

Sets in Order

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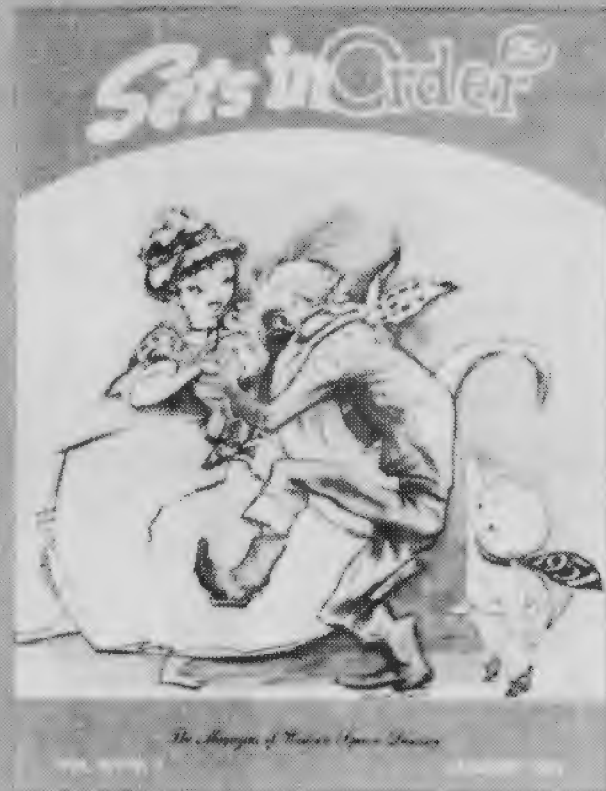
The Magazine of Western Square Dancing

VOL. III NO. 1

JANUARY 1951

ON THE COVER

Chuck Jones, square dancer and cartoonist, is our cover artist again this month, getting right into the swing of the New Year with his "1951" tapping old "1950" square dancer on the shoulder.



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VOL. III No. 1

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Subscription Per Year \$2.50

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

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Application for entry as second class matter is pending

Happy New Year!

We have turned the half century and are starting up another gorgeous grade.

The year of our gold rush was exciting, but men can't live in that feverish atmosphere forever. They have to settle down. They have to develop their claims, they have to occupy the land, they have to plan and build. Only then do the real values appear. The first color in the prospector's pan is heady and exciting, but not till the sluice boxes are running down to the mill do you see the real gold appear.

Many dancers, keyed up by their first discovery of the intoxicating joys of the dance, are wondering what happened. Nothing happened. Now comes the period of development when the real and lasting joys can be ours.

I sort of chuckle at the thousands of new recruits that are just learning to dance. Like the newcomers to a brand new mining camp they feel that they have to shoot up the town and paint it thoroly red. In their first excitement, at the discovery of our new way of life, they are dancing eight nights a week. They are a little insane about going faster and faster and seeing with how many twirls and fol-de-rols they can burden each new figure. They compete in how many new dances they can learn, and in how many new costume effects they can dream up. But don't worry about them. That is the healthy mark of an amateur, of an eager beginner. It soon wears off, thank goodness. We know that it can't go on like that forever. As we steady down to our dancing with perhaps a night or two a week we become much better dancers, and we find a saner and much deeper joy in our dancing. We pick our dances more carefully. We know that a marriage that packs all its joy into the honeymoon isn't much of a marriage.

Nothing has happened to our dance. It is all part of a cycle. Some parts of the country are just beginning to make their first heady discovery of all the fun we had. In other parts of the country they are having more fun by slowing down to the solid and lasting development of our great activity. In others they have absorbed it and made it a very real and a very rich part of their rewarding way of life.

Don't be worried if your first hoop-la nights are over. Better and saner nights are ahead.

Don't worry about the dance. The axe-ripe woods are waiting, in entirely virgin territory, as yet untouched. We have hardly scratched the surface of our claim. In my fondest dreams I sometimes see all America dancing with us.

This is the year we settle down and move in on our find. Happiness and satisfaction, and deep lasting joy to you all!

Lloyd Shaw

Looking Ahead

EDITOR'S NOTE: Just what is the trend of square dancing in your particular area as this 1950 draws to a close? Here is a bird's-eye picture of square dancing across the country by leaders who should know

One of the outstanding problems that has come up when square dancing is discussed, is whether the current revival is a true revival or a fad which will pass with miniature golf. This problem comes to my notice as I study the slackening of business for the last part of 1950. Have we come so far so fast that the bubble is about to burst?

My answer is that it is what we make it. If we throw up our hands in disgust, square dancing will pass back into limbo. If we retrench, think a little harder of what we are to do, try a little harder to please people, pay a little more attention to what the dancers want and not what we want to give them, concentrate a little harder on giving our dancers a good time (which is our *raison d'être*) — we'll go on to greater things.

CHARLEY THOMAS (American Squares)
Woodbury, N. J.

Since nothing on this earth stands still
I don't believe square dancing will.

The outlook for the future depends entirely upon instructors and callers. If square dancing is to go forward, it is necessary to hold the interest of the dancers and present programs suitable to all age groups. I don't believe this can be done merely by giving more and more complex squares. They are too tiring for many, and those who can take them will eventually reach the saturation point and lose interest. The solution? Round couple dances. When they are added, there are unlimited possibilities. The key to doing many of the round dances comfortably and having people like them is the *Standard Waltz*. When this is properly taught, the rest is easy. Then varied programs of both rounds and squares can be presented which not only will result in more interesting and less tiring evenings for the dancers but will tend to renew their interest and enthusiasm. In my opinion, square dancing has a good future, and 1951 holds much in store for dancers as well as callers *if* properly handled.

LEE KATKE
Spokane, Wash.

Square dancing will not die in 1951, but the fever will break and the patient will return to normalcy. The recent phenomenal growth and popularity must level off sensibly, or square dancing will suffer acutely. Every movement attracts faddists who join energetically but transiently, then go on to the next amusement. The miniature golfers and bingo players, having passed through square dancing, are now playing canasta, and in 1951 they will be glued to their television sets until that novelty wears off. The genuine square dance enthusiasts will continue and will attract a small but steady influx of new dancers. Most of the local leaders who are "ninety-day wonders" will return to their former jobs, and the truly competent, more experienced professionals will continue to deliver good wholesome recreation for mature dancers who, although somewhat fewer in number, will be more discriminate, less hysterical and more able than ever before to appreciate the fine basic qualities of square dancing. I believe 1951 will be a good sound year for better square dancing — and, to be better, it need not necessarily be bigger.

RICKEY HOLDEN
San Antonio, Tex.

Square dancing in Northern New England will continue in 1951 as it always has. We have square danced for generations and expect to do so for many more. There will be a slight increase in "high level" dances, and in numbers of the summer tourist square dancers, and a decrease in numbers of those people who insist on wild and woolly catch-as-catch-can square dance wrestling. There will be the usual amount of the "stomp and clomp" balance, as many frustrated souls dearly love the sound of their own feet. Throughout the country square dancing is now firmly enough established to endure for a long, long time, unless it is killed by frantic speed artists who might better be in track uniform; or by leaders who try to outdo everyone else and so complicate their calls that the devil himself couldn't dance them; or by the fatal kiss of over-standardization.

RALPH PAGE
Nelson, New Hampshire

I feel somewhat optimistic about square dancing for the year 1951. I feel also that the future of square dancing lies in the hands of the callers and leaders. If we callers will only get some sense in our heads and give the public something beautiful and at a speed they can absorb and use comfortably, I feel that square dancing will live and remain a national tradition.

Callers of the country need better training before they get up to display their wares. Another thing to perpetuate square dancing would be for all callers to try to break down all jealousies. The nicest element in square dancing is meeting new people and I can't understand the sets or groups that band together and refuse to associate with anyone outside their own little clique. Let's keep square dancing beautiful, smooth and easy, and above all, at a speed that everyone can enjoy.

RAE HOPE
Colorado Springs, Colo.

In all sections of the country where callers *are* callers, and not just calling for their own and a few extroverts' amazement, square dancing shall continue to go ahead not only in 1951 but for years and years to come

ED DURLACHER
Freeport, L. I., N. Y.

Square dancing in the San Diego area is levelling off somewhat. Beginning classes in the Recreation Dept. are not quite as large as last year but intermediate and advanced classes are still going strong.

More simple couple dances and a few new breaks to go with some of the older squares would suit the majority better. The overall outlook is still bright.

ROY CLOSE
San Diego, Calif.

I find square dancing here in Dallas falling off very much. I think all the dancers have had too many new ones and that twisting and twirling has driven them away. I also say the dancers have to go somewhere every night to keep up with all the new ones. People also don't seem to have ready money as they once did, and the war situation seems to have given some of the dancers uncertainty.

RAYMOND SMITH
Dallas, Tex.

From my point of view, square dancing will grow much larger during the year of 1951. There will be sections that will settle down a bit, but there will be plenty of places to spring up and spread the good word. Remember that when a section seems to slow down that there are just about as many dancing as before, but they are dancing once or twice a week instead of five, six or seven times a week. The American Round dances will fade back into their proper place in our folk dance movement, with the simple dances that can be danced with relaxation once more becoming the favorites. Singing calls will continue to be used where they do not have real talent for patter calling. Patter calls will hold their own against this competition. In places where square dancing has reached the "craze" stage, the movement has been hurt, but it will recover in time.

HERB GREGGERSON
El Paso, Texas

It is my opinion that the square dance "frenzy" has reached its peak and is on the downhill road with the ultimate outcome being that there will be a return of the large majority of dancers to the public "old time dance" featuring simple, well-known squares and rounds, while a small minority will hold to their clubs and be enthusiasts in the advanced field of complicated squares and lovely rounds. I believe that one of the principal reasons for this is the influx of complicated figures and new rounds to the extent that a dance is no longer recreation, but concentration, and instead of relaxation it becomes a grim contest of keeping up to where if you are forced to miss a couple of club dances you hate to go back.

TED POWELL
Yakima, Wash.

The outlook for square dancing in 1951 is extremely optimistic here in Northern California. The development of more advanced callers, the growth of the Square Dance Callers' Association of Northern California, and the added impetus of the Square Dance Sections of Stockton Folk Dance Camp and the Mills College Institute, seem to insure an even bigger and better year for square dancing in 1951.

JACK MCKAY
San Francisco, Calif.

Standardization Committee gives a

R E P O R T

SOUTHERN CALIFORNIA is an area where square dancing has grown continuously during the past few years from a handful of callers and dancers in 1948 to an estimated 200,000 dancers and 450 callers as 1951 comes into the picture.

Working closely together, Southern California callers have endeavored to make square dancing as simplified as possible, realizing that in simplicity dancers can receive the message of fun and the dance can continue indefinitely.

A committee known as The Standardization Committee was organized by the Southern California callers in the spring of 1950. It was their job, divided into two groups, to work out simplified schedules of the rounds and squares in an order that would make their teaching and consumption most easily understood. The report of the Square Dance Section of our Standardization Committee has just been completed. In it the Committee was unanimous in its opinion that the terms "Beginners," "Intermediate," and "Advanced," as they pertain to square dancing are only relative terms and that there are no clear-cut lines of division between them. In fact, there is considerable overlapping in their use.

The committee recommended for consideration and adoption the material here presented, not necessarily as "Beginning Square Dances," but that there are certain square dances which should come first and after a number of these have been learned there are definite figures which should come next. (In other words, those

Editor's Note: The material contained on these pages has been prepared by the Southern California Square Dance Standardization Subcommittee consisting of "Doc" Alumbaugh, representing the Western Square Dance Association, San Gabriel Valley; Ed Gilmore, representing the Cow Counties Square Dance Association; Ken Keeny, representing the Associated Square Dancers; and Martin Trieb, Chairman.

dances in which the primary or basic fundamentals are employed should be taught and used first. Those in which the secondary figures are employed should come next.) It was this line of thinking which guided the committee.

The committee also emphasized the feeling that the report is to be considered, NOT as a directive, but rather as a suggestive guide and outline for those who wish to fall in line with accepted and prevailing practices.

Basic Movements

Every square dance contains one or more movements which require little or no teaching. These movements are listed below and for convenience and reference are called *Group A*.

- Group A**
1. Honors right and left
(Bow to partner and corner)
 2. Circle left and right
 3. Right and left turns (facing)
 4. Twirl

Those movements which require teaching of a greater degree than those listed above are grouped below as *Fundamental and Basic Figures*.

- Fundamentals and Basic Figures**
1. Allemande left or right
 2. Grand right and left, half or all the way around
 3. Promenade by two or in single file
 4. Swings: (a) walk-around, (b) buzz, (c) two-hand
 5. Do-Sa-Do, All around, See-Saw
 6. Do-Si-Do, also Mountain style
 7. Ladies Chain, two, three, four, Grand Chain
 8. Right and Left thru, and pass Right Thru
 9. Do-Pas-o
 10. Star by the Right or Left, 2, 4, 6, 8; Star Promenade

Additional movements which comprise the complete square dance and which all beginning groups should know, are grouped as *Beginning*

Breaks. These movements teach the fundamentals indicated by the numerals to the right.

- Beginning Breaks**
1. Turn back Group A, 1, 2, 3, 4
 2. Once and a half A, 1, 3, 4
 3. Double Elbow A, 1, 4
 4. Allemande Left A, 1, 3, 4
Just One
 5. All Around Left A, 4, 5
Hand Lady and
See-Saw
 6. Across the Set A, 3, 4
or Hall (Swing
Your Opposite)
 7. Break that Ring A, 4
with a Corner
Swing
 8. First and Third Group A, 8
Right and Left Thru,
Side Same
 9. First and Third A, 7
Ladies Chain,
Side Ladies Same
 10. Allemande Thar A, 1, 2, 3,
4, 10

Basic Dances

Square dances in which the fundamental and Basic Figures are used are listed below. These dances, with the exception perhaps of "Soloman Levi," teach the fundamentals 1 thru 4, and show in addition, figures listed in parenthesis behind each dance.

- Adam and Eve
- Arkansas Traveler
- Bird in the Cage (7 Hands)
- Bird in the Cage (3 Hands) (6)
- Comin' 'Round the Mountain (7)
- Dive for the Oyster (6)
- Figure Eight
- Forward Six & Back You Go (6)
- Four in Line You Travel
- "H" Square (Along that Line) (6, 7, 8)
- Hot Time
- Irish Washerwoman
- Lady Half Way 'Round Again (5)
- Lady 'Round Lady, Gent Solo (6)
- Lady 'Round Lady, Gent 'Round Gent (6)
- Lady 'Round Two (6)
- Missouri Hoedown
- My Little Girl (My Pretty Girl) (7)
- Oh, Johnny (5)
- Out and In

- Pistol Packin' Mama
- Pop Goes the Weasel
- Right & Left Thru with Couple You Meet
(6, 7, 8)
- Roll the Barrel
- Sashay By Your Partners Two (6, 8)
- Shoot That Pretty Girl
- Solomon Levi
- Split the Ring, Cut Away 6, 4, 2
- Split the Ring, Do-Sa Partners (5)
- Star By the Right (6, 9, 10)
- Swap and Swing
- Texas Star (10)
- Take a Little Peek (6)
- Two Gents Swing with Elbow Swing (6)
- Two Little Sisters (6, 9)
- You Swing Yours, I'll Swing Mine

Additional Movements

There are additional movements which require more teaching and learning than the basic figures and the beginning breaks. These movements are called *Secondary Figures* and are found listed below. These secondary figures teach the fundamentals indicated in the parenthesis following each dance title.

1. Arch and Under
2. California Whirl (Turn-back
or around after an arch)
3. Box the Gnat
4. Dish-rag Turn or Spin
5. Like Allemande Thar
6. Sashay, Half Sashay, Resashay,
Resashay and all the way
'round
Whirl-Away with a Half
Sashay
Roll-Away with a Half Sashay
7. Balance In Line
8. Promenade the Outside Track
9. Three-Quarter Chain
10. Trail on Through
11. Catch All Eight
12. Split Your Corner

Secondary Figures

Secondary Square Dances

- Alabama Jubilee (8)
- Arizona Double Star (6-12)
- Box the Gnat (3)
- Catch All Eight (11)
- Cowboy Loop (1-4)
- Double Bow Knot (1-4)
- Forward Six & Don't You Blunder (1)
- Forward Six & Back You Trot (1-4)

Four Leaf Clover, Mountain (1-4)
 Harlem Rosette (1)
 Inside Arch, Outside Under (1-2)
 Inside Out and Outside In (1, 2, 4)
 Ladies Three-Quarters Chain (9)
 Mill Wheel (1-4)
 Ocean Wave (7)
 Polka Hoedown (6)
 Sashay By Your Partners Two (6)
 Sashay Four (6)
 Spinning Wheel (1, 2)
 Texas Tornado (Whirlwind) (11)
 Throw In the Clutch (5, 8)
 Trail on Through (Santa Fe Traveler) (10)
 Yucaipa Twister (8)
 Yucaipa Roll-Away (6, 8)

Secondary Breaks

A number of figures classed as *Secondary Breaks* have been selected because they teach the secondary figures indicated by the numerals on the right.

- | | |
|------------------|------------------------------------|
| | 1. Triple Allemande |
| | 2. Allemande Thar — Variations (5) |
| Secondary Breaks | 3. Wagonwheel (13) |
| | 4. Break Ring with Half Sashay (7) |

5. Allemande Left in Alamo Style (6)

The Do-Si-Do Figures Recommended Are:

- | | |
|------------|---------------------------------|
| | 1. Do-Si-Ballonet |
| | 2. Do-Si-Do Kentucky Style |
| Do-Si-Does | 3. Do-Si-Do Mountain Style |
| | 4. Two Little Ladies Do-Sa-Do |
| | Gents Go 'Round on Heel and Toe |

Other Dances with Which the Dancer Should Become Familiar:

- Arkansas Star
- El Paso Star
- Four Gents Star
- Four Ladies Chain
- Marching Through Georgia — or
Glory—Glory—Hallelujah
- MacNamara's Band
- Right and Left Through and Center Couple
Swing or turn
- Rose of San Antone
- Route
- Sally Goodin
- Sally Goodin and Do-Pas-o
- Sides Divide
- Susie "Q"
- Three Ladies Chain
- Wreck of '97

ADAM AND EVE

First lady out to the couple on the right

And swing Mr. Adam, now swing Miss Eve

First lady leads to the second couple, leaving No. 1 gentleman at home. She turns No. 2 gent with a right forearm hook. Then she joins left hands with No. 2 lady and does a left-forearm swing.

Now swing old Adam before you leave

She returns to No. 2 gent with a right forearm hook, goes full around him.

And don't forget your own.

She returns to her own partner with a left forearm and goes full around

And on to the next

Repeat

No. 1 lady visits each couple in turn, turning first the gentleman then his partner, then the gentleman, then returns home to turn her own partner. This can be done with the first and third ladies active, second and fourth ladies active, or with the first and third gents, or with the second and fourth gents.

by Tom Mullen, Houston, Texas

One of the real active members of the Houston Square Dancing Circles is Tom Mullen. Tom and Leah Mullen recently paid a visit to Southern California, where they attended the Cow Counties Hoedown Association Fall Festival. Contributing his part to the fun, Tom introduced the "Houston Star," which is being enjoyed by so many across the country.

All eight to the center and back to the bar
Now ladies to the center with a right hand star
Right on around, go all the way
When you meet your honey, you all sashay
Gents to the center with a left hand star
Go all the way around, for a Houston Star
Now arch with your right and your partner's left
Pick her up and travel your best.

The gents do not break their star. As they meet their partners they extend their right hands to their partner's left and the ladies join the traveling star. Gents right hand and ladies left hand form an arch. Let the arched star travel four beats.

Now Couple No. 1, you turn right under
Three arches over and go like thunder.

While the other couples continue to rotate, Couple No. 1 breaks from the star. Gent No. 1 and Lady No. 1 turn around in their tracks — turning toward each other — and bowing under the arches, travel in the opposite direction.

Turn right around and join the star
Make it smooth and up to par

When three arches have passed over Couple No. 1, they stand erect, turn around in their tracks as above and resume their original position in the traveling star.

The gents turn out and the ladies turn in
And form that Houston Star again

Gents break in the center and without lowering the arches, swing the ladies in to form a right hand star. The star now travels CW, ladies on the inside, gents on the outside. Let the arched star travel four beats.

Now Couple No. 2, you turn right under
Three arches over and you go like thunder.

While the other couples continue to rotate, Couple No. 2 breaks from the star. Gent No. 2 and Lady No. 2 turn around in their tracks — turning toward each other — and bowing under the arches, travel in the opposite direction.

Turn right around and join the star
Make it smooth and up to par

When three arches have passed over Couple No. 2 they stand erect, turn around in their tracks as above and resume their original position in the traveling star.

The ladies turn out and all promenade
Oh! promenade that pretty maid
Promenade home like you were before
And we'll do it again for the other four

Repeat from the beginning for Couples 3 and 4 ending with:

Promenade two, promenade four
Promenade home like you were before.



MEET OUR

Guest Caller



FRANK PECINOVSKY

Frank Pecinovsky is "Peck" to thousands of square dancers in the area in and around Kansas City, Mo. Born on a Kansas farm, he attended country square dances with his parents when he was four years old. After graduating from Kansas State Teachers' College at Emporia, he taught school for eight years and found his teacher training coming in mighty handy to teach square dancing, classes in which he pioneered in Kansas City. Peck is convinced that patience is one of the most important virtues a caller can have and that he must really like people, in order to be successful. He gives great credit to his wife, Ursula, for help in conducting his classes. Currently, he is President of the Callers' Association of Greater Kansas City. Herewith is printed Peck's own Kansas City version of the old, "Missouri Hoedown."

MISSOURI HOEDOWN

(Kansas City Version)

First and third, you bow and swing
Head gents promenade the outside ring
While the coyotes howl and the cowboys
sing.

Hurry up, boys, we're goin' to town
It's partners right with the right hand
'round

Now the corner girl with the left hand
'round

Back to your partner with the right hand
'round

Go all the way 'round.

Now corners all with the left hand 'round
Promenade your partner to the Old Cow-
town.

(Repeat above using couples 2 and 4)

(Repeat above using all four couples)

Southern California

Callers hold a

CLINIC



IN ONE of the most successful and best attended series of meetings yet presented in Southern California, a group of local callers and teachers, at the request of the callers in the area, presented a series of four lecture and participation Clinic sessions in the area's first Callers' Clinic.

Large Panel of Instructors

Chairman for the series was Ralph Maxhimer, and the staff, together with the subjects they covered, included Carl Myles and Ray Shaw, who talked on Philosophy, and Callers Paul Pierce, Jim York, Jim Munyon and Jim Williamson, who demonstrated many of the fundamentals and problems of patter calling.

Round dances — both old and new, were presented by Shirley and Jack Pattison, Ruth and

Dale Garrett, Catherine and Frank Hamilton, and Kay and Ted Roland.

The mechanics for putting all the ideals of square dancing into practice were covered by Bob Osgood.

Singing calls were demonstrated by Fenton "Jonesy" Jones and Wayne Donhoff, and fundamentals of square dancing were covered by Del Holley.

Meetings Extended

Originally planned for three meetings, the session was extended for a fourth Sunday afternoon to include a special workshop on Sound and Public Address systems, with Art Felthausen, special engineer for MacGregor Records, on hand to help each caller analyze his own particular Public Address System.



Reach Hundreds of Newcomers and "Sell" Them on the FUN OF SQUARE DANCING THROUGH ...



EACH YEAR thousands of individuals throughout the country come in contact with their first square dancing experience. One of the most common methods of becoming exposed, perhaps, is the large "barn dance," church social or club get-acquainted night.

Just as thousands have become interested in square dancing through this first association, so also other thousands may have tried it just once, and because it wasn't presented correctly, are dead set against any of "That foolishness."

Taking advantage of a gold mine of this type, with the realization that proper handling of a group of 1,000 or more dancers, giving them new fun and possibly a new challenge, may possibly sell a great many of them on looking forward, trying again and experimenting, and finding for themselves how much fun square dancing really is.

One such square dancing calling team that has found much pleasure in presenting square dancing to large crowds of individuals for their first experience is Margie and Ozzy Stout of Whittier, California.

"Keep everybody happy and keep things moving so that no one has a chance to sit down and analyze whether they are having fun or not, is the best bet for a successful one-night party," say the Stouts.

"We get called out on lots of one-night dances, given by folks who want to provide an evening with a maximum amount of fun for their guests and have decided that a square dance would do the trick. Actually, we take lots of liberty with the words 'square dancing,' for we use everything from line dances, couple dances and mixers, play party games, and yes, even to grand marches, to keep things simple enough for all to join in.

"It isn't always good to keep things too simple, however. The first emphasis is on fun; the second is on challenge. If the simple dances have enough to keep and hold the interest of a large crowd of 1,000 or more, then they are ideal. But the minute the interest wanes or the dance seems like 'kid stuff,' then you lose your crowd."

Agreeing to lead an evening's dance in the huge Long Beach Municipal Auditorium for the Annual Convention of the Methodist Youth, Ozzy and Margie were confronted with the problem of entertaining 1,200 high school teenagers from two states and keeping them interested and happy for three hours. Here is the program they used:

To start off the program, the Stouts used the "Circassion Circle," using a series of large circles rather than circles of four around the floor. The tune used was "The Irish Washerwoman." They used this figure to teach the Western swing and

promenade. Next, they taught the Canadian Barn Dance to the tune of "The Little Brown Jug." Then, getting the troupe into squares, they did "Shoot That Pretty Girl," "Forward Six and Pass Right Through." At this point the Allemande Left and Grand Right and Left were taught.

A couple mixer was used next—the "All-American Promenade," an original by "Doc" Alumbaugh and recorded by Windsor. Then another square, "Take A Little Peek." Next, the "Oklahoma Schottische" (this is called the "Texas Schottische" by the Methodist group). Then, the square "Birdie in the Cage," followed by "Spanish Circle." Next a simplified form of the "Texas Star" was used, and then "Patticake Polka" in a large circle.

The greatest success of the evening was "Oklahoma Mixer," which was repeated a second time. The dance was started at 8:15 and ran until 11:40.





Doll exhibit created and donated by the girls in Warners' Cartoons Inking & Painting Dept.



Treg Brown calls a tip



Doll Dance

THE Neptunian Club of Manhattan Beach, sponsoring Treg Brown and his Spinning Heels gave a square dance on November 24th, the admission to which was a dressed doll or a cuddly toy, which eventually found its way to Juvenile Hall in Los Angeles, to brighten some child's Christmas. The Redondo Beach Elks donated their hall; Nels Christoferson, Lenore Young, Dick Del Nostro, and Hoe Christina, contributed the music. Lee Helsel was M.C. and the following callers participated; Harry and Ruth Caruthers, Scotty Williams, Ronnie Richards, Dick Kopyn, Oliver Flint, Herb Copeland, Arnie Kronenberger, Irv Greenwald, and host caller, Treg Brown. Vi Pettit, from Television, did her Doll Dance, in which she dances with a life-sized, neon-eyed doll. Over one hundred and ninety dolls were collected.



Lee Helsel's surprise "Doll Dance", where dressed "mop-tops" act as partners for callers Oliver Flint, Treg Brown, Harry Caruthers and Scotty Williams.



A square of Spinning Heels dancing in front of doll exhibit

Photos by Peggy Drumm

THREE HANDS UP AND THE HOST POPS UNDER

as shown to Dale by Loyd Collier of
Dallas, Texas

Lady go right, gent go left

After the swing, lady goes to couple No. 2,

Gent goes to couple No. 4

Circle up three and don't look back

Three hands up and the host pops under

Meet in the center and swing like thunder

Circling three, once and a half, No. 4 man and
No. 2 lady are popped under the arms of the
couple they are with into the center, where
they swing each other.

No. 1 lady is now with gent No. 2

No. 1 man is now with lady No. 4

Lead right down across that track

Circle up 3 and don't look back

Three hands up and the host pops under

Meet in the center and swing like thunder

The active couples, No. 2 gent and No. 4 lady,
are now in the center and swing

Lead right down across that track

Circle up 3 and don't look back

Three hands up and the host pops under

Meet in the center and swing like thunder

Couple No. 1 is now in center

On to the odd Couple O

Circle four, it's once and a half around you go

The inside arch, the outside under

No. 1 couple circling the couple No. 3, go
once and a half around, the No. 1 couple end-
ing on the outside. No. 3 couple then makes
an arch while No. 1 couple goes thru the arch
into the center of the set again.

Lady go right, gent go left

Circle up 3 and don't look back

Etc.

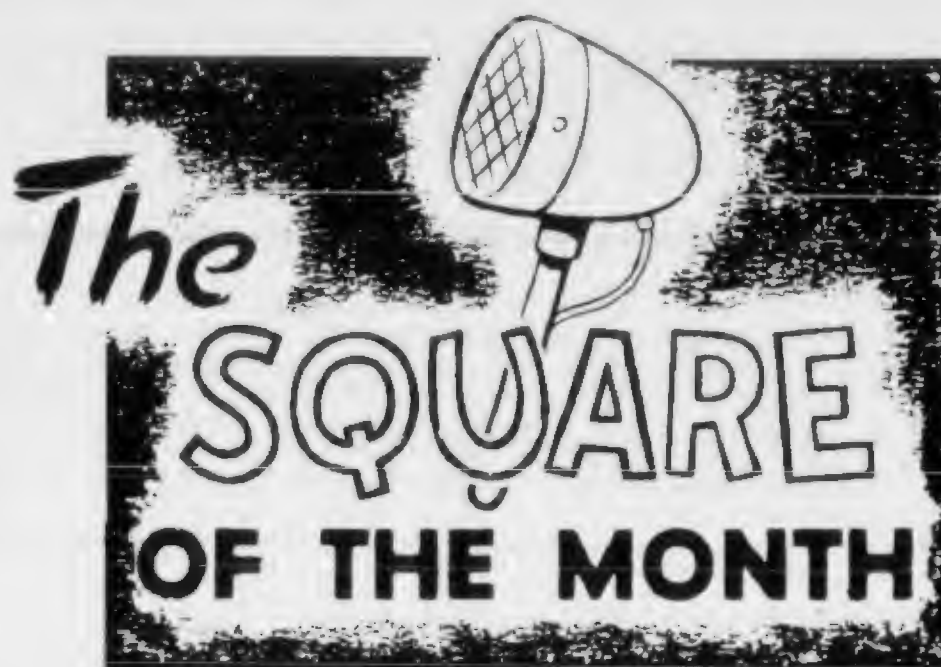
Lady No. 1 goes to couple No. 4 position and
circles three with that couple.

Gent No. 1 goes to couple No. 2 position and
circles three with that couple.

Circle once and a half and repeat until

No. 1 couple is once again back in the center
and returns home.

The SQUARE OF THE MONTH



DALE GARRETT

When Dale Garrett, of the San Fernando Valley, started square dancing some five or six years ago with J. King Ross' Tarzana Squares, he exhibited a smoothness and sense of rhythm which eventually found their way behind the mike as he ventured into the calling field. Dale has been calling for some two years and before that he and his wife, Ruth, were members of Ralph Maxhimer's Senior workshop and Boots and Belles Exhibition Square. Dale's very real interest in the welfare of the entire square dancing activity led him to work with the group which formed the Associated Square Dancers and Dale served ably as President during the first year of that group's organization. For the past year Dale and Ruth have alternated square dancing and calling with teaching round dancing, and even their son Tim, sixteen, has caught the spirit, for he, too, is gaining recognition as a caller.

ROUND THE OUTSIDE RING

(EDITOR'S NOTE: "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets In Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.)

Kansas City Callers' Festival

Last May the callers of Greater Kansas City, Mo., organized an Association with the view in mind of providing an opportunity for the callers and their wives to get better acquainted and to work on materials and suggestions together to give the dancers what they want in the way of square dancing. On November 26th the group held its first Fall Festival in the super-duper Kansas City Municipal Auditorium, 25 caller-members at the mike and several thousands of dancers on the floor. The dance was programmed well in advance so that the callers' groups could learn the dances. There were no exhibition numbers but everyone was welcome to dance until he ran out of wind and had to rest. Out-of-town groups were invited to send for a copy of the program so that they, too, would know what was going on and could participate more generally in the fun. The Callers' Association which grew from 11 to 35 members in a few months, plans two festivals a year, one in the Fall and the second in the Spring.

Needles' Tri-State Round-Up

The Tri-State Round-Up at Needles, California, on Nov. 4, drew dancers from Arizona, California and Nevada, about 250 in all. A callers' meeting was held at 5:30 P.M. and a very informal Tri-State Association was set up. L. M. Hedgpeth was selected as chairman for the next dance, to be held in the spring. After a pot-luck dinner, the dancing began with Mayor Conant, of Needles, leading the Grand March, and Joe Frazier acting as M.C. The music from the Boulder City, Nev., Club was very good and drew much favorable comment. Morris Savada of Parker, Ariz., a real artist at singing calls, proved again how deftly he can handle El Rancho Grande.

Boise Valley News

Tid-bits of happenings in Boise, Idaho: Jere Long, who wrote Spinning Wheel, Boise Buttercup, Chain Lightnin', just completed his second instruction class at the Elks' Club and is beginning a third. . . . Don and Doli Shaw Obee (she is Pappy's daughter), and Roland and Katherine Onnfroy have launched their "Waltz Time," a club devoted to waltzing, into its second season. Membership has doubled and the club draws couples from as far away as 70 miles. It meets every other Monday night. . . . There's even a twin "Waltz Time" at Nampa, 20 miles away, with 60 couples clamoring for admission. That one is under the direction of Ross and Penny Crispino. . . . Round dancing is on the upswing with two other clubs in Boise. One is conducted by Mel and Helen Day and the other by the Ken Cummings and the Bill Taylors.

Copper Cities Festival

Forty towns in four states were represented among the 600 square dancers who came to the Second Annual Copper Cities Square Dance Festival in Globe, Arizona, on November 10th and 11th. Forrest Delk and his Gully Jumpers fiddled the tunes and callers came from all over the southwest. Exhibition squares were presented by Jack Bartlet and his Sun Bonnet group of Pheonix; Johnny Melton and his Elks Belles and Beaux from Phoenix; and Lloyd Peters' group from Coolidge demonstrated "Coconut Squares." Round dance specialties included Irish Waltz and Waltz of the Bells by Tom and Lucille Glenn of Douglas; Third Man Theme by George and Marion Waudby of Tucson; Merry Widow Waltz by the Jack Bartlets; and Down the Lane by Johnny Melton and Enid Paisant, of Phoenix. Instructions were given in several new dances and the fun ran high all during the two-day program.

Sets in Order

GREEN SHEET

OF LOCAL SOUTHERN CALIFORNIA NEWS

VOL. III No. 1

JANUARY, 1951

HAPPY NEW YEAR TO YOU ALL!

MORE FAMILY FUN

Jonathan Bailey gym, in Whittier, is the scene, 2nd and 4th Fridays, of square dance family get-togethers. Teen-agers dance with each other or their parents, for mutual enjoyment. Gordon Hoyt conducts this group, which is an open one.

TWO CIRCLE EIGHTS

New dance-spot for the Culver-Palms Circle Eight Club is the Culver City VFW Hall on Culver Blvd., 2nd & 4th Saturdays, with Fenton (Jonesy) Jones doing the calling.

Another Circle Eight Club, in Torrance, holds its dances every Saturday night at 1951 Carson St. Gerald Reeser is the caller for this 60-couple club, which always welcomes guests.

SEE SAWS' SAWDUST

See Saw Squares, who meet on Wednesdays at the Buckaroo Town Hall on Ventura Blvd., Sherman Oaks, have begun putting out a little mimeographed news sheet for their members. It's called Sawdust, and contains "Old saws and news for members of See Saw Squares". Dick Nason, the president, who edits the sheet, starts out by saying, "Successful square dance clubs are composed of friendly people of various sizes and shapes, all slightly touched on the subject of square dancing, who are aided and abetted in their pursuit of happiness by an even more touched individual who is given the title of 'caller'. All clubs have several elected or selected members, laughingly referred to as 'officers', who attend to the necessary business details of the club, such as counting the coke bottles, gathering nuts for the winter, and planning how to spend whatever funds they can cajole the members into donating.

and Best Wishes for a Wonderful Square Dancing Year during all of 1951!

SOUTHERN CALIFORNIA ASSOCIATIONS MEET

In their third meeting in six months, the joint heads of the several Southern California Square Dance Associations held a meeting Sunday, December 10th, in Fullerton, California. Members of the different Associations gave reports from their particular areas and reported progress in the different projects they had undertaken.

Highlight of the afternoon session was an unanimous decision to work closely together and presented as one of the first projects for 1951, the outlining of definite areas and boundaries covered by each of the Southern California Associations.

SAN GABRIEL GABBY

San Gabriel Valley whirls into 1951 with a Jamboree planned for February 11th, with Ralph Wahlmark as dance chairman.

A highlight of the season is the brand new son of Harriet and Allen Dunn. Gregory Brian became an Honorary Member of the Western Assn. (his Pa's prez) when he was presented with a silver mug.

Three V.I.P. of S.G. Valley have been laid up recently: Carl Myles, Jack Hoheisal - and me! They could enjoy the luxury of a hospital. Some way to get attention!

New sets of officers for Allemanders Right and Left. Right: Bud Neiley, Ellsworth Harmer, Chil Sterne, John Wilson, Betty Parr, Leona Watkins. Left: Bob Touchon, Cecil Gipson, Grace Sechler, John Long. Good gangs.

New Year's Resolutions! I hope -
To learn all the new round dances of 1950!
To dance with my guests once an evening!
To get an invite to dance at least once with all the clubs in our area! Call (CU-32028).

Sets in Order

INDEX

(CONTINUED)

SECTION 5. FIGURES, SINGING CALLS, FILLERS

A. FIGURES

ARKANSAS ELBOW SWING v1n10 Oct 49 p15.
ARKANSAS TRAVELER v2n3 Mar 50 p13.
AROUND AND THROUGH v1n12 Dec 49 p19.
BEAUMONT BENDER v2n9 Sep 50 p8.
BIRDIE IN THE CAGE & SEVEN HANDS 'ROUND
v1n5 May 49 p6.
BUCKAROO ROUNDUP v2n7 Jul 50 p29.
CALIFORNIA COG v1n12 Dec 49 p25.
CAT'S MIAOW v1n12 Dec 49 p23.
CHAIN THOSE LADIES THRU THE STAR v2n8
Aug 50 p29.
CHASE THE RABBIT, CHASE THE SQUIRREL
v1n3 Feb 49 p8.
CHEYENNE WHIRL v1n3 Feb 49 p11.
CIRCLE EIGHTER v2n12 Dec 50 p13.
CORNERS OF THE WORLD v2n6 Jun 50 p18.
COWBOY LOOP v1n8 Aug 49 p10.
DIVE FOR THE OYSTER v2n8 Aug 50 p11.
DOLLAR WHIRL v2n9 Sep 50 p6.
DOUBLE SQUARE v2n12 Dec 50 p23.
DOUBLE THE DOSE v1n5 May 49 p6.
ESPANOLA WHIRL v2n3 Mar 50 p9.
EVENING STAR v2n7 Jul 50 p13.
FORWARD SIX v1n6 Jun 49 p6; v1n8 Aug 49 p30.

FORWARD SIX AND BACK YOU BLUNDER v1n2 Jan
49 p10.
FORWARD SIX AND MAKE AN ARCH v1n9 Sep 49
p13.
FORWARD SIC AND PASS RIGHT THRU v1n12 Dec
49 p10.
FORWARD SIX, THE ILLEGITIMATE v2n6 Jun 50
p7.
FORWARD THREE VARIATIONS v2n12 Dec 50 p9.
FOUR GENTS STAR v1n6 Jun 49 p7.
FREE WHEELER v2n11 Nov 50 p15.
GRAPEVINE TWIST v2n6 Jun 50 p6.
HAYLOFT POLKA SQUARE v1n12 Dec 49 p11.
HITCH HIKER v2n2 Feb 50 p7.
HITCHED IN A LINE v2n8 Aug 50 p7.
INSIDE ARCH OUTSIDE UNDER v2n5 May 50 p10.
INSIDE OUT & OUTSIDE IN v1n11 Nov 49 p6;
v2n10 Oct 50 p12.
I.Q. v1n4 Apr 49 p11.
LADIES THREE QUARTERS CHAIN AND SIDES
DIVIDE v1n9 Sep 49 p7.

LADY AROUND LADY, GENT AROUND GENT v2n4
Apr 50 p6.
LADY 'ROUND THE LADY, THE GENT SOLO
v2n4 Apr 50 p6.

LADY ROUND TWO AND THE GENT FALL THRU
v2n4 Apr 50 p5.

LONESOME GENTS v1n9 Sep 49 p6.
LOOK FOR THE DIME v2n3 Mar 50 p11.
MAN WHO STOLE THE SHEEP v2n9 Sep 50 p6.
MILL WHEEL v1n7 Jul 49 p9.
PROMENADE RED HOT v2n5 May 50 p34.
RIP 'N' SNORT v2n8 Aug 50 p10.
ROLL THE BARREL v2n8 Aug 50 p11.
ROLLING STONE THAT GATHERS NO MOSS
v2n5 May 50 p13.
ROUTE v2n1 Jan 50 p4.
SANTA FE STINKER v2n3 Mar 50 p12.
SEPULVEDA TUNNEL v2n12 Dec 50 p7.
SIDEWINDER v2n1 Jan 50 p7.
SPINNING WHEEL v1n4 Apr 49 p7.
SPLIT THE RING AND AROUND JUST ONE
v2n1 Jan 50 p18.
STAR GALAXY v2n4 Apr 50 p7.
SUZIE Q v1n5 May 49 p9.
SWAP AND SWING v2n7 Jul 50 p6.
TEXAN WHIRL v2n1 Jan 50 p5.
TEXAS STAR v1n4 Apr 49 p6.
TEXAS TORNADO v1n2 Jan 49 p15.
THREAD THE NEEDLE v2n8 Aug 50 p10.
THREE-QUARTER CHAIN v1n6 Jun 49 p10.
THROW IN THE CLUTCH v2n7 Jul 50 p7.
TOTEM POLE v2n3 Mar 50 p11.
TWO LITTLE SISTERS (NEW STYLE) v1n9
Sep 49 p5.
TWO STARS IN THE NIGHT v1n11 Nov 49 p11.
VELCO DO-SA-DEW v2n9 Sep 50 p7.
VENUS AND MARS (See Two Stars in the
Night)
WHIRL AWAY WITH A HALF SASHAY v2n6
Jun 50 p11.
YUCAIPA TWISTER v1n4 Apr 49 p13.

B. SINGING CALLS

ALABAMA JUBILEE v2n5 May 50 p11.
CLANCY LOWERS THE BOOM v1n12 Dec 49 p12.
GLORY HAILELUJAH v1n7 Jul 49 p8.
HINKIE DINKIE PARLEY VOO v1n7 Jul 49
p10.
LIFE ON THE OCEAN WAVE v1n8 Aug 49 p18;
v1n10 Oct 49 p24.
LIZA JANE v1n12 Dec 49 p31.
MCNAMARA'S BAND v2n2 Feb 50 p4-5.
MY GAL SAL v2n10 Oct 50 p15.
OLD FASHIONED GIRL v2n10 Oct 50 p27.
RANCHO GRANDE v1n8 Aug 49 p11.
SAN ANTONIO ROSE v1n10 Oct 50 p9.
WHEN YOU WORE A TULIP v2n11 Nov 50 p11.
WRECK OF THE OLD '97 v2n4 Apr 50 p11.

YOU CALL EVERYBODY DARLING vln11 Nov 49 p7.

C. FILLERS, ETC.

ALAMO STYLE v2n5 May 50 p22; v2n10 Oct 50 p10.
ALLEMANDE A vln9 Sep 49 p25; v2n1 Jan 50 p21.
ALLEMANDE GEE v2n7 Jul 50 p6.
ALLEMANDE H v2n11 Nov 50 p29.
ALLEMANDE OH vln12 Dec 49 p38.
ALLEMANDE THAR v2n9 Sep 50 p18.
ALLEMANDE WHEE-E-E v2n8 Aug 50 p21.
ANGLE WORM WIGGLE v2n5 May 50 p32.
AWAY YOU GO vln1 Nov 48 p10; vln12 Dec 49 p38.
BALANCE ALL vln9 Sep 49 p25.
COW COUNTY'S ALLEMANDE vln6 Jun 49 p18.
DON'T YOU BLUNDER v2n4 Apr 50 p21.
GONE A-GAIN vln9 Sep 49 p18.
GRAND SASHAY v2n10 Oct 50 p10.
RIGHT TO YOUR PARD vln7 Jul 49 p29.
TRIPLE ALLEMANDE vln2 Jan 49 p14.
WESTCHESTER ALLEMANDE v2n1 Jan 50 p25.
MISCELLANEOUS vln1 Nov 48 p8; vln2 Jan 49 p12; vln3 Feb 49 p10,14,29; vln4 Apr 49 p14; vln8 Aug 49 p28; v2n1 Jan 50 p27; v2n4 Apr 50 p21,23; v2n12 Dec 50 p30.

SECTION 6. ROUND DANCES & MIXERS

ALTAI v2n9 Sep 50 p10.

BEAUTIFUL OHIO v2n10 Oct 50 p4-5.
BETTY BLACKHAWK vln3 Feb 49 p5.
BROWN EYED MARY v2n5 May 50 p14.
CANADIAN BARN DANCE v2n2 Feb 50 p18.
CIRCLE SCHOTTISCHE TAG vln8 Aug 49 p29.
COTTON EYED JOE v2n6 Jun 50 p28; v2n11 Nov 50 p7; v2n12 Dec 50 p20.
DENNIS WALTZ v2n6 Jun 50 p14.
DOWN THE LANE v2n8 Aug 50 p8-9.
FIVE FOOT TWO v2n1 Jan 50 p28.
GAVOTTE v2n11 Nov 50 p9.
GLOWWORM GAVOTTE v2n11 Nov 50 p9.
IRISH WALTZ v2n9 Sep 50 p11.
LACES AND GRACES v2n11 Nov 50 p6.
LILI MARLENE vln8 Aug 49 p13; v2n5 May 50 p24.
MERRY CHRISTMAS POLKA v2n12 Dec 50 p6.
POLKA v2n11 Nov 50 p7.
SCHOTTISCHE v2n11 Nov 50 p8.
SUSAN'S GAVOTTE vln8 Aug 49 p12.
SWINGOLA vln10 Oct 49 p13.
TWO-STEP v2n11 Nov 50 p6.
VARSOUVIANNA v2n11 Nov 50 p5.
WALTZ v2n11 Nov 50 p4.
WALTZ OF THE BELLS vln11 Nov 49 p15.

SECTION 7. ROUND DANCES & PATTEN

PATTEN, MISC. vln5 May 49 p11; vln6 Jun 49 p6; vln7 Jul 49 p21; vln9 Sep 49 p29; vln10 Oct 49 p8; vln12 Dec 49 p19; v2n1 Jan 50 p25,26,27; v2n7 Jul 50 p30; v2n9 Sep 50 p14; v2n12 Dec 50 p24.

NEWS BITS FROM AROUND

Downey's Triangle Club has moved to a new hall, the Women's Club on Paramount Blvd. President Phil Godfrey is proud of his enthusiastic group, which operated in full swing all summer, with two open air dances at Knotts Berry Farm and a Jubilee celebration at the American Legion Hall in Maywood. Wayne and Johnny Donhoff, and Herb Leshner are regular callers for the Triangles.

The Hot Timers of Hawthorne celebrated recently with a Patio Party at the home of the John Hegls in Palos Verdes. Oliver Flint's calling, plus the Hegls' hospitality plus an abundance of good food combined to make a most enjoyable evening.

A couple of active clubs, the Convair-C.R.A. and the Square and Circle, of San Diego, got together for a most successful Hoedown Jamboree on November 11th. Carpenters' Hall was the spot and Van Vanderwalker and Len Fordyce shared the M.C. Job. Fifty squares, hall-capacity, showed up, including visitors from Vista, from Escondido's Silver Dollar Club, from Oceanside and Los Angeles.

Intermediate and advanced dancers are invited to tab the open dance at Orcutt Park on Topanga Canyon Blvd., Canoga Park, 1st and third Saturdays. Joel Orme and Bob Panza do the calling.

NEW OFFICERS

Heading the five - year - old Neighborhood Squares in Santa Monica for the next six months are Hal Rose, Leo Mary, John Tinsman, Leonard La Porte, Cecil Ganyard, and Howard Renner. Jim Munyon is the caller for this group.

The Double V Squares, of North Hollywood, whose caller is Wayne Warga, have chosen Joe Bixler, Dick Dennis, Gib Gibson, Cecil Mayo, George Marlow, and Hilton Stang as their officers.

NEW BEGINNERS' CLASS

January 5, a Friday, will mark the first of a series of Beginning Square Dance Classes at the Downtown YMCA, 715 S. Hope St. Dancing begins at 8 PM, and there will be a limited registration, which will close on January 12th. Hugh and Kay Birdsall will instruct. For further info, call the "Y" program office.

TRAVELLING DOUBLE ELBOWS

On Sunday, December 3rd, Carl Myles' Double Elbow Club of Hollywood, journeyed to Solvang, a charming Danish settlement near Santa Barbara, to dance with the Corral Dusters group there. The friendly folks not only provided an afternoon of fun dancing to the calling of Bob Shelley, Leon Hopkins, Dave Evans, and Ace Shelley (Bob's pop), but set forth a feed that topped off the occasion more than admirably.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Bea Binns

Callers' Classes.....Lots of them - and new ones, too. Glenn and Reva Ward have been conducting the first callers' class in Contra Costa Co., in Martinez, under the night school program. Jack McKay, Barry Binns and Mildred Buhler also have them in their respective cities.

MM Ranch....Jack Sankey now presides over the popular Satdy nite square dances at College of Marin in Kentfield. Charlie Reindollar, caller there for the past 3 years, is now in the Navy, Active Duty. Jack's first time with the MM Square Steppers was the first Satdy in December. Guests at the mike included Les Clark, Jay Balch, Dan Allen, Dot Jensen, Mel Dudley, Peg Allmond, Jack McKay, Ron Connelly, Bea & Barry Binns and Tex Dehoney.

Radio Program.....Here's a new square dance radio program by our good friend, Joe Upton of Turlock. It will be heard on KTRB (860), Modesto, at 5:45 PM Saturdays. "Uppie" has brought square dance fun to people in the valley after 50 years of calling in many places.

Lights Out.....When the lights went out the stormy nite of Nov. 18th, 230 hungry square dancers were at the 49er party in South S.F., waiting for the caterer to announce the smorgasbord. There was a dash for flashlights, lanterns, and candles. Tasty, though tardy food brightened everyone's spirits in spite of the power failure. Those callers who braved the absence of amplifier and mike were Bill Castner, Chuck Rainey, Bea Binns, Donald MacDonald and Randy Randolph, while Barry Binns M.C.'d and called, too. Live music added to the fun and the whole party proved what a set of good sports square dancers can really be.

Attention, Callers & Teachers.....Sunday PM, Jan. 14th, Jack Sankey is conducting an Institute for calling Contra Dances at Edgewood Home in S.F. Jack plans to familiarize the callers with some contra dances, work on technique and practice.

Directory.....To be sure your square dance group is included in the list of places to dance in No. Calif., send info to Bea Binns, 118 Knoll Circle, So. S.F., California

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Festival in Laramie

October 20th and 21st were Big Dates in Laramie, Wyoming, the occasion of the first Western Square Dance Festival there on the University of Wyoming campus. Between four and five thousand spectators watched the 675 dancers who came from 52 different cities in Wyoming and from 22 in Colorado. It should be noted that the closest town to Laramie is 50 miles away—and that Ogden, Utah, sent two chartered bus-loads of dancers, from 500 miles away. When square dancers will make that long a trip to participate in a festival, they're really hoedowners.

The Festival, a community affair, was entirely free to all attending. The groups in charge; the University of Wyoming, Laramie's square dance groups, the Chamber of Commerce and the Junior C. of C., sponsored benefit dances to take care of the cost of the festival. Merchants donated programs; music came through the local union by special arrangement and individuals donated trucks, drivers, materials for decorations and other items. The University supplied space for the Festival and the assistance of staff members.

The Festival started off with a square dance clinic on Friday afternoon and dancing in the evening. Denver U's Dudes and Dames with Rick Berman as Caller and the Afton, Wyo., Allemanders under Ray Wolfly, gave exhibitions during a break in the dancing. Saturday's program included a morning round dance clinic, an afternoon square dance clinic, attendance at a free rodeo sponsored by the University's Rodeo Association, and evening dancing. Exhibition groups were the Buttons and Bows of Cheyenne with Hutch Hutchison as caller; Circle Four, Denver, with Charles Tuffield and Fay Ferree; Whirlaway Club, Laramie, with Ed Bradley; Bustles and Beaux, Marvin Smith, caller; Haylofters from Colorado A. & M., with Jerre McClelland; and Riverdale Dancers from Colorado Springs, Rae Hope, caller.

The University gym was brightened by a colorful canopy, which blended with the dancers' dresses. Painted wagon wheels were attached to the balcony, which was packed with interested spectators at the second evening's dance on Saturday.

Rural Young People Dance in Iowa

On Wednesday, November 8th, about 400 members of the Rural Young People's Clubs from several counties of Southern Minnesota and Northern Iowa, gathered at the Terp Ballroom in Austin, Minn., for an evening spent in Square and Round Dancing. In charge of the big event were the Emory Van Hooks of Rochester, Minn. Guest callers also on the program were Bob Pincher, a state leader of the R.Y.P. clubs in Minn.; Lloyd Frazee, Bassett, Ia., sponsor of the Floyd County R.Y.P.; and Jim North, Osage, Ia., an up and coming young caller.

82 — and Never Misses a Beat

"Pop" Singer, a handsome white-haired gentleman in Tucson, Ariz., is certainly a fair candidate for the title of "oldest active square dancer," for he is 82 and never misses a Tucson dance, nor any of the Jamborees and Festivals in the neighboring cities. When the music starts, Pop does, too, with a little jig and a quick foot-shuffle, keeping time to the music, and all ready to swing in to the call. He often dances with his great grand-daughters, Jo-Anne and Marjorie Rankin. He came to California's Cow Counties' Festival in San Bernardino and was heard to remark to a fellow-Arizonian half his age who was sitting on the sidelines — "Come on — get up here and act like you're from Tucson!"



"Pop" Singer and one of his great-grand-daughters.



Photos by Joe Fadler



THE THIRD DISTRICT ROUND-UP

GEARED UP in true Round-up style, complete with chuteboss, corral gate and all, sixteen callers presented four hours of dancing to some 400 dancers attending the first Third District Round-up, sponsored by the Associated Square Dancers Sunday, December 3rd, at the Ross Ballroom in Los Angeles.

With Ken Keeny acting as "chuteboss" and Herb Phillips as general chairman of the event, a most enjoyable afternoon was presented. A special demonstration by the Levis and Laces and couples representing different clubs in District No. 3, were well received by the dancers. Ralph Maxhimer was in charge and music was furnished by Art Dickes and George Hargrove.



WE SHIP ANYWHERE!



BACK AGAIN! By popular request—the Saturday afternoon "Workshop" at Record Square has started again. Call for reservations.

Record News

- For those of you who like good fast fiddlin', RILEY SHEPARD'S popular, old Signature Album F-1 is available again. It has 5 real peppy square dance tunes without calls plus the catchy "Shepard's Schottische" (Sailor's Hornpipe," "Turkey in the Straw," "Devil's Dream," "Ta Ra Ra Boom De Ay," "Boil Them Cabbage Down.") \$3.15
- Since the Beltona records for "GAY GORDONS" and "THE ROBERTS" have been so hard to get, the up and coming Windsor Company has made some very acceptable records of these Scottish tunes both on one disc, and with flavor! Win R607. \$.90 They also pressed a new "TEA FOR TWO" just right to dance to, backed with a peppy "OXFORD MINUET" using an 8 measure polka. Win R606. \$.90
- Did you know we also carry those handy mike third arms that fit around your neck and hold the mike in just the right spot for you busy callers, leaves both arms free. \$5.00
- Send for our 28-page catalogue of records, books, and extras for the square dancer.
- PLEASE NOTE: on all Decca and Capital 10" records the price is now 89c. Please make the price change on all mail orders.

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("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:

It seems to me that all the lessons of life are taught the easy way through square dancing:

First, we have a common interest, dancing, and common interest makes for a strongly knitted society.

Second, cleanliness is taught. Square dancers love to bloom out freshly groomed.

Third, consideration for your fellow men is taught through what I call square dance etiquette.

Fourth, respect and admiration for leadership is taught through the caller.

Fifth, temperance is taught, for it takes only about two evenings for people to learn they can't drink and square dance.

Sixth, honesty is taught. A person can put his belongings down somewhere, knowing they will be there when he returns.

All this you learn while you are having the time of your life. What more can you ask?

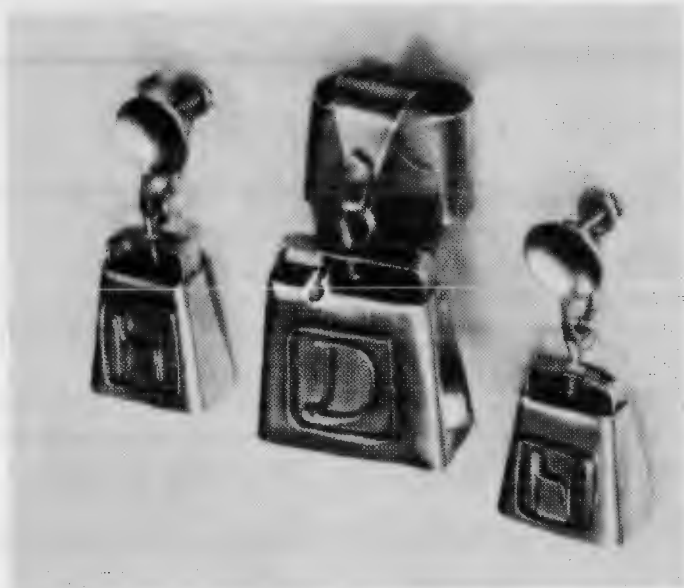
FERN ASHBOURNE
Long Beach, Calif.

Dear Editor:

Square dancing has done wonders for both my wife and me. In the last year I've lost 13 pounds, three inches around the waist and over an inch around the hips. Sleep like a baby every night, feel better than I have for years, and believe it or not, the wife is smaller around the waist than when I married her 38 years ago and it's even cured her aching sacroiliac!

J. F. SIMMONS
Long Beach, Calif.

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Dear Editor:

Must tell you about using the call, "Cat's Miaou." I was calling it at a Grange Meeting one night when the whole floor exploded. Women ran to the sidelines and climbed on tables and chairs and the gents scurried here and there looking for weapons. Thought for a minute the Indians were attacking. In all the helter-skelter I perceived a very frightened mouse trying his best to escape the horde of pursuers. He was finally overcome by sheer weight of numbers and thrown out the window. When the screaming stopped and I got my floor

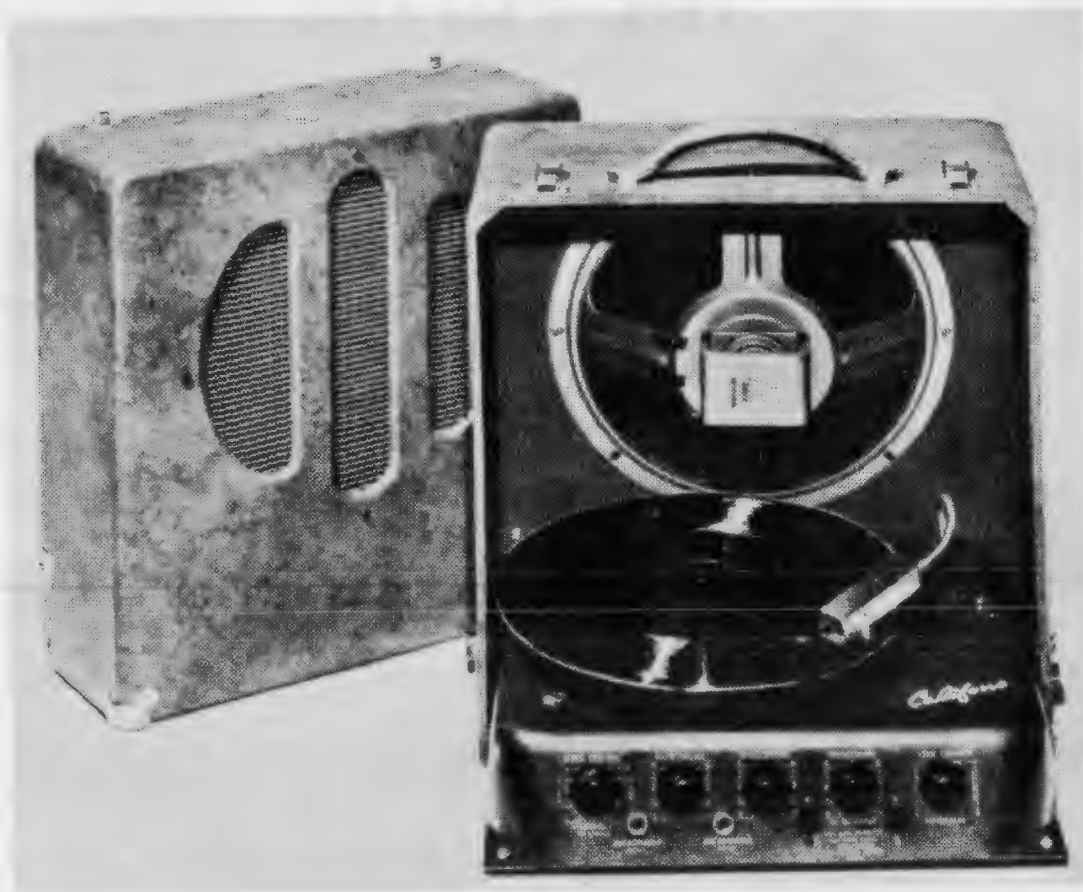
organized again, some wag piped up and accused me of bringing the mouse with the call, but he really came from a shock of wheat hanging on the wall!

ROLAND ONFFROY
Boise, Idaho

Dear Editor:

We would recommend the Record Square and Sets in Order to any lonely square dancer away from the home corral. They won't be lonesome long because you can always find them a place to clap their hands and dance to the caller.

(Please Turn to Next Page)



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FROM THE FLOOR—Continued

A new feature of our State Festival here is to give the square dance clubs a certain percentage of ticket sales made by the individual club. Most of the clubs can use the cash because the tax drain is causing many clubs to disband.

So while the fiddler tunes his fiddle and Old Adam swings his "sack," we'll be waiting for your magazine with the cartoon on the back.

FRANK AND LUEALIA HINSON
Oklahoma City, Okla.

Dear Editor:

There has been lots of favorable comment about Sets in Order recently. Your circulation up here should be growing. Thanks for Sets in Order. It is a REAL square dance publication. Now that you are bringing some of the "rounds" to us, too, we are looking forward to each issue more than ever.

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Central California Callers' Jamboree

Back in September, 1950, some of the callers in central California and the San Joaquin Valley formed the Central California Callers' Association, which now has twenty-one members. Main purpose of the Association is to standardize the dances and calls in the central part of the state so they will coincide more closely with the versions in other parts. After the labor pains of organizing were over, the Association rared back and presented a Square Dance Jamboree at the "Shack" in Fresno on November 10th. Twelve member-callers offered their wares to a capacity crowd of 500 dancers. The California Vaqueros of Dos Palos, played red hot hoedown and the shindig howled with success. By popular demand, the Association will hold a Round-up sometime in February in Fresno's Municipal Auditorium, exact date to be announced later. Information regarding the Central California Callers' Association may be had from Bernie Ward, of 5106 Clay St., Fresno. He's publicity chairman.

ANOTHER "DIPLOMA"

Jeanie Baker, Los Angeles teacher and caller, has added yet another to the list of clever "diplomas" given to square dance classes on completion of their "basic training." Jeanie's is called a "Certificate of Valor" and goes on,
"Remember pard, there's more to know
Than a promenade and a do-sa-do...
So keep on dancing wherever you are—
You've hitched your wagon to a squarin' star.
So circle left and circle eight;
By gosh! By gee! You're a graduate!"



ONE of the most up-to-date and aggressive young companies in the square dancing picture today is The Windsor Company of Arcadia, California. Headed by "Doc" Alumbaugh of that city, the company came into existence early in the spring of 1950, when it presented its first record — a Beginner's Instruction Record. Since that time the folks at Windsor have endeavored to keep up with the steady progress and demand of square dancers, round dancers, teachers and callers alike.

Each new Round or new Square, as it is released by the callers to the public, is in turn considered by Windsor for its potential interest to the dancers all over the country. If the particular figure seems to have all the qualities of a lasting nature, then it is carefully checked, arranged and recorded for the Windsor label.

As indicated above, the first novel records presented by Windsor were of an instructional type. They were practice records for beginning and intermediate square dancers, containing many of the basic figures used by callers everywhere, which the dancers felt they should practice to keep in trim. Following this, a series of Rounds and Squares included — Altai, Narcissus, Beautiful Ohio, Nola, Sweetheart Waltz, Irish Waltz, Dennis Waltz, Tea for Two, Oxford Minuet, Alabama Jubilee, MacNamara's Band, Just Because, and Ramblin' Wreck.

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For Callers Only

Attention, square dance callers everywhere!

Something for you, and it won't cost a cent.

Prepared by the staff of "Sets in Order," a special twelve-page fold over type booklet entitled "The A.B.C.'s of Square Dancing" is now available for square dance callers to distribute to their dancers, clubs and classes everywhere.

The little booklet is designed primarily to answer the questions square dancers ask you every day. It lists the Ten Commandments of square dancing, has hints on proper dress for square dancing, explains the workings of square dancing in general, explains what the duties of a caller are, and tells the dancers where to get further information and how to go about putting the knowledge you pass on to them into fuller use.

This is a Public Relations promotion of "Sets in Order" Magazine, and each booklet has a place for you to write your name or to have it imprinted by your local printer. There is no cost for this booklet. Its main purpose is to help you, the caller, in building stronger and more interested square dancers.

Send for a sample copy, or let us know how many copies you would like to distribute free to your dancers. Although this is a free service, please don't ask for more copies than you need to fill your own requirements. Send your order to Public Relations Department; "Sets in Order," 462 No. Robertson Blvd., Los Angeles 48, Calif.

If you are in the market for ideas to keep interest at a high level in your square dance club, you might check the activities of the TNT Club, of Oklahoma City. This group, organized in 1943, attributes part of the success of its advanced age to the fact that each dance is carefully planned, by the officers, around a different theme. Invitations, hall decorations, programs, calls, and background music all carry out this theme. For example, the October dance had a hobo motif — and the invitation went like this:

"TRAMPS — TRAMPS — TRAMPS

"The annual Hobo Convention will be held at the Jungle (Blossom Heath) South of Rock Island Tracks, 39th and Grand Blvd. Junction, October 19, 1950. Train Time, 8:30 P.M. Formal Hobo Attire."

At 8:30 in the Blossom Heath Hall at the sound of the train whistle some three hundred or more "hoboes" complete with patches and coal smoke make-up passed through a constructed jungle and into the grand march to the tune of Casey Jones — past the improvised freight cars at the end of the hall, greeting fellow-hoboes as they made coffee in another "jungle" on the stage. Down the center eight by eight they came for the first call as listed on their programs found in the knapsack or hobo bundle given to each as they divided two by two.

This shows what can be done with imagination, enthusiasm and willingness to contribute a little work. Some of the other themes the TNT Club has used, according to President Alan Miller, are the "Southern Garden," "April Shower and Rainbow," "Winter Wonderland," "Indian Stomp," "Vacation Tour from Seashore to Fishing Camps," "Football Homecoming," etc., each lending itself happily to interesting treatment.

The TNT Club also achieves variety by having two guest callers besides the regular caller at each dance. Friendliness and courtesy to guests are stressed, and its membership numbers 30 squares with a continuous waiting list.

As the dancers leave the hall, when a club dance is done, the host couples, officers, and their assistants wind it all up with a parting handshake and a, "So long, partner, we'll see you at the next dance."

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IRMA STURROCK

Meet the peeress of petty details! Irma Sturrock is just exactly that in the Sets in Order office, daily dabbling in filing, typing, multitudinous and miscellaneous mailing jobs, etc., etc., etc. — all those numberless and very vital details that need to be kept under control in a thriving organization. As a handy helper, this gal is good, and that also goes for her dancing, because she and husband Harold have been ardent square dancers for several years. Between Sets in Order, her housework, and amiable hours spent with her precious grandchildren — Irma finds time to help Harold with calling and instruction. She also sings in a Hollywood church choir and takes an occasional fling at a singing call herself.

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DANCE INDEX

To Second Half, Volume II, July-December,
1950

Prepared by Virginia Anderson

JULY

Swap and Swing

Throw in the Clutch

Evening Star

Breaks: Allemande G

AUGUST

Hitched in a Line

Dive for the Oyster

Roll the Barrel

Chain those Ladies thru the Star

Round: Down the Lane

SEPTEMBER

Beaumont Bender

Dollar Swing

Dollar Swing

Man who Stole the Sheep

Velco Do-Sa-Dew

Round: Altai

Irish Waltz

OCTOBER

Inside Out and Outside In

My Gal Sal

Round: Beautiful Ohio

NOVEMBER

When You Wore a Tulip

The Free Wheeler

DECEMBER

Sepulveda Tunnel

The Circle Eighter

Forward Three Variation

Round: Merry Christmas Polka

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Jamboree Albuquerque, N. M.

Jan. 29 — Second Jamboree, S. W. Festival,
Cavalero Lodge Dallas, Tex.

Feb. 9-10 — 4th Annual Arizona Festival
Phoenix, Ariz.

Feb. 11 — Western Association of San Ga-
briel Valley Jamboree

Place to be announced later

Mar. 3 — Mid-Tex Square Dancers' Jamboree
Austin, Tex.

Mar. 23-24 — Southwestern Roundup Festi-
val, Agricultural Bldg.
Fair Park, Dallas, Tex.

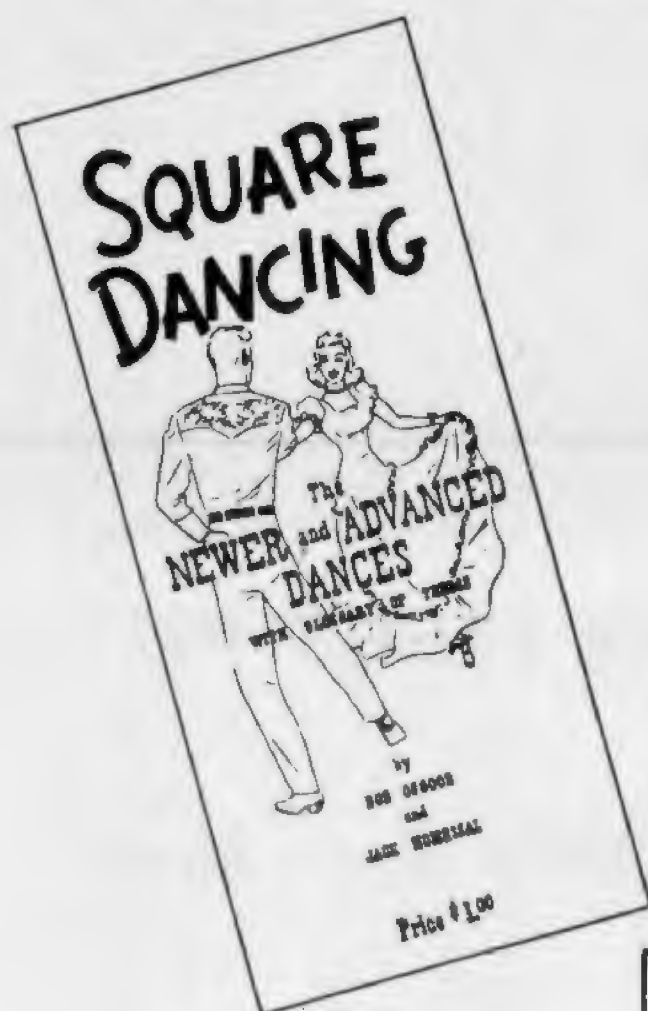
GENTLE HINT TO THE GENTS

Girls to the center and back you flirt
Dodge that guy in the short-sleeved skirt.
A long sleeve damp can do no harm,
But how girls hate a dripping arm!
Boys to the center and there you stay
Unless you Lux-ed your shirt today.
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— Billie McMasters, Los Angeles

Sets in Order

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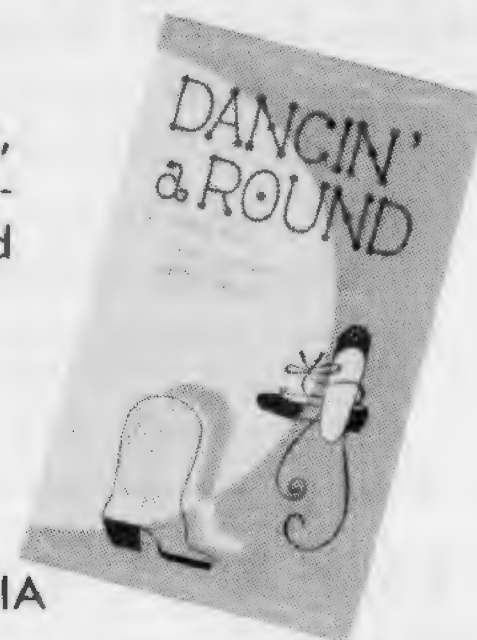
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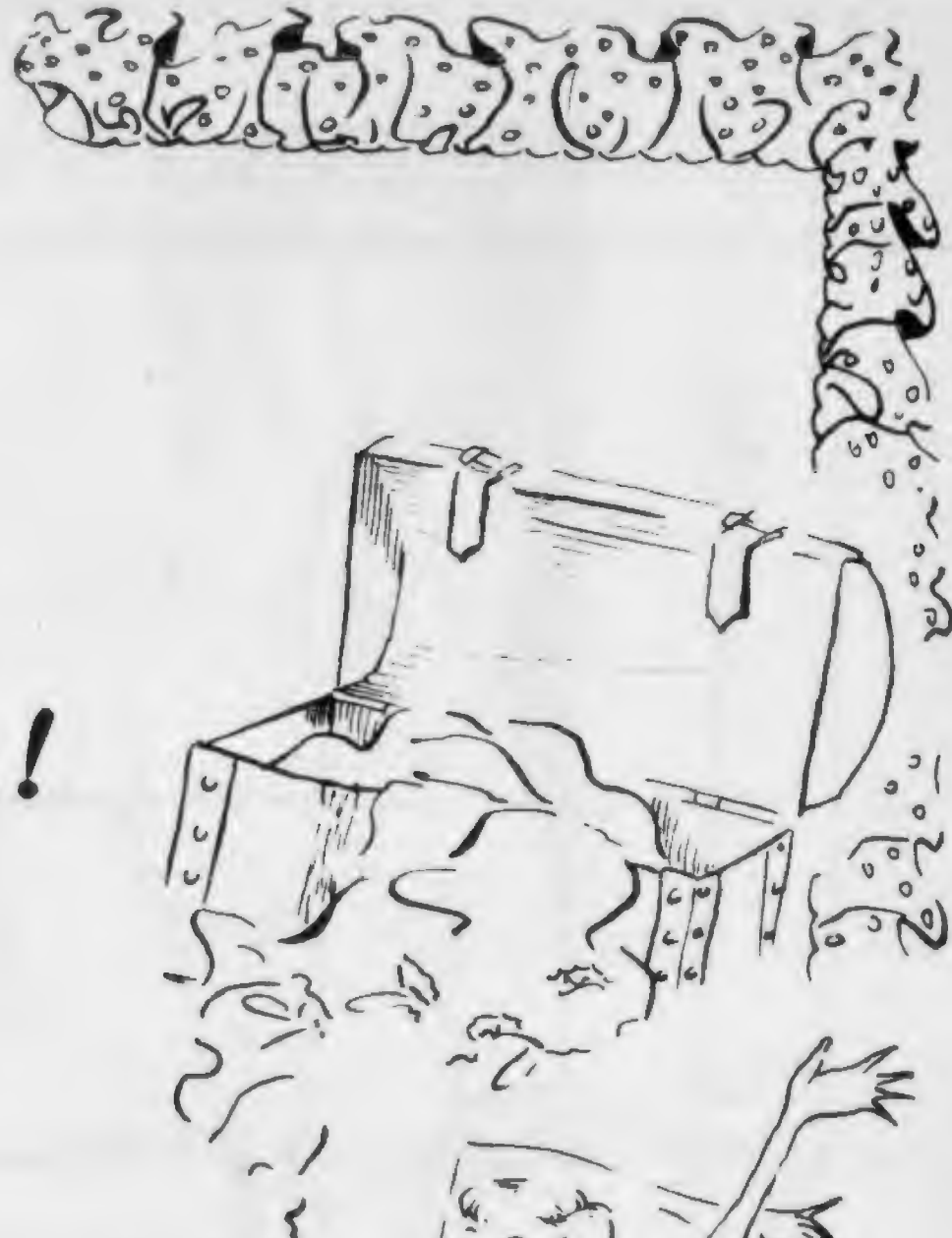
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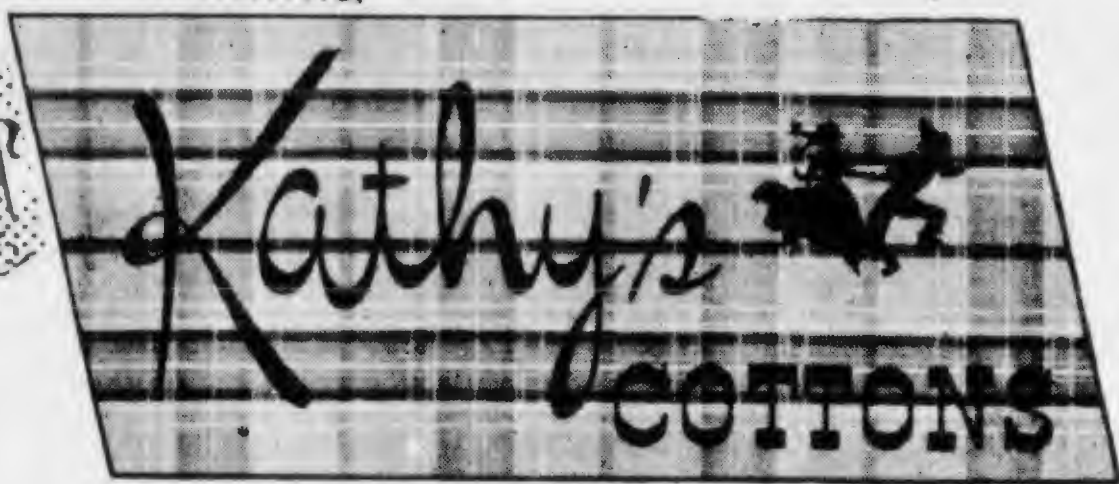
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