels that its problems are different and special, but a pattern develops indicating that certain problems occur and reoccur in every locale.

The title of this article, "Where Did Everybody Go?," is perhaps one of the most frequent questions. It is related to the turnover in square dance clubs and in particular to the new dancers coming out of classes into the square dance clubs. Caller after caller relates his experience in enrolling a class of a given number of squares and trying to prepare them in a relatively short period of time for membership in the clubs, graduating them and then after a time saying, "Where did everybody go?"

Some of the graduates never join a club. Some join clubs, come to dances for a short time, and then drop out. A few survive and become regular and reliable members of the clubs. The percentage lost, which may range as high as 85% in the first two years of participation, would indicate the need for every serious-minded leader and dancer to give some thought and time to our present methods of training and developing new dancers.

In many areas classes are limited to a 6 or 10 weeks' course. Many years ago I discovered that in *20 to 30 weeks* of instruction I could prepare dancers for participation in clubs, since at that time there were very few figures to be learned, and many of the existing dancers had had no class instruction. Each year since the late 40's, the spread between the club dancer and the new graduate has become greater and greater.

## Club Continues Class

Since every club dance is to a degree a continuance of the class with new figures and formations and terminology presented by the club

caller, we need only to look at any other field of education to recognize the impracticability of our method of trying to graduate students from kindergarten to college after a few short weeks of instruction. There is no substitute for rote and teaching. We must recognize the importance of practice time. New dancers must be given time to practice each new thing that they learn.

In all of my travels I have never found a leader with a solution to the problem of integrating new dancers with club dancers of more than two or three years' experience. He is sure that he will be resented if he makes mistakes. He is afraid he will make mistakes and therefore makes more than he should.

The experienced dancer is kind and tolerant and patient with the beginner to a point. Sooner or later he will say, "I have served my apprenticeship at dragging beginners through. I have helped my share; now I want to dance. I don't mind mistakes and breakdowns, but I don't want it to be because the other fellow doesn't know how to play the game." This is natural, and in my opinion, a justified attitude. After all we come to a square dance to "have fun." Anything that interferes with the fun of the dance will discourage continuing participation.

Perhaps it is time for us to re-examine our entire system of education and new-dancer development, to analyze our approaches very carefully and perhaps even radically change the methods that we are using. A few questions might stimulate the thinking of leaders in this respect. Let's take a look at a new



This article first appeared in the May 1959 issue of S.I.O. and is re-printed here as an item of lasting interest.—Editor.



dancer. Why has he come to a square dance class? Can we assume it is because someone has convinced him that square dancing is fun? If so, does the very word "class" or "school" suggest fun, or does it suggest work, study, effort? Is it possible that the psychological effect of using the word "beginner or beginning club" would indicate fun and sociability better than the word class?

#### **"When Will it be Fun?"**

Another question that immediately comes into the mind of the beginner when he is enrolled in a class is, "When does this class end? When do I graduate?" From the very beginning, the class member is talking in terms of the completion of this phase of his square dance experience and is eager to arrive at that point where the fun begins. Another good question would be, "How long does it take to prepare a dancer for club participation at the present time?" If the club has danced for five years, we must assume it has taken the members five years to learn what they know. Can we teach all of this to a beginner in 10 or 20 weeks? Has this ever been accomplished in any other field of education? Is the freshman ready for the varsity team after a few weeks of intensive practice? Can a musician study for a brief period and take his place in an orchestra?

I would like to make a few suggestions in the approach to the education and development of new dancers. These suggestions are based upon our own experience in the training of thousands of dancers the wrong way — crowding them through beginner classes too fast, turning them out unprepared for participation with more experienced dancers, watching them come and go and then trying another system — the extended training period, the beginner *club*.

Our activity has grown tremendously in the past 10 years. The complexity of the dancing has increased each year with the addition of several new miscellaneous figures and the terminology that must be memorized along with the learning of the steps of these figures. A dancer coming into the activity today is required to know five times as much as the new dancer of a few years ago. The only way that he can be expected to learn all of this additional material is through a longer period of training and more time to practice.

A good dancer is one who dances automati-

cally. He hears a command, translates the command into action, executes the figure without actually being conscious of having done the figure. This automatic reaction can only be achieved with practice, practice, practice. Leaders are reluctant to believe that a new dancer can be happy and have fun repeating over and over the fundamental figures and formations until they become so familiar that he can dance them automatically.

#### **Beginners Stick Together**

I believe that the present-day beginners should stick together with people of their own experience level where they feel secure for as long as two years and certainly not less than one year on a once-per-week basis. Now when we suggest that beginners should be kept together, that they should form beginners' clubs to avoid the "When does this end?" psychology, a loud complaint is raised from several quarters. Club and association presidents say, "Graduate them; we need them in the clubs." Callers say, "I need to clear the night for another class."

All sorts of reasons why the suggested new method cannot be done will be argued but the fact remains that the system of short periods of training and graduation with attempted integration of beginners with experienced dancers is not working, and we must find a way to increase the percentage of beginners saved for continuing participation. To the club officer or president who says, "We need them in the club," the obvious answer is "When we graduate them, do you actually keep them in the club? How long will they be in the club? What percentage will stay with the club and be good members?"

#### **Beginner Enthusiasm**

Most new dancers that I have known are not content to dance one night a week. As their experience grows, they will join one or more clubs in addition to the beginner club that I have suggested. Then, even if they develop a feeling of insecurity in the clubs they join they will still have a "square dance home" where they do feel secure and can continue their experience until they wish to try membership in other clubs. If they have been graduated, join a club and find themselves in deep water, they have nothing to return to except the framed diploma over the television set. Actually the new growth of the existing clubs in an area will be increased by the beginner





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club system because of the greater percentage of survival.

In any event, may I suggest that all leaders who train beginners "keep books." Keep careful records of the people who enroll in classes; know what happens to them; know by actual surveys at the end of two years where they are, if they are still dancing; if not why they quit. If our callers, teachers and leaders are aware of the net results of the training program, I am sure they can adjust it so that the greatest benefit will be derived from the necessary effort

that they have put into the training of a group of beginners.

In conclusion, all of us who have danced for a period of 10 years or more seem to have one attitude in common. We would like to see the new dancer of today be permitted to learn as slowly and as thoroughly as we did, because we had a barrel of fun in our early experience instead of a "crash" concentrated course of education. In short, let the new dancer "have a ball" while he is learning to dance and preparing for club membership.

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*(Make it Nice, continued)*

- 3** In BANJO pos do one fwd two-step prog LOD L, R, L brush R fwd;
- 4** Again prog LOD do one fwd two-step R, L, R turning 1/4 R face while blending to CLOSED pos M's back to COH, touch L to R;
- (1/2 Box) Side, Close, Fwd, —; Rock Fwd, —, Recover, —; (1/2 Box) Side, Close, Back, —; Rock Back, —, Recover, — (to Scar);**
- 5** In CLOSED pos M facing WALL step side on L, close R to L, step fwd on L, hold 1 ct;
- 6** Rock fwd on R, hold 1 ct, recover on L, hold 1 ct;
- 7** Step side RLOD on R, close L to R, step bwd on R, hold 1 ct;
- 8** Rock bwd on L, hold 1 ct, recover on R while adjusting to SCAR pos M facing diag to WALL and LOD, hold 1 ct;
- Step, Close, Step, Sweep (to Bjo); Step, Close, Step, Sweep; Step, Close, Step, Brush; Step, Close, Turn, Touch;**
- 9-12** Repeat action of meas 1-4:
- (1/2 Box) Side, Close, Fwd, —; Rock Fwd, —, Recover, —; (1/2 Box) Side, Close, Back, —; Rock Back, —, Recover, — (to Bfly);**
- 13-16** Repeat action of meas 5-8 except to recover to BUTTERFLY pos M facing WALL:
- Side, Close, Turn (Bk to Bk), —; Side, Close, Fwd (to Op), —; Rock Fwd, —, Recover, —; (Bk Hitch) Back, Close, Fwd, —;**
- 17** In BUTTERFLY pos M facing WALL do a face to face two-step prog LOD stepping side on L, close R to L, step side on L turning 1/2 L face (W 1/2 R) swing trailing hands thru between ptrs to a Bk to Bk pos, hold 1 ct;
- 18** In Bk to Bk pos step side on R, close L to R, step fwd LOD on R turning 1/4 R face (W 1/4 L) to OPEN pos facing LOD, hold 1 ct;
- 19** In OPEN pos rock fwd on L, hold 1 ct, recover on R, hold 1 ct;
- 20** Step bwd RLOD on L, close R to L, step fwd on L, hold 1 ct;
- Turn (Bk to Bk), Close, Turn (to Bfly) —; Side, Close, Fwd (to Op), —; Rock Fwd, —, Recover, —; (Bk Hitch) Back, Close, Fwd, —;**
- 21** Bring joined hands thru between ptrs step side LOD on R turning 1/4 L face (W 1/4 R) to a Bk to Bk pos, close L to R, step fwd LOD on R turning 1/2 R face (1/2 L) to face ptr in BUTTERFLY pos M facing WALL, hold 1 ct;
- 22** Step side on L, close R to L, step fwd LOD on L turning 1/4 L face (W 1/4 R) to OPEN pos facing LOD, hold 1 ct;
- 23** In OPEN pos rock fwd on R, hold 1 ct, recover on L, hold 1 ct;
- 24** Step bwd on R, close L to R, step fwd on R, hold 1 ct;
- Vine Apart, 2, 3, Swing; Vine Together, 2, 3, Touch (to Cp); (Box) Side, Close, Fwd, —; Side, Close, Back, —;**
- 25** From OPEN pos facing LOD vine apart from ptr side on L, step R XIB of L, (W

- XIB also), side on L, swing R across L; Step side on R, step L XIB (W XIB also), side on R turning 1/4 to CLOSED pos facing WALL, touch L to R, hold 1 ct;
- 27** In CLOSED pos facing WALL step side on L, close R to L, step fwd on L, hold 1 ct;
- 28** Side on R, close L to R, bwd on R, hold 1 ct;
- Vine/Twirl, 2, 3, Touch; Vine/Rev Twirl, 2, 3, Touch (to CP); Turn Two-Step; Turn Two-Step;**
- 29** Step side on L, step R XIB of L, side on L, touch R to L as (W does one R face twirl in 3 steps) under joined hands M's L (W's R and touching on 4th ct);
- 30** Starting M's R moving in RLOD repeat action of meas 29 except (W's twirl is L face) end in CLOSED pos M facing WALL;
- 31-32** Starting with M's L do two R face turning two-steps prog in LOD to end in SCAR pos M facing diag WALL and LOD;
- DANCE GOES THRU TWICE PLUS ENDING; end meas 32 second time thru with M facing WALL
- Ending: TWIRL, 2, STEP APART, POINT;
- Step side LOD on L, step R XIB as (W does one R face twirl in 2 steps under her R) and M's L hands to end facing ptr, change hand hold to M's R (W's L) stepping apart on L, point R twd ptr and ack.

**During Sets in Order's twentieth year observance we will be printing round dances which have achieved through the years, enduring acceptance. Hot Lips was first presented in Sets in Order in October, 1956 and remains one of the all time "popular" dances.**



**HOT LIPS**

By The Highburgers, Dallas, Texas

**Record:** Decca 9 - 29558 (Grady Martin)

**Position:** Intro and Dance — Semi-Closed Pos facing LOD.

**Footwork:** Opposite throughout — directions for M except as noted.

**Meas** INTRODUCTION

**Step Fwd, Touch; Bwd, Touch; Twirl, 2; 3, 4;**

**1** In SEMI-CLOSED pos facing LOD step fwd on L, touch R to L;

**2** Step bwd on R, touch L to R;

**3-4** Retain M's L and (W's R) hand hold as (W twirls R face in four steps R, L, R, L,) M walks fwd in four steps L, R, L, R to end in SEMI-CLOSED pos:

DANCE

**Fwd Two-Step; Fwd Two-Step; Side, Behind; Side, Thru;**

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

**3** M drops R hand from W's waist, leaving his L and (W's R) hands joined turn to face while stepping to side on L twd LOD, turning to almost face RLOD step behind on R;

**4** Turn to face ptr while stepping side on L twd LOD, step thru on R facing LOD and taking SEMI-CLOSED;

**Fwd Two-Step; Fwd Two-Step; Side, Behind; Side, Face (to LCP);**

**5-8** Repeat action of meas 1-4 except to end



facing and take LOOSE-CLOSED pos on last step of meas 8:

**Side, Step/Step; Away, Step/Step; Face, Step/Step; Away, Step/Step;**

**9** In LOOSE-CLOSED pos M facing WALL step to side on L, step R beside L, step L in place;

**10** Retain M's L and (W's R) hands joined while turning to face RLOD and stepping slightly away from ptr on R, step L beside R, step R in place;

**11** Turn to face ptr stepping on L, step side on R, step L in place (as you step in to face ptr touch the palms of free hands giving a little push away);

**12** Repeat action of meas 10 (rhythm for all of meas 9-12 is slow, quick, quick);

**Walk, 2; 3, Turn (to face LOD); Side, Step/Step; Face, Step/Step;**

**13-14** Facing RLOD and inside hands joined walk fwd L, R, L, turning on 4th step stepping on R to end facing LOD M turns L face (W R face) M's L and (W's R) hands joined;

**15** With inside hands joined and facing LOD step to side away from ptr on L, step on R beside L, step L in place;

**16** Turn to face ptr and WALL stepping on R, step on L beside R, step R in place taking CLOSED pos;

**Two-Step Fwd; Two-Step Apart; (Tamara) Two Step Fwd; (Turn R) Two-Step;**

**17** In CLOSED pos M facing WALL starting with L ft do one two-step fwd twd WALL;

**18** Release M's R and (W's L hand pos) retaining M's L and (W's R) hand hold, both do a two-step bking away from each other;

**19** (W places L hand behind her back with palm out and near R hip starting with R ft do a fwd two-step), as M two-steps fwd starting with L ft he places his R hand in the L hand of ptr and joins his L with (W's R) and holds them high over head (Tamara pos);

**20** Releasing the high hand hold M's L and (W's R) retaining the M's R and (W's L) joined low starting with R ft do a two-step turning to M's R (W turns L face) to end facing ptr and COH;

**Two-Step Fwd; (Turn L) Two-Step; Walk, 2; 3, Turn (to Varsouv);**

**21** M facing COH place his L hand behind his back with palm out and near R hip starting with L ft do a fwd two-step as (W starting with R ft two-steps fwd places her R hand in the L hand of ptr and joins her L with M's R held high);

**22** Releasing the high hand hold M's and (W's L) starting with R ft do a two-step turning to M's L and (W's R) to end facing RLOD and inside hands joined M's L and (W's R);

**23-24** Facing RLOD and inside hands joined starting with L ft walk fwd three steps turning on 4th step in twd ptr to end facing LOD stepping on R and taking VARSOUVIANA pos:

**Fwd Two-Step; Fwd Two-Step; (W Twirl) Walk, 2; 3, 4;**

**25-26** In VARSV pos facing LOD starting with L ft do two fwd two-steps:

**27-28** Releasing both hands starting with L ft walk fwd 4 steps as (W starting with R ft does a free R face turn in 4 steps in LOD) ending in VARSV pos facing LOD:

**Fwd Two-Step; Fwd Two-Step; (W Twirl) Walk, 2; 3, 4;**

**29-32** Repeat action of meas 25-28 except to end in SEMI-CLOSED pos facing LOD.

DANCE GOES THRU THREE TIMES PLUS MEAS 1-16 then TWIRL AND ACK.

### PASS THRU PASS TO THE CENTER

By Dean Hood, Wheatridge, Colorado

**Side ladies chain to the right**

**Sides roll away half sashay**

**One and three star thru pass thru**

**Square thru four hands**

**Wheel and deal**

**Pass thru pass to the center pass thru**

**Left allemande**

### SINGING CALL\*

### SLOWLY YOU'RE DRIVING YOU OUT OF MY MIND

By Andy Andrus, Port Arthur, Texas

**Record:** Blue Star #1814, Flip Instrumental with Andy Andrus

**OPENER, MIDDLE BREAK, ENDING**

**Allemande left that corner**

**And swing your Jane**

**Allemande left just once again**

**And weave that ring**

**In and out you go when you meet do-sa-do**

**Back to back around that girl**

**Left allemande you go**

**A grand right and left until you meet that one**

**If that's the one you want**

**Go ahead and have your fun**

**Promenade with me darling**

**Go walking down the line**

**Slowly you're driving you out of my mind**

**FIGURE**

**Head ladies chain to the right**

**And turn that girl**

**New head ladies chain across the world**

**Those heads go up and back**

**And do a right and left thru**

**Turn that girl and square thru**

**Four hands around you do**

**Four hands around and then**

**Star thru the outside two**

**Cross trail thru to the corner and**

**Swing that lady too**

**Promenade with that lady go walking round**

**in time**

**Slowly you're driving you out of my mind**

**PROMENADE PATTERN**

**If she's the one you want**

**You're not very smart**

**Slowly she's driving you out of her heart**

**SEQUENCE:** Opener, Figure twice for head ladies, Middle break, Figure twice for side ladies, Ending



## ELLIOTT'S CORNER

**Y**OU'LL GET A KICK out of these. Some are a little different than the ordinary run of George Elliott's drill material, but they will work and you'll find them stimulating to try out. We know you're going to have some questions (we had them too), so if you fall apart during the workshop, write to George. We'll see that the letters reach him.

Circle to the left and go like thunder  
Break with the right  
Pull the left girl under  
To a left allemande  
Partners all a right and left grand

Allemande left like you always do  
Back to your partner and star thru  
Then circle eight  
Circle to the left and go like thunder  
Break with the left  
Pull the right girl under  
Now a left allemande  
Partners all a right and left grand

One and three do a half sashay  
Circle up eight in the usual way  
Circle to the left and go like thunder  
The two men break pull the lady under  
Two gents meet a left elbow  
Go all the way around to the  
Other man's doe with a right elbow  
Then two gents a left elbow  
Go all the way around to your own little doe  
With a right elbow  
Find old corner a left allemande  
Partners all a right and left grand

One and three go forward and back  
Now pass thru and turn back  
Box the gnat across from you  
Face the sides and split two  
Go round one and line up four  
Forward eight and back once more  
All four gals to the right sashay  
And eight pass thru across the way  
And join hands back with the left  
Pull the right girl under  
Face in  
Pass thru across the land  
With the lady on your right  
A left allemande  
Partners all a right and left grand

Allemande left and a right to your girl  
A wagon wheel and you make it whirl  
Make a wagon wheel with the pretty little girl  
Spread the wheel you're not thru yet  
Gals duck under and face the set  
And you all take a ride on the pretty rosette  
Raise your hands and turn inside out  
Circle left the pretty side out  
Back with the left  
Pull the right girl under  
Swing your own and  
Swing like thunder

One and three the ladies chain  
Turn the girl a half sashay  
Go up to the middle and back that way  
Then star thru  
And circle four with the outside two  
Head gents break and make two lines  
Forward eight and back in time  
Now a right and left thru  
With the opposite two  
Turn the girl and pass thru  
And don't turn back  
Join your hands in an eight hand ring  
And circle right with the dear little thing  
Break with the left  
Pull the right girl under  
Now a left allemande  
Partners all a right and left grand

### SINGING CALL\*

#### LITTLE PEDRO

By Ernie Kinney, Cantua Creek, California  
Record: Hi-Hat #352, Flip Instrumental  
with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING  
Join hands circle south of Texas  
Go all the way around until you're home  
Do-sa-do your corner  
Then see-saw your own  
Four men star right  
It's once around you roam  
Left allemande you weave the ring now  
If you see Rosita where you go  
Promenade the Senorita and tell her  
Little Pedro's dancin' down in Mexico  
FIGURE

One and three promenade go half way  
Turn to the center with a  
Right and left thru  
Now square thru I say  
Four hands around that way  
Go right and left thru and  
All the ladies roll away  
Pass thru turn back then you swing her  
Left allemande new corner promenade  
Senor-Senoritas—please tell her  
Little Pedro's dancin' down in Mexico  
SEQUENCE: Opener, Figure twice with heads,  
Middle break, Figure twice with sides, Ending

#### DIXIE STYLE PRACTICE

By Stub Davis, Waurika, Oklahoma  
One and three half sashay  
Circle eight while you're that way  
Circle eight around that track  
Four men go up and back  
Four men pass thru, both turn left  
Go round the outside round two  
Down the middle dixie style rock it  
Walk straight ahead  
Left allemande  
Partner's right right and left grand  
Note: To put the girls to work  
have the four ladies chain, then  
use the same figure except have the  
girls working instead of men.



### SHORTIE

By Jim Ferguson, Lakewood, California

All four ladies chain  
Allemande left alamo style  
Right to partner, balance  
Swing thru, turn thru  
Left allemande

### TRADING STAMPS

By: Bob Kent, Warwick, Rhode Island

Four ladies chain turn this Jane  
Heads square thru four hands in time  
Split the outside around one to a line  
Forward and back and don't be late  
Just the ends circulate  
Ladies trade  
Men trade  
Ends trade  
Forward eight and back you do  
Center two do a double swing thru  
Ends star thru Frontier whirl  
Go along the line with a  
right and left thru  
Centers slide thru  
Square thru three quarters  
around the land  
Corners left allemande

### HIAWATHA HALL

By: Emanuel Duming, Jackson, Mississippi

Four ladies chain  
Heads right and left thru  
Same two square thru four hands  
Do-sa-do ocean wave and balance  
Everybody step forward  
Centers square thru three quarters  
Centers in cast off three quarters  
Make a line go forward and back  
Pass thru wheel and deal  
Substitute gents slide thru  
Step forward both turn left  
First gent around two  
Second gent around one  
Four line line go forward and back  
Center four left square thru full around  
Just the ends star twirl  
Everybody left allemande etc.

### WHEEL AROUND EQUIVALENT

By Ed Fraidenburg, Flint, Michigan

Heads right and left thru  
Now lead right and circle four  
Sides break and line up four  
Two side ladies chain  
Same couples star thru  
Square thru four hands around  
Walk straight out  
Heads crosstrail and do a centers in  
Cast off three quarters round  
Star thru and double pass thru  
First couple left  
Next couple right, star thru \*  
Right and left thru, dive thru  
Pass thru, star thru  
\*(Equiv. Heads wheel around)  
Right and left thru  
Crosstrail thru  
Left allemande

### DO IT

By Joe Barcelow, Ionia, Michigan

Circle eight and rollaway  
Heads square thru four hands  
Go right and . . .  
Left allemande

### LEFT TURN

By Vern Churchill, Rohnert Park, California

Head ladies chain right  
Heads lead right circle half  
Dive thru  
Left turn thru  
Sides half sashay  
Go right and left grand

### SINGING CALL\*

### TRADING SHEIKS

By Paul Hartman, Wheaton, Maryland

Record: Top #25151, Flip Instrumental  
with Paul Hartman  
OPENER, MIDDLE BREAK, ENDING  
Now all join hands and circle left  
Beneath the desert moon\*  
You circle to the left and walk around  
The old sand dune  
Walk all around your corner  
See-saw the girl you know  
Then allemande left with your left hand  
And a right and left grand you're gonna go  
And when the stars will shine above  
You're gonna do-sa-do and promenade your love  
Won't you swing at home with me? \*\*  
'Cause I'm the Shiek of Araby  
FIGURE  
All four ladies chain across  
And couples one and three (two and four)  
Square thru inside the ring  
Go four hands 'round for me  
And with the outside two you'll do-sa-do  
(ready with a right)  
Swing thru and then the  
Shieks will trade around tonight  
Then turn thru and allemande left  
New corners one and all  
You do-sa-do new partners and you  
Promenade the hall  
Your love belongs to me\*\*\*  
'Cause I'm the Shiek of Araby  
ALTERNATE  
\*Now all join hands and circle left  
Go walking 'round the world  
You circle to the left around  
With all those harem girls  
\*Now all join hands and circle left  
Around those desert places  
You circle to the left until  
You're home at your oasis  
\*\*Won't you guard my harem for me?  
'Cause I'm the Sheik of Araby  
\*\*You'll rule this square with me  
'Cause I'm the Shiek of Squaraby  
\*\*\*Into your tent I'll creep you'll see  
Won't you be my desert flea?  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending



# CALLERS: *Sets in Order* has produced

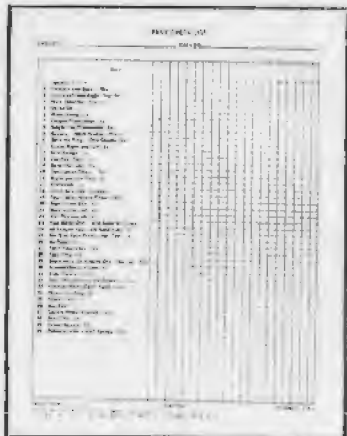
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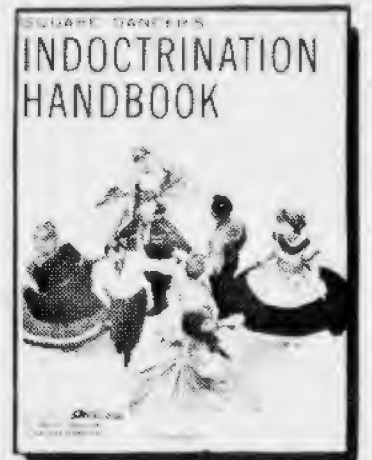
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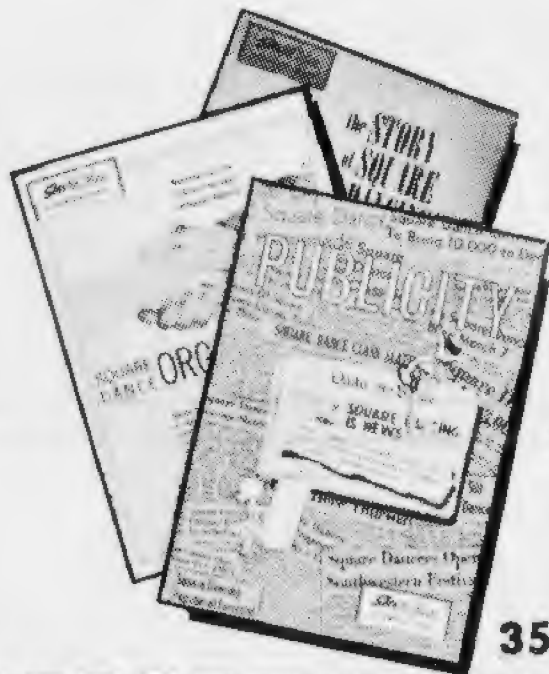
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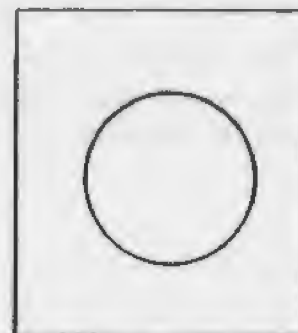
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## From The Floor

("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:

Thank *you* for the opportunity of placing the Thanksgiving messages in our favorite magazine, Sets in Order. For many years we have looked forward to its arrival each month. Reading the magazine lets us feel in touch with the whole world of square dancing.

Jay Clark  
Portland, Ore.

Dear Editor:

A big "thank-you" to you and all of your staff for a very enjoyable magazine — probably the only one I read from cover to cover every month. The months can't go by fast enough; I'm so eager for the next issue.

Mrs. Wilfred Shepler  
Rochester, N.Y.

Dear Editor:

We are enjoying the Sets in Order Centennial Record of Canadian callers so much. In fact, Johnny Winton of Vancouver, one of the square dance callers on the record, was our caller for the Central Alberta Square Dancers Centennial Capers in Red Deer and it was nice to have him.

Ginny Knight  
Red Deer, Alberta, Canada

Dear Editor:

I would like to suggest, thru the pages of Sets in Order, that whenever round dances are written to "pop" tunes, that the composers please check with the record stores and find out the availability of these records. Occasionally I find that the dances are written to records that are "out of print."

Connie Daniels  
Newark, N.J.

Dear Editor:

...I'd like to compliment you all on the addition of the Interview portion to an already well-packed, informative magazine. The questions and answers there are often highly appropriate to the local problems and point

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by

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79 ✓ 126x Close Shave/Rachael

127x Up Jumped the Devil/Barbour's Itch

131x Ragtime Annie/Old Coon Dog

132x Black Mountain Rag/Rye Straw

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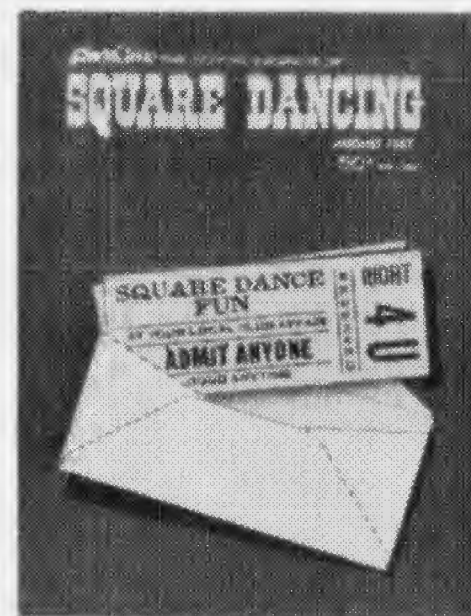
towards solutions. Keep 'em coming...  
 M/Sgt. Dixie Welch  
 Williams AFB, Ariz.

Dear Editor:

Just give us an idea and away we go! How do you like our "tickets?" I'm sure this idea has been used but we haven't seen them in this area for first nighters. Sets in Order arrived. "Idea" of first nighter tickets materialized shortly after... we re-designed your ticket, mailed draft to Wilkins Press, printing completed and delivered, all in less than one week. THANK YOU. THANK YOU!! for the idea, and for what we hope to be "just the ticket" for successful first nighters.

Bob Lewis  
 Annandale, Va.

Great idea. From this cover...



... came this invitation for new dancers. — Editor.

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Dear Editor:

The Central Registry for Overseas Square and Round Dancers is going just great. We are answering requests daily now and have even had a request to help get a club started in Spain... We recommended to the young fellow who wrote us that he get in touch with the European Association and also referred him to your pamphlet on Organization.

What has troubled us, tho', is that people write for copies of our Registry, not quite understanding how we work. We write them

and usually they'll come back with a copy of their itinerary and then we can help them. It has been a very rewarding experience for us — the contacts we've made; the people we've met...

Steve and Fran Stephens  
San Antonio, Texas

Dear Editor:

The current issue of Sets in Order (for August) came today and all I gotta say is, "Hooray" for this stand you are taking to improve and perpetuate square dancing. It is most gra-

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tifying to find that many, if not all, of the traveling and national callers also feel that there is just too darn' much of this gobbledegook being shoved down the dancers' throats today.

As caller for the Kuntry Kuzzins hereabouts, we have an agreement that we will use any basic that sticks around for six months and is used regularly and frequently. Until that time let some other caller shove it to the dancer until he can't take any more. To be frank, we have been able to boost our club

membership significantly by informing ex-dancers and proving to them that they can still dance for "recreation;" that they don't have to come to a class on Wednesday night to be able to dance on Sunday. We honestly believe that these people will be the backbone and the really steady ones in our group and will do much to steady some of the firebrands who are exposed to some of the "junk" that is called "hash." . . .

Ross Jones  
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Dear Editor:

The Sets in Order magazine has been an excellent resource material for our Promenaders Square Dance Club. We have gained much in regard to our Party of the Month, which we have introduced. We have collected party themes, games, recipes, etc. Also, a sincere thank-you for the 17 Sets in Order January issues you sent us. We made up packets for our new graduating class of 17 couples. In this packet we placed Sets in Order magazine, our State magazine, by-laws of the club and the

State Federation, a directory of the club's membership and several square dance clothing catalogues.

Clayton Carlson  
Watertown, So. Dak.

Dear Editor:

... My wife and I would like to tell you that we thoroughly enjoy your magazine and read it from cover to cover each month, looking forward eagerly to each new issue. Since we have been square dancing only a little over a year and I am now attempting to become a

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caller, your magazine has been more help than you will ever know.

Allen Garrett  
Kennett, Mo.

Dear Editor:

... We continue to get calls from visiting dancers to our area who have found our name in the Square Dancers Guide of Sets in Order. We have enjoyed meeting and dancing with everyone who called; have met some of the nicest people thru this activity. Your Guide has brought us friends from New Jersey, Vir-

ginia, Washington D.C., Ohio and California this summer. Such fun!

Cecil Jones  
Pres., Amarillo Square Dance Council  
Amarillo, Texas

### SQUARE WHAT?

*By Beryl Frank—Pikesville, Md.*

*It isn't that the call is new  
Or hard to do or rare  
But last time I tried left square thru  
I should have left the square.*

## Meg Simkins

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The  
**CALLER  
OF THE  
MONTH**



Photo by Don Currey

Orphie Easson—St. Catherines, Ont., Canada

**W**E SALUTE THE DISTAFF SIDE of calling this month, being fully aware that many members of the feminine persuasion are doing an excellent job. This one in particular, Orphie Easson, was raised in rural Ontario where "Old Time" dancing was still a graceful and delightful form of dancing, enjoyed by all ages. She was interested in social recreation programs for rural youth groups.

Later, when Orphie was working for the Ontario Dept. of Education in adult recreation programs, Western square dancing was becoming popular and she called for her first club in Toronto in 1951.

Orphie and her husband, Wray, found new interest in square dancing when they moved to St. Catherines in 1959. Orphie calls for two clubs regularly and teaches new dancers each year. She does one-night stands throughout Ontario and she and Wray teach rounds in their square dance clubs, as well.

Orphie and Wray have been on staff at several weekend camps in Ontario, having helped organize Winter Weekend at Orillia. Orphie has called at the Toronto Convention and been guest caller at many Ontario clubs. Last July she was one of the featured callers in Saskatchewan's "Month-O-Dancing." She is a charter

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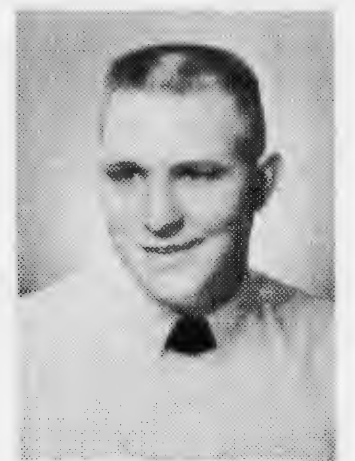
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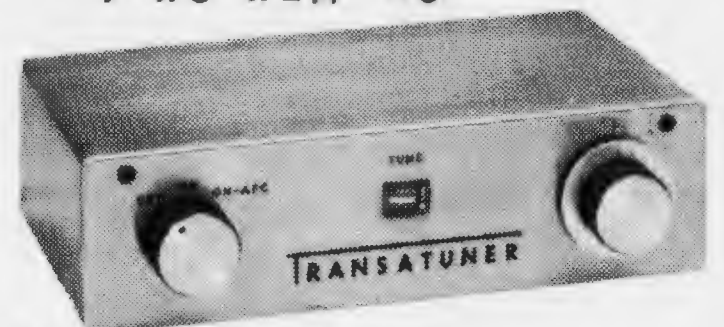
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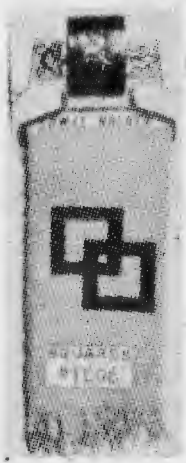
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member of Toronto and District Square Dance Association.

Because Wray is an electrical engineer and electronics is his hobby, his talents run to making sure the sound equipment is in perfect condition for Orphie. Orphie's additional talents run to designing and making her own square dance clothes; she thinks "costume" has a great deal to do with the popularity of square dancing.

Orphie has a cheery, ingratiating personality to offer to square dancing, besides her adept-

ness at calling. She acknowledges much help from the organizers and staff of Pairs and Squares and Bangor Square Dance Vacations, two Ontario square dance camps.

### THIS WE LIKE

Following a list of dances in connection with the local dancers' hosting of the Centennial Train in July, Cross Trail News of Victoria, B.C., says, "For those unable to dance two nights in a row—simply dance half as much each night and be twice as friendly while you are resting. Friendliness is revitalizing."

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#### OHIO

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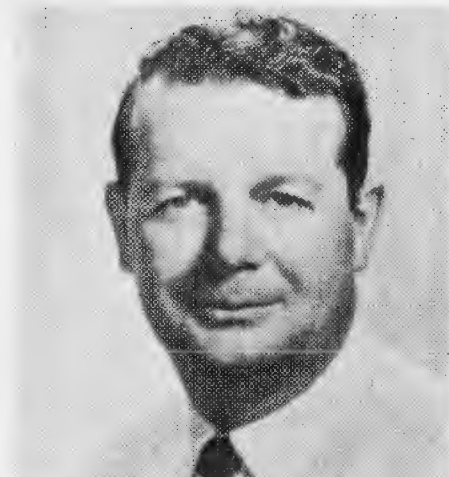


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**ROUNDANCES**

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**Scope #5** Jessy/Kokomo  
**Scope #4** The Sheik/Doo Dad

**HOEDOWNS**

**Scope #301** Opus #1/Doodling

**SQUARE DANCES**

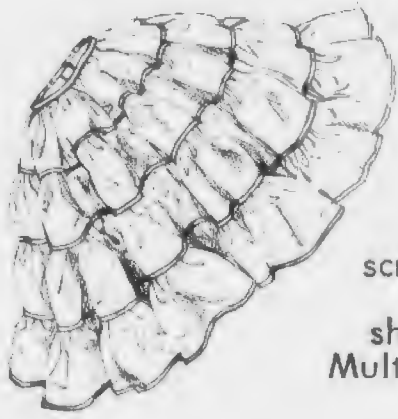
**Scope #506** Grand Old Flag  
**Scope #505** Give My Regards to Broadway  
**Scope #504** Don't Sweetheart Me  
**Scope #503** Charmaine  
**Scope #502** April in Portugal

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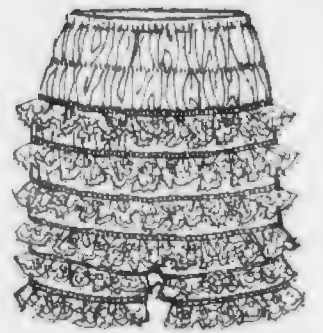


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**SQUARE DANCERS GUIDE**

Material is being gathered for the next issue of the Sets in Order Square Dancers Guide. In order that the most up-to-date information be available, we would appreciate information in the following categories:

1. Name, address, telephone number of current Presidents of DANCER, CALLER and ROUND DANCE associations.
2. Dates and places of MAJOR SQUARE DANCE EVENTS planned for 1968.
3. Dates, places and staffs of INSTITUTES

planned for 1968.

4. Names and locations of HALLS used mainly for square dancing.
5. Names of current editors on SQUARE DANCE PUBLICATIONS.

In order to qualify for inclusion in the Square Dancers Guide for 1968, planned for the February Sets in Order, information as requested above must be in the Sets in Order office by December 6. This is a service effort on the part of your magazine and we will look forward to your prompt response. Address Guide.



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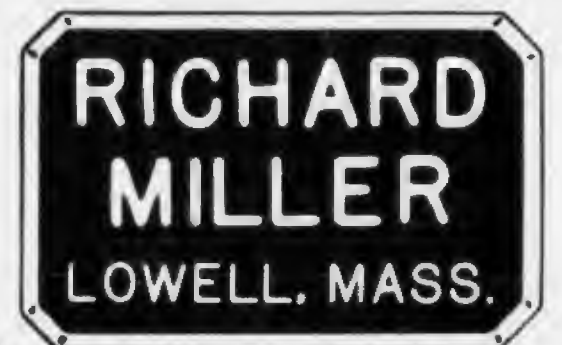
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**V**ICKI — of the round dance teaching team of John and Vicki Laverty — has been teaching dancing in some form for more years than her petite looks reveal. As an accomplished folk dancer, she taught Brownies when her daughter, Barbara, was ten years old — some 18 years ago. Her knowledge of folk and ballroom dancing has made Vicki a perfectionist in execution, style and timing.

In 1950, when the late Paul Hunt first began to teach Western square dancing on Long Island, Vicki and John were among his first pupils and later started teaching simple rounds.

Their activities have expanded in all directions since then. They were in charge of organizing round dancing at the Federal Pavilion at the New York Worlds Fair in 1964-65 and were this year added to the staff at Fontana, North Carolina, organizing Spring and Fall weeks called, "Accent on Rounds." In 1965 they were helpful in organizing the Rockville Centre Rounds, a round dance club of *all* round dancers on Long Island, where all round dance teachers in the area take turns teaching, programming and cueing. This club has been most effective in coordinating the dances taught and, due to this cooperation among round dance teachers, at least 75% of the dancers participate in the round dance programs at

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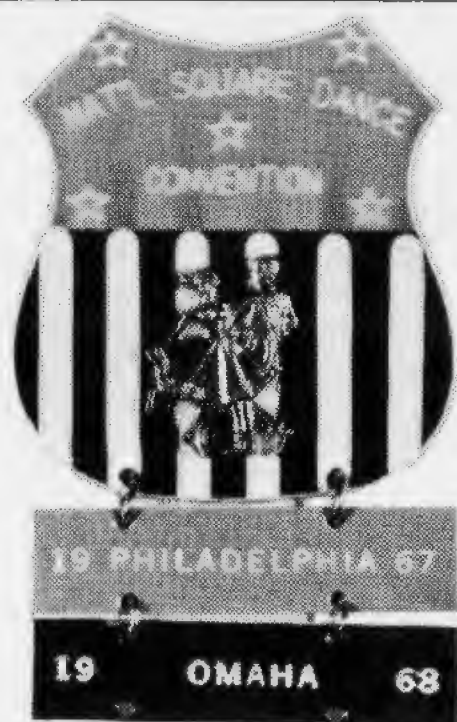


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square dances.

The Lavertys' home club, the Starlighters, has been the publisher of the Promenader Magazine for 1967, this magazine being the official square dance magazine of the Long Island Square Dancers Federation. So, while the Lavertys' first love is round dancing, they have never separated themselves from the challenges of square dancing, feeling that the two activities are inseparable.

Teaching at two square dance clubs, plus being on the staffs of Tamiment and Paradise

camps, keep Vicki and John happily busy at their chosen hobby.

### NOTICE THE DIFFERENCE?

Due to the great number of "thank yous" which filled the earlier part of the magazine and the special section on Sets in Order's "achievements" some of our regular features were omitted. Barring unforeseen circumstances, we hope to be back to "normal" next month, but after all, it isn't every day that one has a nineteenth birthday, is it?

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# NEW RELEASES



## KALOX - LONGHORN - BELCO RECORDS

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### NEW ON KALOX

K-1074 SKIRTS—Flip/Inst. Caller: Bob Yerington

### LATEST RELEASES ON KALOX

K-1073 LITTLE BETTY BROWN — QUICKSAND (HOEDOWNS)

K-1072 NIGHT TRAIN — MILENBURG JOY (HOEDOWNS)

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

### RECENT L.P. RELEASES ON KALOX

K-2003 SING ALONG (WITH SAM THAT IS) Caller: Sam Mitchell  
Ten great singing calls as called by the one and only Singin' Sam

K-2002 SQUARE DANCE TIME Caller: Bob Yerington

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



### NEW ON LONGHORN

LH-164 TURN OUT THE LIGHTS—Flip/Inst. Caller: Red Warrick

### LATEST RELEASES 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



### NEW SQUARES ON BELCO

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

MY GAL COUNTRY STYLE Two-Step By: Vern & Ruth Smith

These records available at the dealers listed on pages 63 and 65



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## ROUND DANCES

**WHISPER WALTZ — Grenn 14101**

**Music:** Al Russ — Saxophones, Piano, Drums, Trumpet, Bass

**Choreographer(s):** Bob and Helen Smithwick

**Comment:** Excellent waltz music and a good routine. Eleven measures are repeats. Routine is not difficult.

**YOU'RE AN OLD SMOOTHIE — Flip side to above**

**Music:** Al Russ — Piano, Saxophones, Drums, Bass, Trumpet

**Choreographer(s):** Paul and Laura Merola

**Comment:** Good lively music and a fast moving dance. Although eight measures are repeats the routine is not for novice dancers.

**THAT DO MAKE IT NICE — Windsor 4728**

**Music:** Windsor — Clarinet, Accordion, Guitars, Saxophone, Violin, Drums, Bass

**Choreographer(s):** Gil and Betty Wunning

**Comment:** Bouncy music and a two-step routine that is quite easy. The first eight measures are repeated.

**WALTZ OF DREAMS — Flip side to the above**

**Music:** Windsor — Saxophones, Trumpet, Trombone, Drums, Bass, Piano

**Choreographer(s):** Emmett and Monette Courtney

**Comment:** Excellent waltz music with a full band. The routine is for experienced dancers. Two and a half times through with no repeats.

**WILLKOMMEN — Hi-Hat 843**

**Music:** Dick Cary — Accordion, Trumpet, Banjo, Piano, Saxophone, Drums, Bass

**Choreographer(s):** Date 'n Dot Foster

**Comment:** A lively but very easy two-step rou-

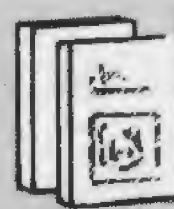
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HC	
HB	Shaded
HA	Shaded
LG	Shaded
LF	Shaded
LE	Shaded
LD	Shaded
LC	Shaded
LB	Shaded
LA	Shaded
ELG	
ELF	

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.



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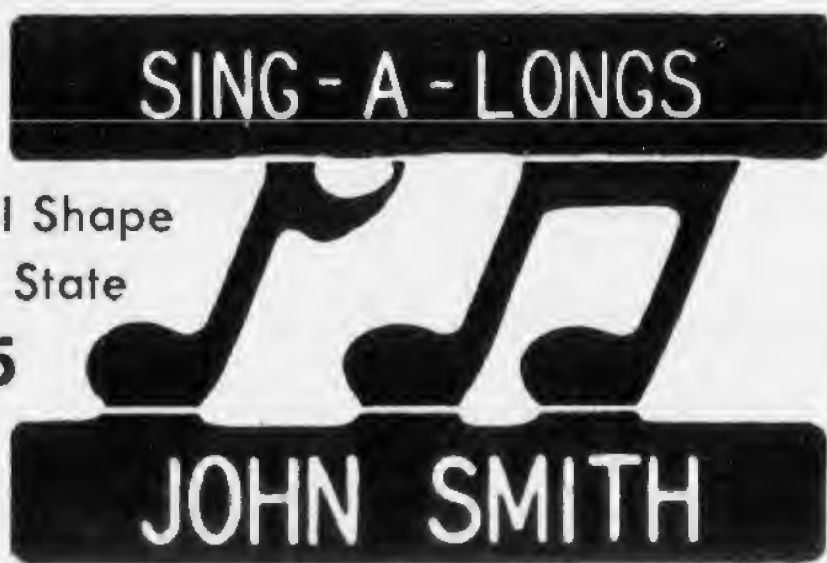
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tine. Four of the twenty four measures are repeats.

**PUT YOUR LITTLE FOOT** — Flip side to the above  
**Music:** Gene Garf — Accordion, Piano, Banjo, Flutes, Male quartet, Drums, Bass, Saxophone  
**Choreographer(s):** Traditional  
**Comment:** A novel arrangement of the music for a well known traditional dance. Lyrics by the quartet adds interest.

**SINGING CALLS**

**BLACKBOARD OF MY HEART** —  
**Swinging Squares 2338**  
**Key:** F **Tempo:** 126 **Range:** High HD  
**Caller:** Cal Brazier **Low LC**  
**Music:** Western 2/4 — Piano, Violins, Drums, Bass, Accordion  
**Synopsis:** (Break) Four ladies chain — chain back — circle — allemande — grand right and left — do-sa-do — promenade (Figure) Heads up and back — right and left thru — sides half sashay — star thru — do-sa-do — swing — allemande — weave — do-sa-do — promenade.  
**Comment:** A wordy and repetitive country tune. The standard patterns are quite danceable.  
Rating: ☆+

**FOGGY RIVER** — Red Boot 105  
**Key:** F **Tempo:** 126 **Range:** High HC  
**Caller:** Don Williamson **Low LC**  
**Music:** Western 2/4 — Multiple guitars, Piano, Bass  
**Synopsis:** (Break) Allemande — do-sa-do — gents star left — star promenade — girls backtrack — box the gnat — pull by — allemande — promenade (Figure) Heads square thru — star right with sides — heads star left — same two right and left thru — dive thru — square thru three

**CURRENT BEST SELLERS**

Fifty 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-October.

**SINGING CALLS**

Walkin' In The Sunshine	Wagon Wheel 112
Sweet Thang	Jewel 141
Ride Ride Ride	Grenn 12093
Oh Happy Lucky Me	Long Horn 163
With two tying for fifth place	
Robinson Crusoe	Wagon Wheel 305
Cross The Brazos	Kalox 1071

**ROUND DANCES**

Darling	Hi-Hat 837
Marnie	Grenn 14100
Sweet Thang	Jewel 150
Take Me	Windsor 4725
With two tying for fifth place	
Road Runner Two-Step	Hi-Hat 836
Charlie's Shoes	Scope 3



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★ **NEW JERSEY**

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1557 Western Avenue, Toledo 43609

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

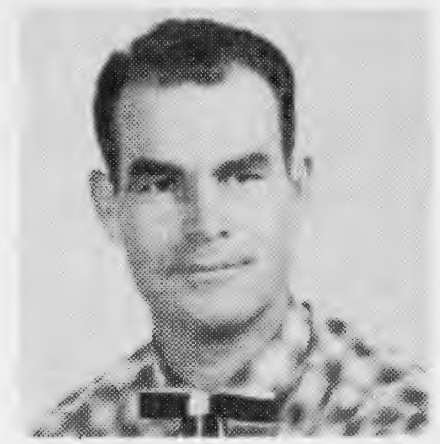




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"GOOD MORNING"  
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"RAG DOLL"  
Lou & Toni Delson  
HI-HAT 845

quarters — corner swing — promenade.  
**Comment:** A country tune, adequate music and danceable routines.

Rating: ☆+

### SQUARE DANCE ALL NIGHT LONG — Rocking A 1337

Key: E      Tempo: 135      Range: High HD  
Caller: DeWayne Bridges      Low LC  
Music: Western 2/4 — Guitars, Piano, Drums,  
Bass

**Synopsis:** (Break) Four ladies chain — chain back — circle — allemande — weave — swing — promenade (Figure) Heads lead right circle to a line — right and left thru — star thru — eight chain five — pull by — allemande — pass

partner — swing next — promenade.  
**Comment:** A country tune recently on another label under title of "Live and Love." Dance patterns are well done and music is quite adequate.

Rating: ☆☆

**GAL WITH A BROKEN HEART — Rockin A 1335**  
Key: C      Tempo: 132      Range: High HC  
Caller: Bill Wilson      Low LA  
Music: Western 2/4 — Guitar, Accordion, Piano,  
Drums, Bass

**Synopsis:** (Break) Circle — swing corner — circle — allemande — allemande star — slip the clutch — allemande — right and left grand — promenade (Figure) Heads (sides) swing star

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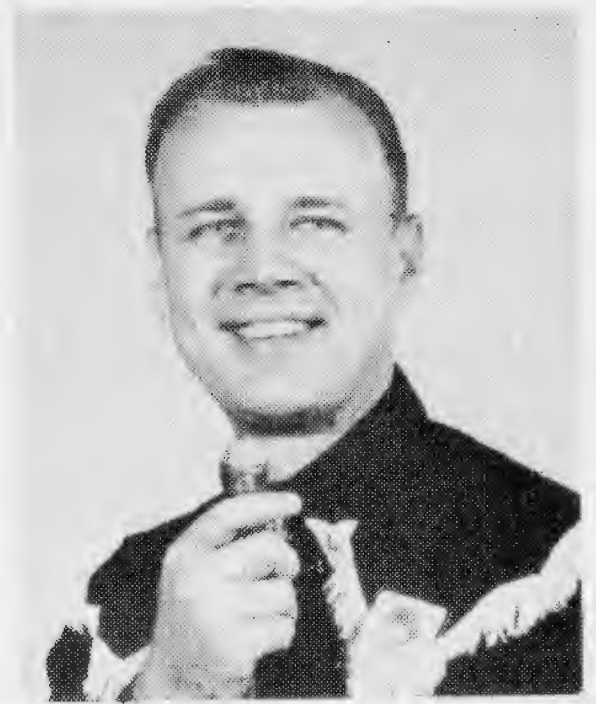
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thru — circle four to line — star thru — square thru three quarters — allemande — do-sa-do — swing corner — promenade.

**Comment:** A good country tune and a smooth flowing standard dance. The music is adequate and lively.

Rating: ☆☆

**NEW MOON — Windsor 4880\***

**Key: F                      Tempo: 124                      Range: High HB**

**Caller: Wayne West                      Low LA**

**Music:** Western 2/4 — Two guitars, Trumpet, Bass, Drums

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

**Comment:** Excellent music, an old standard tune and danceable patterns. Recorded in a key

slightly lower than average but most callers will like the range.

Rating: ☆☆☆

**LITTLE THINGS GIRLS SHOULD KNOW —**

**Rockin A 1336**

**Key: G                      Tempo: 132                      Range: High HA**

**Caller: George Keith                      Low LG**

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

**Synopsis:** (Break) Ladies chain — ladies chain — do-sa-do corner — seesaw partner — men star left — do-sa-do partner — allemande — swing — promenade — (Figure) Do-sa-do corner — partner star twirl — heads (sides) square thru — swing thru — boys trade — turn thru — alle-

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mande — do-sa-do — promenade.

**Comment:** A lively tune and a well timed contemporary dance. Music is recorded quite low.  
Rating: ☆+

### DRIVING YOU OUT OF MY MIND — Blue Star 1814\*

**Key:** E Flat      **Tempo:** 129      **Range:** High HD  
**Caller:** Andy Andrus      **Low LE**  
**Music:** Western 2/4 — Clarinet, Vibes, Piano,  
Guitar, Bass

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

**Comment:** A smooth flowing country tune and a well timed standard routine. A little toward the high side.

Rating: ☆☆☆

### TRADING SHEIKS — Top 25151\*

**Key:** G      **Tempo:** 126      **Range:** High HC  
**Caller:** Paul Hartman      **Low LD**  
**Music:** Western 2/4 — Accordion, Guitar, Drums,  
Bass, Banjo, Clarinet

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

**Comment:** A new version of the "Sheik of Araby," contemporary but easy patterns and well played music.

Rating: ☆☆☆

### LITTLE PEDRO — Hi-Hat 352\*

**Key:** C      **Tempo:** 126      **Range:** High HC  
**Caller:** Ernie Kinney      **Low LC**  
**Music:** Western 2/4 — Two guitars, Clarinet, Piano, Bass, Accordion, Drums

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

**Comment:** A good country tune, fine music and a smooth routine.

Rating: ☆☆☆

### CHATTANOOGA SHOE SHINE BOY — Prairie 1011

**Key:** C      **Tempo:** 135      **Range:** High HE  
**Caller:** Alan Stewart      **Low LC**  
**Music:** Western 2/4 (Shuffle) — Accordion, Banjo,  
Guitar, Drums, Bass

**Synopsis:** (Figure four times) Heads (sides) slide thru — square thru three quarters — split two line of four — turn thru — swing corner — long promenade — \*Ladies chain — circle — allemande — allemande thar — shoot star right and left grand — do-sa-do — promenade. (\*Alter-

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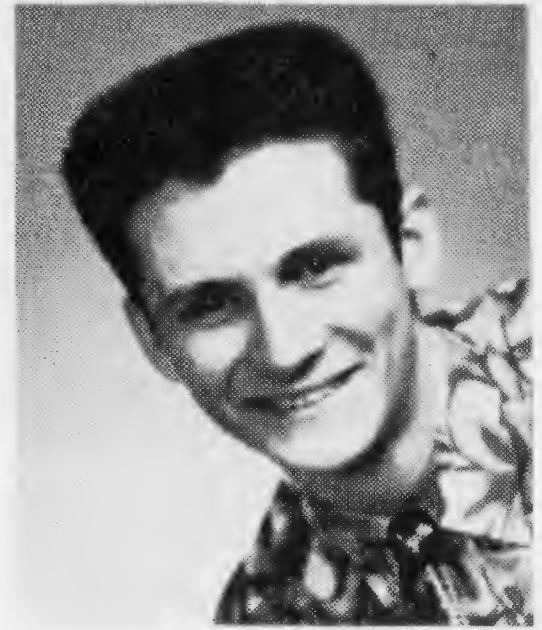
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nate twice) circle — allemande — right and left grand — box the gnat — ladies promenade inside — do-sa-do — allemande — swing — promenade.

**Comment:** An exceptionally fast four times through instrumental, recorded in a key that is towards the high side. Dance patterns have good timing.

Rating: ☆+

### HOEDOWNS

**JUST WALKING — Hi-Hat 614**

Key: G

Tempo: 128

**Music:** Jack Carter — Violin, Guitar, Piano, Bass

**JOE CLARK — Flip side to above.**

Key: A

Tempo: 128

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**Music:** Jack Carter — Violin, Guitar, Piano, Bass  
**Comment:** Traditional hoedowns with good swing and excellent fidelity.

Rating: ☆☆+

**DEVIL'S DREAM — Blue Star 1816**

Key: A

Tempo: 130

**Music:** Ernie and the Hunters — Violin, Guitar, Bass, Drums

**BENDWOOD — Flip side to above.**

Key: A

Tempo: 132

**Music:** Ernie and the Hunters — Two Guitars, Drums, Bass

**Comment:** Traditional hoedowns with a good steady beat.

Rating: ☆☆+

## Square Dance Shoes by Sunset



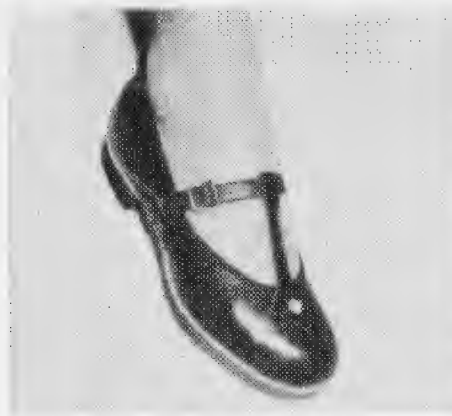
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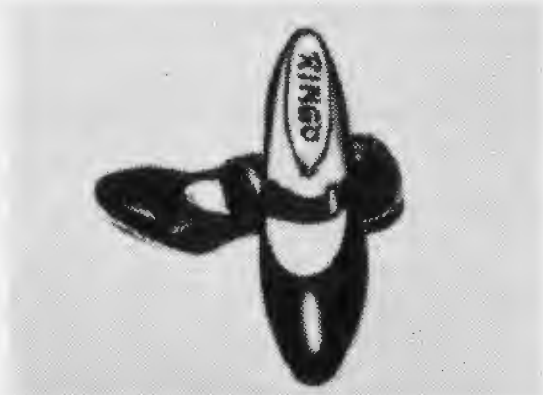
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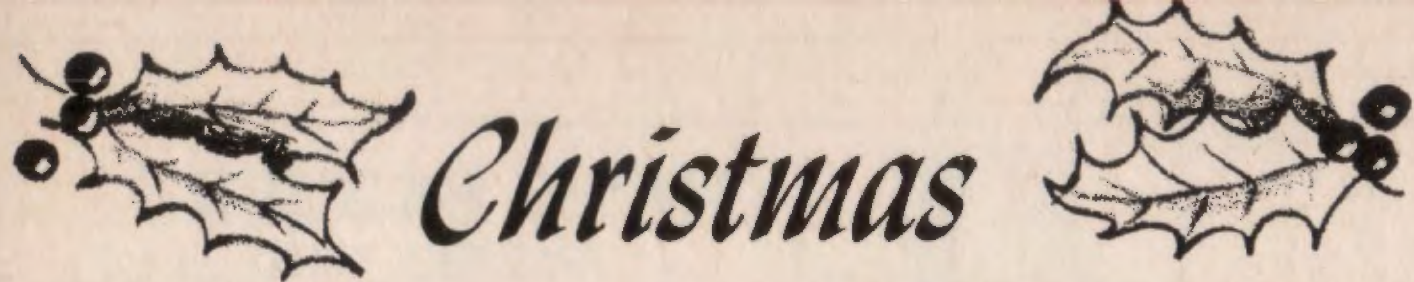
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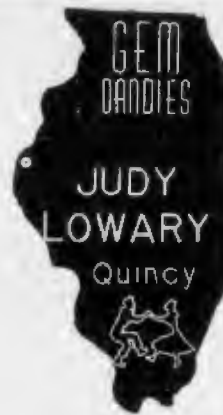


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- Nov. 18—Twirlers Centennial Dance  
Community Hall, Winfield, B.C., Can.
- Nov. 18—Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- Nov. 18—21st Ann. Calico & Boots Hoedown  
of Colo., Mem. Ctr., Boulder, Colo.

- Nov. 18—Tule Twirlers Guest Caller Dance  
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- Nov. 19—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Nov. 24-25—Federation of Callers & Instructors  
Ramada Inn, Phoenix, Arizona
- Nov. 24-26—10th Ann. Thanksgiving Weekend  
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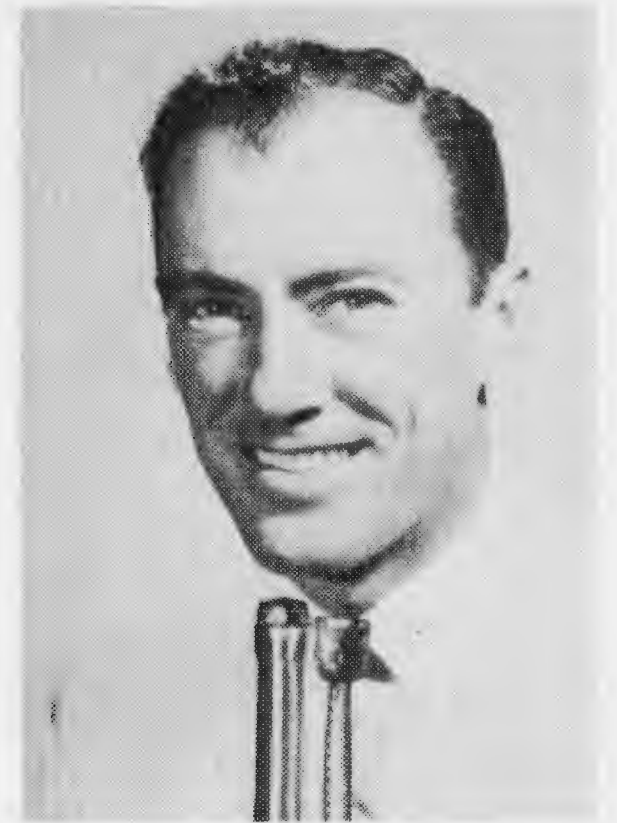
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(Hoedowns)
- 1816 — **Bendwood**, Key A, Flip  
**Devil's Dream**, Key A  
(Hoedowns)
- 1815 — **Today's Teardrop**  
Caller: Marshall Flippo,  
Flip Inst.
- 1814 — **Driving You Out of Your Mind**  
Caller: Andy Andrus, Flip Inst.
- 1813 — **Ho-Ho-Ho**, Flip: **Wait For Me**,  
Round Dances by: Al Rowland
- 1812 — **Blue Side of Lonesome**  
Caller: Marshall Flippo,  
Flip Inst.
- 1811 — **Fiddlers Dream**, Key G, Flip,  
**Jaydel**, Key A, (Hoedowns)
- 1810 — **For Me And My Gal**  
Caller: Al Brownlee, Flip Inst.
- 1809 — **Breeze Way**, Key A, Flip,  
**Early Morning**, Key G,  
(Hoedowns)

### BOGAN

- 1208 — **Take Me Along**  
Caller: Cal Lambert, Flip Inst.
- 1207 — **Near You**  
Caller: Keith Thomsen, Flip Inst.
- 1206 — **Rose Colored Glasses**  
Caller: Cal Lambert, Flip Inst.

### ROCKIN' "A"

- 1338 — **Wishing Well**  
Caller: Bill Wilson, Flip Inst.
- 1337 — **Square Dance All Night Long**  
Caller: DeWayne Bridges, Grand  
Prairie, Texas. Flip Inst.
- 1336 — **Little Things Girls Should Know**  
Caller: George Keith, Louisville,  
Ky. Flip Inst.

### MUSTANG

- 119 — **Today-Is Not The Day**  
Caller: Henry Hayes, Houston,  
Texas. Flip Inst.
- 118 — **One Has My Heart**  
Caller: Billy Brooks, Flip Inst.

### LORE

- 1097 — **Old Fashioned Love**  
Caller: Johnny Creel, Flip Inst.
- 1096 — **Sheik of Araby**  
Caller: Johnny Creel, Flip Inst.
- 1095 — **Show Me Where The Good  
Times Are**  
Caller: Emanuel Duming,  
Flip Inst.
- 1094 — **I Feel That Old Age  
Creeping On**  
Caller: Johnny Creel, Flip Inst.
- 1093 — **Count Me Out**  
Caller: Emanuel Duming,  
Flip Inst.

### SWINGING SQUARE

- 2339 — **Where Do The Good Times Go**  
Caller: Johnny Reagan, Houston,  
Texas. Flip Inst.
- 2338 — **Blackboard of My Heart**  
Caller: Cal Brazier, Nicollet,  
Minn. Flip Inst.
- 2337 — **Light In the Window**  
Caller: Johnny Reagan, Flip Inst.
- 2336 — **Into Each Life Some Rain  
Must Fall**  
Caller: Johnny Reagan,  
Flip Inst.

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- Nov. 29—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.  
Dec. 1-2—7th Winter Wonderland S/D Festival  
Shelby City Park Gym, Shelby, N.C.  
Dec. 1-3—EAASDC Winter Jamboree  
Hemer, nr. Dortmund, Germany  
Dec. 2—8th Ann. Grey Cup Square Dance  
Ottawa, Ont., Canada  
Dec. 8—Pioneer Rounds Guest Caller Dance  
Hayloft, Asbury Park, N.J.  
Dec. 9—South La. Council Guest Caller Dance  
Baton Rouge, La.

Dec. 10—Teenage S/D Assn. Inst. & Christmas  
Dance, Palomares Hall, Pomona, Calif.

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A crisp new one dollar bill goes to Hayes for this Gem; where's yours?

# TOP



## GRENN

NEWEST  
ROUNDS

GR 14104

"SUGAR BABY" by Willie and  
Vonnie Stotler

"ORANGE BLOSSOMS" (Waltz) by Oscar  
and Frances Schwartz

NEWEST  
FLIP  
SQUARE

GR 12097

"TONIGHT CARMEN" by Ron Schneider

### RECENT ROUNDS

14103 Dream Lover/Lucky Star  
14102 Caprice/Near You  
14101 Whisper/Old Smoothie  
14100 Marnie/Doodley Cha

### RECENT SQUARES

12096 Come On Over — Johnston  
12095 Lay Some Happiness — Schneider  
12094 Cinnamon Twist/Sayou — hoedowns  
12093 Ride Ride Ride — Davis

# TOP

NEWEST  
FLIP  
SQUARES

25157 "SHE'S GONE GONE GONE"  
by Reath Blickenderfer

25158 "HILLBILLY FEVER" by Jim Bauer

### RECENT SQUARES

25156 Further on Down Road — Williams	25152 Singing on Ohio — Hendrickson
25155 These Boots — Bohn	25151 Trading Sheiks — Hartman
25154 Walk in Black Forest — Hendrickson	25150 Buster's Shoes — Baldwin
25153 Bimbo — Keys	25149 You're Nobody — Peterson

# FAMILY SQUARES



# FUN VALLEY

**SQUARE DANCE RESORT  
SOUTH FORK, COLORADO**

June  
2  
to  
June  
8



Harper Smith



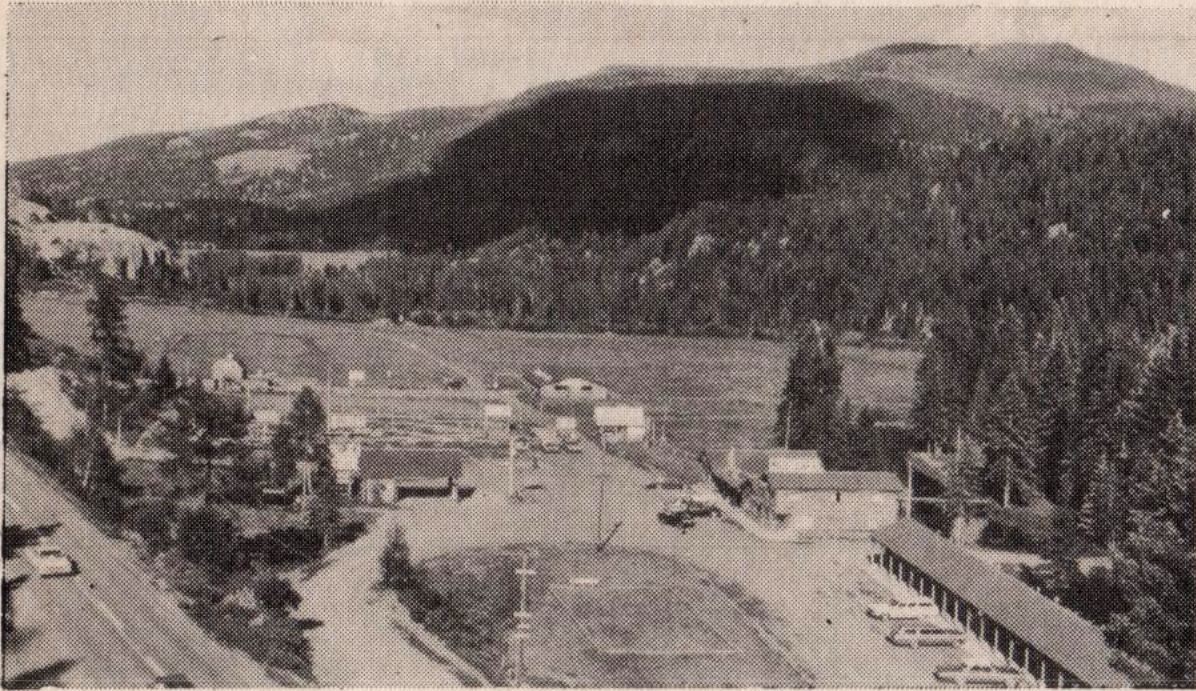
Gaylon Shull



Zeke & Tommie  
Neeley



Billy Foster



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June  
9  
to  
June  
15



Don Fanklin

No Round  
Dance  
Instructors  
This  
Week



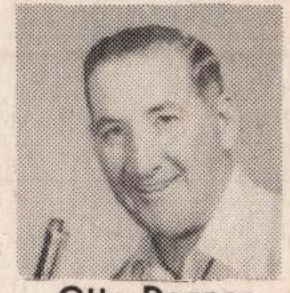
Ernie Kinney

June  
16  
to  
June  
22



Rex Coats

No Round  
Dance  
Instructors  
This Week



Otto Degner

June  
23  
to  
June  
29



Bailey Campbell

No Round  
Dance  
Instructors  
This  
Week



Gary Shoemake



Mack & Jean  
Henson

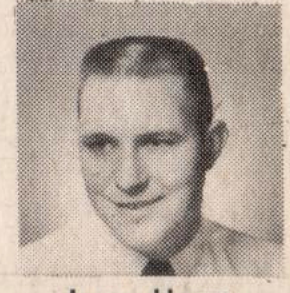
Aug.  
25  
to  
Aug.  
31



Beryl Main



Helen & Bob  
Smithwick



Jerry Haag

Sept.  
1  
to  
Sept.  
7



Johnny  
LeClair



Ernie & Naomi  
Gross



Harry Lacky

Sept.  
8  
to  
Sept.  
14



Sal Fanara



Frank & Iris  
Gilbert



Joe Greer

Sept.  
15  
to  
Sept.  
21



C. O. Guest



John & Wanda  
Winter



Ralph Silvius

Sept.  
22  
to  
Sept.  
28



Billy Lewis



John & Wanda  
Winter



Lem  
Gravelle





1

*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.*



2



3

SOMETIMES AN EXTREMELY LOGICAL movement becomes a bit difficult to name; either the obvious title proves misleading, or it possibly has already been attached to some other creation. There are other problems that face the "creator" of good logical movements. A major stumbling block would be the natural resentment on the part of dancers to *change*. This certainly fits this month's example.

A simple combination of movements would be Two Ladies Chain, followed by a Rollaway with a Half Sashay. The end result is that the two ladies have changed partners and have ended on the man's left side. Ed Gilmore decided that it would be quite natural to have the girls go into a move which would automatically end them on the man's left side without the necessity for the half sashay. The movement, a counterpart for a ladies chain might (were it not confusing) be called a Left Ladies Chain.



4

Starting with two facing couples (1) ladies move forward, taking left hands (2), and pulling by each other (3), give the opposite man their right hand. The men put their left hand in the small of the girls' back (4), and back up as the girls move forward, clockwise, (5). The couples are actually doing a courtesy turn in reverse to end facing the other couple (6) and with the ladies now on the mens' left side.

This is a good place to comment on the fact that we are indeed creatures of habit. Try doing a reverse swing with partners on the left. Try promenading with the man on the outside but moving in the regular counter-clockwise direction, and you'll probably agree with us.



5

If there never had been a Two Ladies Chain in the first place, and no standard courtesy turn, this movement would undoubtedly be readily accepted. The fact that it is a little different is a challenge to the dancer's control of body mechanics. Ed Gilmore has named this movement, but rather than disclosing his suggested title, it might be interesting to see what you might name it. So, we'll wait for a month or two until we get your suggestons before we tell you Ed's.



6

You will probably want to workshop this with some of your more experienced dancers as it is a bit tricky, but it is logical and except for breaking old habits, it can be done quite comfortably. While you're about it, you might try the same movement as a "grand" with all four ladies making a Left Hand Star to their opposite — simultaneously.



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# BOGGEN

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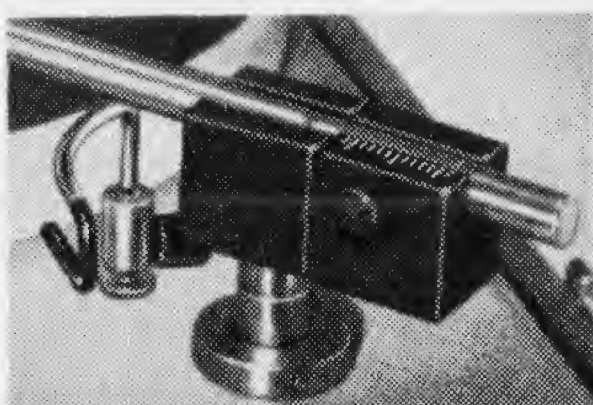


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