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Sets in Order

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FALL FUN



The Magazine of SQUARE DANCING

Sets in Order

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

VOL. IV NO. 11

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AS I SEE IT . . . by Bob Osgood

This November issue is a big milestone for those of us around Sets in Order—for it marks the Anniversary of Vol. 1, No. 1, 'way back in November, 1948.

Square dancing hasn't actually changed too much since then but lots more folks have discovered it and Sets in Order along with square dancing has grown 'n grown 'n grown. If you like statistics: More than 300,000 copies have gone out to square dancers in America and other countries since the first issue, bringing them some 160 square dance calls and breaks and 70 round dance descriptions plus untold hundreds of pages of caller and dancer helps.

The biggest single source of satisfaction has been the contribution of ideas, concrete help, calls and letters of encouragement from you, the dancers, callers and leaders from all over. It has indeed been the dancer and the caller who have served as inspiration for each issue. The bunch of us here in Los Angeles feel a tremendous sense of gratitude for all the friends everywhere who, by their support, have helped make Sets in Order truly a "voice of square dancing" for all to hear. We thank you!

There isn't room to tell the story but I want the folks in Calgary and Lethbridge, Alberta, Canada; Laramie, Wyo.; Loveland, Colo.; and Norfolk, Neb., to know what a great pleasure it was to share their square dancing hospitality and fun during the last month. A truly wonderful series of experiences that I'll never forget!

Yours for happy dancing!

Bob Osgood

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FALL FUN PARTIES



WHAT better to spark off a whole new season of square dancing fun than a costume dance? There's something about the dusty rustle of corn shocks, the bright curve of a golden pumpkin, the smell of smoke from bonfires, and kids hollering "trick'r'treat" at Hallowe'en that inspires the lively imaginations of square dancers to go hawg-wild indeed and plan costume whing-dings. Several clubs have used the hill-billy idea with telling effect, especially the Beverly Hill Billies of Beverly Hills, California, to whom the idea was certainly a natural.

One year, at their fall dress-up dance, they had the stage decorated with inert dummies dressed in square dance clothes. A fancy "outdoor house," crescent on the door and all, stood handily by. The "revenoor" was hung in effigy on one wall. Paper doll cut-outs of shelf-paper were strung across the hall on three lines. These were made in the same way as dancing lines of newspaper dollies we made as kids, folded and all cut out together, so that they came out holding "hands."

Dummies for Effect

At another of the Hill Billies' Hill Billy Parties, the dummies on the stage were augmented by papier mache figures donated by a square dancer who happened to use them in business. These perky figures were dressed in square dance clothes, of course, and one was even bent over a wash tub. Back and forth across the hall were strung wash-lines, festooned by the most grotesque, hole-y and utterly grisly collection of intimate attire one would never want to see. Guests and members attended these parties in costumes that defied description, from the wonderful dignified gal with the entire back out of her dress and

pantaloons showing, to "Sadie Thompson," who seemed to have climbed the hill by mistake.

Because some of the costumes may be tricky and cumbersome to dance in, the wise caller keeps his calling to the simpler and less whirly figures, figuring the costumes themselves add so much to the zest of the evening, he is not required to call too intricate or fast a dance. Accent is on the costumes here.

"Wolf Gal" Dances

Up in Bakersfield, a couple of gals made a "Wolf Gal" for a Sadie Hawkins dance of the Circle Star Squares by stuffing a dummy with feathers from old feather pillows. She was dressed for dancing complete to pantaloons. During the Tennessee Waltz she was waltzed in and bumped and dragged thru many a square that evening.

For the Buttons and Beaux hillbilly dance in North Hollywood, California, the caller did himself up in straw hat, beard, red flannel nightshirt and oh, those big, big feet. An "outdoor house" was also very much in evidence here, with all its accompanying paraphernalia.

Wigs, masks, funny straw hats, funny feet can be purchased at most large dime stores. If your town sports a "gag" shop, you'll find many items for costumes. If not, you can make them yourselves, with the usual square dancer's ingenuity. We've seen funny "feet" made out of yellow oil-cloth, old white sox dyed pink and with the toes cut out and shaped in again before they're stuffed, dresses of bransacking, tall "Esquire cartoon" hillbilly hats of black crepe paper and cardboard. There are a million things you can do with a hillbilly party, from invitations through costumes, decorations, and food.

ON TOUR WITH

Terry

Another in a series of observations by Terry Golden, who, with his wife Suzie, travelled about the country for the University of Kansas School Assemblies circuit. Terry says his opinions are expressed reservedly, for neither time nor opportunity was offered for final conclusions. This month we find Terry in Illinois . . .



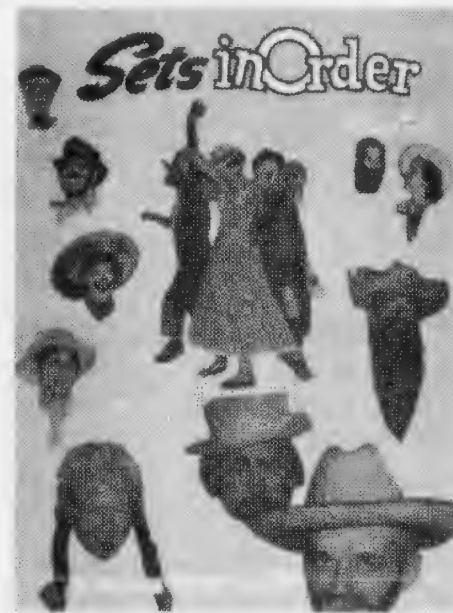
WHAT I saw of square dancing in Illinois was almost entirely in the Chicago area. In general the style seems to be essentially the Colorado-California style, and the principle influence underlying the movement seems to be, again, Lloyd Shaw.

I gather that the Chicago Park District, under Mel Ackerman, provides facilities, as well as callers, and offers free instruction in all divisions of the district where there is a demand for it. There are many callers of long standing, and a number of dances that have been going on for years, but in general there has been no boom as there has in other spots. They are still on the upswing, with no official state organization, but I believe that in the Chicago area there is the beginning of an organization of callers and leaders. There are both clubs and open dances there in considerable numbers. I was told that the biggest square dance of any kind in the entire area is a privately run open dance, relatively low level, where a great many of the participants are unmarried. Since the backbone of the square dance movement in most places is the married couples, this news came as a surprise.

We attended a dance in Evanston promoted by one of Marshall Lovett's groups, preceding which we enjoyed a wonderful dinner with the Lovetts and club officers at a gourmet's dream-place of an Italian restaurant. The dance was held in one of the most attractive halls I've seen yet. A hapless sound man was trying to sell the unrelenting Marshall a new sound system, demonstrating it with a try-out on me. The

acoustics and I couldn't get together, and finally the disgruntled sound man bundled his paraphernalia and departed, after which Marshall triumphantly switched on the system he had been using all along, and the evening proceeded smoothly.

At this dance I was introduced to one Lou Harrington. This was the son of old Larrupin' Lou Harrington, so well remembered by members of Shaw's classes in former years. Junior is a real guy, and furthermore, he and Marshall helped me put chains on my jalopy so that I could wallow and flounder through the Chicago snow, which was rump-deep to a tall Indian.



ON THE COVER

Recognize any of these characters? They are all happy square dancers photographed at fall fun costume parties. Our thanks to the several photographers who contributed these shots.

WOMEN on the SQUARE

This page for taws only. Got any ideas? Send them in.

Make Yourself A SQUAW DRESS

A real early American contribution to the square dance fashion picture is the adaptation of the Indian squaw dresses, straight from the reservations to the square dance floors of New Mexico and Arizona, and even farther afield as visitors to Indian land take the gay and colorful styles back home with them. Squaw dresses can be made in a variety of combinations that are picturesque, unusual — and easy to take care of. We asked Peg Neal (her husband is Caller Dave) of Tucson, Arizona, and the possessor of a brilliantly-hued wardrobe of squaw dresses, how she went about it, anyway.

Most squaw dresses are two-piece, and Peg says it takes 7 yards of print or plain percale for the whole dress. Your favorite blouse pattern is acceptable for the top, but Peg prefers the kind with bat-wing sleeves which leave plenty of room for action. Sleeves are usually $\frac{3}{4}$ length and collars are of the turn-back variety. The skirt should be about 10 inches from the floor, and — get this — it's crinkled up purposely and doesn't have to be ironed! More about this.

Peg folds her material in half lengthwise. She measures two strips, each 10 inches wide, for a size 14. That makes the upper tier of the three-tiered skirt. Next she measures four strips each 10 inches wide for the center tier, and eight strips for the lower tier of the skirt. Seam upper skirt at right hand seam. Seam middle skirt sections together, leaving left seam open. Gather on to upper skirt. Repeat with lower skirt section. Join left seam. Gather upper skirt-tier onto regular skirt waistband. Turn a very small hem on the skirt. Now you are ready to trim with rickrack, applique, contrasting prints, etc. Study copies of Arizona Highways or Indian prints in your town library for ideas. Then let your imagination go!

The final touch is achieved by the crinkled effect of the skirt. Peg folds the waistband in half, then in half again. She pins the top of the skirt together with scraps of material,

then slips it on a hanger. Dip the skirt in cold water. Tie the skirt midway between skirt sections and allow to dry. Another way to get this crinkle which really *says* squaw skirt is to tie the skirt around a broomstick, dip it in cold water and let it dry, or to insert the whole thing in an old nylon stocking, dip and dry. In handling the skirt, be sure your wet wrinkles are fairly even, almost like jumbled-up accordion pleating, but much more casual, and allow plenty of time for your skirt to dry. In wet climates it may take as long as 4 or 5 days. All of your materials must, of necessity, be washable, even unto the trim, whatever you may choose.

Peg herself is pictured here, showing two of her favorite squaw dresses. The one (on the left) is of gray percale trimmed with red tape 1 inch wide with a fine yellow rick-rack sewed down the center of the tape, wide black rick-rack on one side of the tape and white on the other, making a gay border trim.

The dress (upper right) is made of unbleached muslin, the middle skirt and blouse being made of orange percale, and rows of orange, aqua, and brown rick-rack are sewn around the bottom of the skirt. You will note that Peg is sporting her lovely collection of silver and turquoise Indian jewelry. Copies of this type of jewelry can be had in almost every department store and will dress up your squaw dress with real authentic flavor.

Go to it, gals.





DURING the time, back in 1947, that I was Recreation Director at Stonehurst Playground in North Hollywood, one of our regular features was a Friday night square dance. Quite often several teen-age kids would show up, and even though most of the dancers were middle-aged and past, still the kids would get right in and dance with them. Some of them were children of square dance parents, some were just neighborhood kids who'd heard the hoe-down and couldn't resist the beat.

Five of them came in one afternoon and asked if I'd be willing to teach them square dancing. I suggested they get a complete set and I'd help them after school and on Saturdays. They soon had a set rounded up, and we went to work. Their adeptness in learning, their desire to dance patterns more intricate than the accepted 16-change dances of those days, soon encouraged me to work out original patterns which had a flair for rhythm and symmetry.

Before long I was transferred to Fern-angeles Playground, a larger facility, and we added a second square to the group.

First Exhibitions

The Recreation Department took notice very soon of these lively teen-agers' ability and had them appear in District Festivals, Playdays, and Community Shows, city wide. They were also invited to several high schools in the San Fernando Valley for assembly programs. The fact that they were excused from school to do these was

a highlight, believe me. Associated Square Dancers was formed about this time and used the Levis and Laces, the name which had been given the group, for exhibitions at Roundups. Their popularity in doing this type of dancing has allowed them to participate in nearly every one of the Roundups during the four years of A-Square-D's existence. And they have also gone farther afield, participating in similar Roundups of the South Coast, Cow Counties, and Palomar Associations. They have danced in Oceanside, Santa Barbara, Bakersfield, Pomona, Long Beach, Pasadena, Phoenix, Arizona, as well as Los Angeles.

The Costumes

A word here about costumes. Costuming has greatly influenced our dancing over the years. The first costumes of the Levis and Laces were, for the girls, organdy in four shades of pastels. I remember the pink one particularly because it adorned one of the most beautiful girls we've ever had—Alice Kelly, now a full-fledged movie star with Universal Studios. These organdies were fluffy, dainty, and very impractical. The boys, then, as now, wore official Levis, with white shirts and black boots.

About two years ago we went to three sets for a short while and this was our first experience in two-color pattern work, with the boys' shirts matching the girls' costumes of red and blue cotton prints. The pattern of the dance would almost always start out with matching colors, go to un-

balanced stars and wheels but still in identical color, then begin to change to contrasting colors while resuming a balanced dance pattern. A flurry of stars, lines, wheels, all of a sudden got original partners back for a quick 'curtsey and finale.

Practice and Technique

Practice alone accounted for the precise timing that was needed to make these things work. Many times the routines were worked out to count so that each dancer knew how much time he or she had to fill in with extra twirls. Now that we look back, it is quite likely that many of our extra swings, twirls, reverses, had some influence on the general dancing in our area.

In order to acquire symmetry in exhibition dancing several rules must be applied. First, there must be a lead man in a lead set. Usually this is #1 gent in the set nearest the caller, sometimes, if the routine is long and narrow, the #2 and #4 couples on either end are the cue couples. The other couples have to watch the cue gent or couple for twirls, swings, allemandes, in order that the timing may be just right.

There is no substitute for experience. Each time the Levis and Laces did a show we immediately analyzed it, made corrections, made notes for improvements, etc. The routines were developed in parts, tried in various combinations, and finally designed to fit the facility that was to be used for that particular show.

For example, two of the Roundups were held in the Naval Reserve Armory, Elysian Park. This facility was tremendous in size, danced about 2000 square dancers at one time. Just one or two sets of exhibition dancers would have been lost out in the middle of that floor, so we used three sets and confined most of the pattern to figures that would work at arms' length. Instead of using a four-spoke star or wheel we used a three-spoke, which gave us 8 kids on a spoke. When this spoke was "slid out wide" it covered a lot of space. We had quite an experience keeping a three-spoke wheel turning symmetrically. Again it took practice—and more practice.

By contrast, one of the first television shows we did was on such a small stage that the caller could take only two couples

at a time, so we used a single visitor type dance and followed the active couple around the set from positions 2-3-4 to home, with just the one couple curtseying.

The Levis and Laces have worked on all types of floor surfaces, cement, hard wood, soft wood, splintery wood, wet wood, glass, cork, carpeting, grass, dirt, canvas, rubber tile, linoleum, asphalt, brick and water. Yes, they did a routine in the water for an acquacade two years ago. They have appeared in the Los Angeles Memorial Coliseum, Hollywood Bowl, and Pasadena Civic Auditorium, and one experience at the Coliseum was unforgettable.

Unforgettable Evening

It was a homecoming game between USC and UCLA. The theme being a harvest festival, they thought square dancing would fit in. It did, up to a point. The kids waited two hours in parade formation, were changed from wagon to wagon, stuffed themselves with everything they should not have been eating, and finally arrived on the gridiron, a perfect mess. To top it off, they had to dance on grass, of course, to a 70-piece college band. What a college band can do to "Turkey in the Straw" is amazing, and that is their complete repertoire. The caller's "fun" came in the fact they wanted the calls to go out over the general speaker system which is about 10,000 watts and goes around and around the bowl until it runs out! It was quite an evening.

Four of the boys who have danced with us, Woody Brecken, Dick Walters, Jerry Maxhimer and Ned Daniger, are now in service. When they're on leave, they sometimes come and re-join us. Having had so much training with us, they can get back in the swing fairly easily and if there's an exhibition coming up, they go right along and dance—uniforms and all.

The Levis and Laces have just put a lot of hard work into a film called "Levis and Laces," which will soon be ready. Produced by Harry Rutherford, himself a square dancer, it features the kids and me, with narration by Paul Pierce, and direction by Harry Hoyt.

(Note: Picture herewith is a "still shot" from the movie short, "Levis and Laces.")

BETWEEN THOSE LADIES

By Toby Allen

(As Introduced at Asilomar, August, 1952)

Record: Any good hoedown—try SIO 2029—Up Jumped the Devil

First and third do a half sashay

Go up to the center and back that way

First and third couples change positions by the lady sliding or taking a left face turn across in front of the man, man sliding behind the woman.

Lead right out to the right of the ring

Circle four, you're doing fine

The ladies break and form two lines

This will make two lines of four, ladies on the ends, men in the middle.

Forward eight and back you go

The right lady high, the left lady low

Spin those gals and let 'em go

*As in "right hand over, left hand under" except that ladies pass two men and join another lady at each of head positions.

All four gents go forward and back

The two men left in each of the two side positions move forward and back.

Pass on through and around just one

Between those ladies stand

Men split their opposite two men, man on right going to right; man on left to left around one lady and stand between them, again making two lines of four in head positions, with ladies at the ends and two men in the middle.

Forward eight and back you go

Right lady high and left lady low

Spin those gals and let 'em go

*Repeat pattern from this position.

All four gents go forward and back

Pass on through and around just one

Into the center with a right hand star

Men pass between the ladies again, but instead of just standing, they go on through to center of set and four men make right hand star.

All the way around from where you are

Turn your gal with a left hand around

And promenade the town.

Men star around to their own partners, turn them with a left forearm turn, into promenade position, and promenade around to their original home positions.

Note: The whole call may be reversed with the men breaking to form the line and the ladies going through and around just one. Be sure, however, to lead to the right of the ring in order to bring everyone home in correct promenade order.

Another variation is to have the gents star around to their corners for an allemande left.

EVENTS SEEN THRU THE SQUARE DANCER'S EYE



• Above: In this sylvan setting is pictured the square and round dancing class held the last week in August at Camp Rio Vista near Kerrville, Texas. Manning and Nita Smith, of College Station, Texas, who conducted the class, are the couple kneeling in front of the group. Two sessions of dancing were held each day with the afternoons left open for fishing, swimming, practicing the dances, or resting. This is the second year the class has been held, and folks came from four states to attend.

Photo by Preston George

• Right: Here is one view of a recent square dance-barbecue given by the Salty Square Dance Club in Rockdale, Texas. This club, organized several years ago in the community of Salty, in Central Texas, has members from six surrounding cities, and owns its own hall. Twice a year the club celebrates—with a Central Texas Jamboree in April, and the square dance-barbecue in September, this in addition to regular weekly dances. Mark Towery is caller.

Photo by McBurnett Studio



• Above: They've thought of a new way, up in Bellingham, Washington, to introduce square dance fun to an unsuspecting public, by including it in a local Theatre Guild play, "Aaron Slick from Punkin Crick." Caller for the group was Roy Miller, and in the picture five Bellingham clubs are represented. Dancers were the Vic Ogrens, the Foster Brocks, the Ken Jacksons, Denton Hatfield, and Mary Miller. Far left and far right in the picture are Lavurn Ostrander and Edith Williams, feminine leads in the play.

• Right: Dancers came from Lodi, Fresno, Bakersfield, Modesto, San Luis Obispo, San Dimas, Redlands, Visalia, and Chula Vista to dance among the hundred sets seen here at the La Ballona Valley Days dance, Culver City, California. More than 1500 spectators stayed straight through from 8 to 12 P.M. watching the colorful, crowded floor of dancers, and listening to the calling of M.C. Earl Pechin, and Callers Herb Leshner, Del Holley, Cal Golden, and Lefty Davis.



Hints on Hospitality

By Bob and Nita Ward, Colton, Calif.

(BEING A FEW IDEAS ON WHAT ONE COUPLE DID TO ADD MORE
REAL HOSPITALITY TO A BIG FESTIVAL)

At the last Festival, we offered our one guest room with private bath for a couple to use and were fortunate enough to draw the President of the San Diego Association, and her husband. Before they arrived, we were urged to take two couples — so we doubled up and made room for the extra. Then just before time for these two couples to arrive Carl Anderson, our President, called informing us that *three* couples would come from San Diego and would like to stay at the same place — could we possibly accommodate these *six* people?!!!

Since we are the kind that “can’t say NO”—we began dragging the cushions out of chairs and bringing in pads off the garden furniture and even the springs and cushion from the porch swing went down on the living room floor to make beds to sleep these six people.

Now these folks were strangers to us—but when we met them at the registration booth we were *friends* then and there. They were wonderful guests—they were thrilled with our “on the floor” and makeshift beds—they loved the informality. They were good sports and made themselves at home immediately. We felt that we had known them always.

Of course, we were not expected to furnish meals, but we had put a little extra in the refrigerator, such as a baked ham and a big bowl of potato salad, along with some luncheon tid-bits and an extra supply of *coffee*. (This was not any more trouble than fixing something for ourselves so we wouldn’t be cooking when we wanted to be at the Festival.)

So—these folks became our guests and we ate around the kitchen sink, each one waitin’ on himself; we drew straws for the best beds; and fought over the bathrooms. Where we went, they went; when we ate, they ate; when we slept (or didn’t sleep) they didn’t sleep either. Instead of the one night they were scheduled for, we persuaded them to stay over Sunday night, too. They have been delightful friends ever since. They have been back for Saturday dances on several occasions. We have attended their special dances and festivals. Through them we have met lots of wonderful square dancers in the San Diego area. We would not take anything for the friendships formed through taking these *strangers* into our home. So—when you are asked to give accommodations to Festival guests, just believe us, they don’t have to be “high-fa-lutin’”—just simple hospitality is all that is needed. You will have lots more fun yourselves and will enjoy your Festival more. Say, anybody have any hammocks we might hang out in the grove between the orange trees???



BROADMOOR PROMENADE

Record: Imperial 1143—MacNamara's Band

The ladies star right, the gents lead right, half around the ring

Ladies form a right hand star as the gents go to their right around the outside. Go half way around the square.

When you meet your little girl you give her a great big swing

Partners will meet on the opposite side from home position. Swing.

You leave her there, the gents star right and listen to the band

Leave your partner in this position and the gents star right once around back to their partners.

Allemande left your corner girl and by your partner stand

Do an allemande left and stop in position beside your partner.

The two head couples go forward and back; the sides they do the same

First and third couples go forward and back and as they start back the sides go forward and back.

The two head couples go right and left through and the sides half promenade

First and third do a right and left through AFTER they have passed through. The sides promenade inside the square across to home position. (This puts everybody back in their original home position.)

Now you're home, you swing your own, you swing her 'round and 'round

Do-sa-do your corner girl and balance to your own

Swing your partner. Do-sa-do your corner and do a quick balance to your own.

And then you bow and half sashay

At the end of the balance give her a bow then sashay past each other in the grand right and left directions.

A right to the next and whirl away

Do a right hand swing with the next girl.

On you go, left elbow swing

On to the next girl with a left elbow swing.

Then you promenade that next girl 'round the ring

Promenade your original corner. Repeat three more times—each time with a new partner. This will keep you on your toes in order to keep track of your new partner and your new corner lady.

Now sing her 'round and 'round

Swing your partner.

Do-sa-do your corner girl, and honors to your own

Do-sa-do your corner girl and give your own a deep bow.

You dance away in the regular way with that pretty little maid

Two step all around the hall to the Broadmoor Promenade

Take your partner in regular dance position, break up the squares and two-step.



BUD UDICK

Since Bud Udick was lucky enough to be going to the Cheyenne Mountain School in Colorado Springs when Pappy Shaw started his square dance revival, he was really in on the ground floor. Through Pappy, Bud was able to call his first square at the School's Spring Folk Dance Festival in May, 1933. In 1936 he was on the first dance team that brought the revival to California, dancing at Scripps, Webb and Ray Shaw's school. Bud was also with the Shaw dancers during the first two years of square dancing at the Central City (Colorado) Play Festival. He even filled in as caller up there one night, when Pappy had to take off suddenly for Denver. In 1938 he started the square dancing and called for three years at the Jaycee Chuck Wagon Dinners in the Garden of the Gods. In 1939 he helped set up the Acacia Park outdoor dance and called it for two years. Bud was off to the Army in 1941—and called on Grand Old Opry in Nashville later that year. He taught and called at the Officers' Club, Kelly Field, San Antonio, Texas, and then came a lapse while he was overseas, returning in 1946. In the fall of that year he started calling the Broadmoor Hotel dance in Colorado Springs and continued until May, 1952, when he was transferred (still in the Army), to Reno, Nevada. Bud has taught classes in both round and square dancing, with the excellent help of his wife, Rose, and figures he's called for more than 2500 dances! He is the originator of the Broadmoor Promenade (printed herewith), Meet in the Center and Swing Right There, and Pass Behind—Four in Line. He has also recorded three albums of calls.



SQUARE DANCE SHOWBOATS

• The S. S. Admiral on the Mississippi. Photo by Chas. Trefts

THE showboat idea seems to be popping up at various places in the square dance world. On September 9, for instance, paddle wheels churned on the deck of a Mississippi river streamliner when the Greater St. Louis Folk and Square Dance Federation had its annual boat excursion square dance on the S.S. Admiral. This event marked the opening of the autumn square dance season in the St. Louis area, serving at the same time as a climax to the Federation's summer activities.

When the boat dances began in 1949 only one hour of square dancing was allowed; now members and guests dance for three hours in the air-conditioned ballroom which accommodates 2000 dancers. Three other decks of this luxury river liner are open to the breezes and the sky for strolling or star-gazing. The picture shows the sleek liner.

The St. Louis Callers' Guild co-operates in this cruising jamboree by assigning callers selected by balloting and the following were present on this year's trip; Wally and Ruth Andrews, Tex Cook, Orvell Essman, Harold Ford, "Doc" Hollycross, Elmer Kruse, George Mason, Frank Sellinger, Marie Tueth, and Willie and Millie Wirtel.

Quite a different approach was used for the Square Dance Showboat which cruised out of Seattle for six days starting

August 10th. Thirty-nine people, including the skipper and engineer, shared the crew jobs on a converted sub-chaser, 110 feet long, called the Warbler. Pat Norris, of Seattle, was First Mate of this project, and Thad Byrne of Spokane called the squares. The crew was comprised of square dancers from five states, and even the engineer came in for a little of the swinging.

The Warbler travelled the waters along the Canadian coast, visiting bays and inlets which, for sheer beauty of rugged natural scenery, would be difficult to surpass. The first stop for a dance was at Pender Harbor, and the next day the crew bathed in the cool water of Princess Louisa Inlet before dancing at the famous Malibu resort that night. On the third night they put in for a dance at Nanaimo, Vancouver Island, where they danced on a ballroom floor set on coiled springs. The next night saw them dancing on the tennis courts in Central Park, Victoria, B. C., where hundreds of other dancers joined them for a happy whing-ding, with many more hundreds as interested spectators. The final night the showboat-ing square dancers stopped at Mt. Vernon, Wash., and the following day were back in Seattle, sun-burned,, muscle-sore, full of memories of wonderful food, beautiful scenery, and an entirely unique experience.

EARLY MORNING BREAKDOWN

By Gage Wamsley, Chicago, Illinois

(Written as a direct aftermath of those midnight parties at Asilomar)
Record: Any good hoedown will do for this novelty.

Head gents swing your corner's partner with the left hand 'round

Then your own corner lady with the right hand, full around

Head gents move out to left, to turn gents on their left with a left forearm turn, then return to their own corners for a right forearm turn, full around.

Back to your own with the left hand around

Go all the 'way 'round

Head gents go back home to turn their own partners with a left forearm turn all the way around.

Now your right hand lady with the right hand around

And then her partner with the left hand around

Head gents move out to the right, to turn the right hand lady with the right forearm, and then her partner with the left forearm.

Swing your own with the right hand around

Head gents go back home to turn their partners again with the right forearm.

You're not through yet—So cross the set

Turn your opposite's partner with the left around

Two head gents meet in the center to turn each other with left forearm.

And your opposite lady with the right hand around

Head gents turn their opposite ladies with right forearm.

Now whirl away and you're homeward bound

Two head gents hook left elbows in crossing back across the set to their home positions.

Swing your partner's partner's partner

Around and around and around.

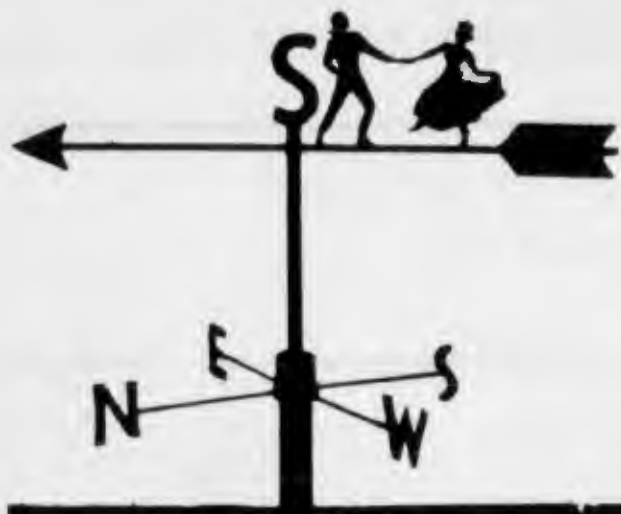
Head gents waist-swing their own. (Why, of course!)

One to Twelve in One Year

A year ago Hastings, Nebraska, had just one square dance club. Local interest has now developed to the point where twelve clubs are dancing in the vicinity. These are: Ayr Club, Circle Eight, Colonial Club, Holstein Club, Inland Club, Juniata Club, Knesaw Club, Promenaders Club, St. Cecilia's Club, St. Michael's, Triangle Club, and the Wagon Wheel. In addition there are a large number of independent groups who dance in their basements. These clubs have recently formed the Adams County Square Dance Council, the officers of which are: Pres., Jerry Barba; Vice-Pres., Glenn Matthews; Treas., Floyd Crewdson; and Secy., Chauncey Young. The aims of the Council are to promote a unified effort for better and progressive square dancing in Adams County.

"AL" McPHERSON

Al McPherson, of Chevy Chase, Md., president of the Bethesda Square Dance Group and caller for many square dance clubs in Maryland and Virginia, passed away early in September. He was one of the best-loved of the callers in the area and had contributed much to the growth of square dance activity. His everyday job was as a general engineer in the engineering mechanics section of the Bureau of Standards, but he devoted many nights a week to his square dance hobby.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "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, Calif.

Square Dancing Part of New London Centennial

Square dancers of New London, Wisconsin, had a hoedown as part of the city's recent Centennial Celebration. There was dancing in the afternoon and evening, with callers and dancers present from all over the state, who, together with the spectators, numbered about 1600. Committee handling the affair was headed by Marion and Carlton Schneider, with Joan and George Ross, Jane and Bud Fuhrman, Neva and Windy Thomas, and Leona and Sib Jennings. A lot of the men had grown beards to celebrate the city's 100th birthday, so they made quite some sight with their derbies, fancy vests and canes. The women wore bonnets and aprons to carry out the theme. Terry Thomas and Jim Enos, teen-age callers, did the calling for five squares of children in an exhibition at the afternoon dance. Music furnished by Harry Moertl and his Homesteaders of Milwaukee.

Tab November 22nd

Among the many festivals and jamborees, etc., etc., with which the square dance world is zooming into its winter season is the one sponsored by the Port Arthur Square Dance Council, of Port Arthur, Texas. This is scheduled for November 22nd, at Port Arthur's Million Dollar Pleasure Pier Ballroom. Floor space will accommodate 115 squares, and all dancers are invited to come and join in on the fun. General Chairman of the event is Vedon Otto, assisted by John Negrotto, Bill Fry, Tom Cross, Bill Cozad, Nick Nides, Dorothy Quick, Donald Reichle, Ira Cockmon, Walter Zabriskie, Oswald Dionne, Ed Dunn, Elsie Chance, and W. T. Anderson.

New Season for Sunflowers

Teeing off their 1952-1953 series of dances, the Sunflower Squares of Kansas City, Missouri, held a dance at the unlikely hour of 5:30 on Sunday A.M., September 7th, at Shadrack's Hall. Thirty enthusiastic couples danced until 7:30 A.M. to calling by Frank Pecinovsky and guest caller, Frank Buchan. From the dance the gang went to the Country Club Plaza for a breakfast of fried potatoes, bacon, ham, eggs, hot biscuits and coffee. Nothing like a good sunrise dance, say these hardy folks, to whet the appetites and get everyone in the mood for another good season.

Dancing, Dancing Everywhere

Up in Bend, Oregon, they danced—some 500 of them—on the green turf of a football field, August 9th, for one of the most successful jamborees ever held in the Northwest. The dance attracted more watchers than usually show up at the football games, spectators so rapt that the bigger share stayed until the last dance was done. Callers and dancers were present from all over Oregon, and from California, Washington, and Idaho, dancing to the music of the Cornpoppers, Bend's own square dance band. Roland Onffroy from Boise was a special guest caller, with his rendition of his own call, "Steamboat." During the first intermission the crowd was entertained by a dazzling black light number, two squares outlined by fluorescent lights dancing in the after-dusk. Dancers were members of the Buckeroo Square Dance Club and Mel Stricklett did the calling. Second intermission entertainment was a dance called "The Old Horse Shoe," as a parody on "Old Soft Shoe." Star of this number was an agile donkey with Mel Stricklett and Jack Mills as moving parts.

They Dance in the Streets for "Nellie"

The "World Premiere" of the motion picture, "Wait Till the Sun Shines, Nellie" was held in Hutchinson, Kansas, and part of the kick-off for the picture was a street dance, with one of the very largest crowds ever to visit Hutchinson on tap to participate in the day's festivities. Between 5,000 and 10,000 attended the square dance on Main Street and squares were dancing almost every place in town, some as far as a mile away from the platform where the main dance was held. Bert Atkinson, who called for the big whingding, originated a call to fit the tune of "Nellie" and the dancers picked it up and soared away with it to the beat of the square dance band.

Autumn Theme for Dakota Festival

Autumn formed the theme, with corn shocks and golden pumpkins for decoration, when the 49-ers of Miller were hosts to the South Dakota Square and Folk Dance Festival on September 13. Although the City Auditorium in Miller is a large building, there were so many in attendance that all dancers could not get on the floor at one time, and the spectators' gallery was well-filled. Lunch was served in the dining room at midnight. The next State Festival will be held at the "World's Only Corn Palace" in Mitchell, S. D., on November 8. If you're going to be in the vicinity, you're invited to drop in for the dancing.

Youngster Calls for Washington Dances

The big Wahkiakum Funtasia Jamboree last summer featured the calling of 8-year-old Janet Renney of Cathlamet, Washington, who delighted the crowds with her clear, low voice and square dance rhythm. This was the first big Jamboree ever held in Cathlamet and gave many people their first glimpse of square dance fun. The crowd was so taken with small Janet that she was invited to call again for the dance in connection with the Regatta and Salmon Derby at Astoria, Oregon, on August 30th. In the picture you can see Janet all duded up in western attire, plus mike.

Jamboree in Capital Area

The National Capital Area Square Dance Leaders' Association Pre-Season Jamboree took place on September 6, at the University of Maryland Armory, College Park, Md. Even though it was a warmish Saturday evening, there were almost 600 paid admissions, and dancers found that the program was just varied enough to get them back in the dancing groove for fall. Hap Hobbs was M.C., with scheduled Callers Eb Jenkins, Frank Rohland, Stan Miller, Bob Benjamin, Jim McCorkle, Art Fridinger, John Hiatt, Al McPherson, Maurice Flowers, Ely Renn, C. A. McLaughlin, Gus Brailer, Wylie Goodsell, Chuck Kinser, and George Meekins (wow, that's a lot of 'em) joined by two guest Callers, Mac McKenrick of Kulpsville, Pa., who came down with a group of dancers and called to his own guitar accompaniment (a la Jonesy); and Chuck Wasserman, a Californian who is now doing some work on the east coast. The News Letter published by the Association presents, in its September issue, new plans for a new season and various newsy bits from the area. Very valuable, also, is the schedule of Washington, D. C., square dances which are open to the public.



DO-SA-DO MIXER

By Leonne Cottle, Huntington, West Virginia

Record: Victor 20-4568 "Down South."

Position: Couples in circle, partners facing with both hands joined, man's back to center of room. Directions are for man, lady does counterpart.

Measure

Pattern

1-2 Step, Close, Step, Close; Slide, 2, 3, Hold;

Step left to the side, close right to left. Repeat. 3 slides to the left and hold.

3-4 Step, Close, Step, Close; Slide, 2, 3, Hold;

Repeat measures 1-2 to the right.

5-6 Step, Touch, Step, Touch; Step, Touch, Step, Touch;

Step left to side, touch right toe behind left heel. Repeat to right. Repeat to left and right.

7-8 Do-Sa-Do and on to the Next;

Drop hands and do a right shoulder do-sa-do in 8 steps. Take hands of next person to the right. (Ray Shaw has them do a do-sa-do in 6 steps using the other two steps to go **left** and take that person.)

HITSITTY-HOTSITTY

Record: Decca 46339, "Hitsitty Hotsitty."

Position: Couples facing in promenade direction (CCW), inside hands joined.

Measure

Pattern

1 Walk, 2, 3, Point;

Starting on outside foot, walk forward 3 steps and point inside foot forward.

2 Back Up, 2, 3, Point;

Back up 3 steps and turning to face partner, point outside foot forward.

3 Back Away, 2, 3, Point;

Release hands and back away from partner with 3 steps (man backing towards center of room), clap hands and point free foot (man's right).

4 Forward, 2, 3, Together;

Take 3 steps forward to partner (or to person on the right if danced as a mixer), point free foot and take closed ballroom position.

5 Ahead, 2, 3, Reverse;

Both face CCW in semi-closed position and walk forward 3 steps, turn in toward partner to face CW (reverse line of direction) without dropping hand-holds, and point free foot in that direction.

6 Back, 2, 3, Face;

Repeat measure 5 moving in reverse line of direction and ending in closed position.

7-8 Two-step, Two-step: Twirl, Twirl;

1 complete CW turn in 2 two-steps, followed by 1 or 2 right face twirls for the lady under man's left arm.

Note: This is the old "Canadian Barn Dance" suddenly revitalized by a very lively and danceable new tune.

Sets in Order

GREEN SHEET OF CALIFORNIA NEWS

NOVEMBER, 1952

A-SQUARE-D OFFERS CLINIC FOR CLUBS

On Sunday, November 16, from 2 to 5 P.M., at Plummer Park, Associated Square Dancers will present a Clinic for Square Dance Clubs. Up for discussion and solution will be problems of clubs and answers to questionnaires previously passed out indicate that two of the most important problems confronting clubs are (1) How to Get New Members; and (2) How to Keep Old Members.

Also treated will be club organization, refreshments, guests, care and feeding of callers, stunts, gags, and parties. These things will be presented in an entertaining as well as enlightening manner and there will be plenty of opportunity for those attending to add their voice. Eligible for attendance at this meeting are **two** representative couples from each club of the Associated Square Dancers and Callers, too. Tab your representatives **now** to attend this extremely timely and worthwhile meeting. Chairman is Dick Nason, Vice-Pres. of A-Square-D.

SOUTH COAST PLANS HOEDOWN

South Coast Association of Square Dance Clubs, which covers the Long Beach area, is planning a Hoedown at Sunny Hills for November 7th. Bob Van Antwerp and Don Frisbee will act as M.C.'s, Rusty's Riders will furnish the music, and there will be a "surprise" exhibition. Newly installed officers of South Coast are: Pres., Jack Pitts; Secy., Helen Shields; Treas., Theo Bredahl; Board Members, Adaline Axtell, Chas. Keesey, Ben Goldstein, and Al Wisehart.

TWO CLUBS STAGE MOCK WEDDING

About 100 square dancers who attended the combined dance of the Los Amigos and Merry-makers Clubs in Gardena were treated to a skit as the officers of the clubs put on a mock wedding in honor of Dan Benedett and his bride, Borghild, who are members of both clubs. In the "ceremony" were Ruth Sell (Bride); Bill Sell (Groom); Viola Swoap (Maid of Honor); Ralph Swoap (Bride's Father); Bill Walker (Ring Bearer); Don Frisbee, Caller (Best Man); Lowell Williams (gun-totin' minister). Vera Williams was in charge of the entire skit.

WESTERN ASSOCIATION GENERAL MEETING

General meeting of the Western Square Dance Association of San Gabriel Valley took place on Sept. 28, at Arcadia Square Loft. New Prez Hoppy Hoppin presided at a brief business session. Boots and Sandals Club were accepted as members; also, Whittier Ruffs and Ruffles are new members. Plans for the dinner dance on October 31st at Sunny Hills were discussed. The meeting was followed by dancing, with Joe Tilmant as M.C. Clubs represented were: Whittier Ruffs and Ruffles; Monrovia Mixers; Cactus Twisters; Scoot 'n' Scat; Allemanders Right; Do-Pas-O; Do-Si-Do. Callers present were: Bob Ruff, Margie and Ozzie Stout Herb Leshner; Gordon Hoyt; Wayne Donhoff; Merl Olds; Frank Hamilton; Bob Horn; Jack Hoheisal; Bea Binns; Joe Tilmant; Del Holley, and Guy and Mickie Dossey.

COW COUNTIES ACCOUNTS

The Highland Swingers of Highland danced to the fine calling of Al Brundage, from Connecticut, on Sept. 5th. Ed Gilmore calls for this group 1st and 3rd Fridays; guest callers are presented 2nd and 4th Fridays . . . The Yucaipa Square Dance Club held a welcome back party for the newlyweds, Frances and Harlan Sandusky, Sept. 13th, but the honored guests never came. It turned out they were off in Mexico on their honeymoon, but the rest of the gang enjoyed the party! . . . Carl Plate of the Corona Recreation Dept. has been appointed as Director of Corona to the Cow Counties Hoedown Assn. Board of Directors . . . Stealing a page from the Heartland Assn. of San Diego Co., the Cow Counties Assn. at their regular board meeting Oct. 5th decided that every 5th Saturday night will be Cow Counties Night. Starting the series will be the dance on November 29th at the Municipal Auditorium, Riverside. Vaughn Dunlap is chairman of the event . . . Yucaipa Square Dance Club threw a County Fair and Fashion Show on Sept. 29th, with the **men** posing as such models as Gorgeous Georgette from Turkeyville (this was Gene Bell); and Slinky Lil from Scratch Town (Dean Painter). Gowns were classics on the husky models and the whole affair was a hilarious one.

SANTA BARBARA DOINGS

New officers of Fairs and Squares were elected Oct. 4th for the next six months. They are: Ernie Grigsby, Joe Gerdes, Vinetta Miner, Harriet Meriwether, Ray Elliott, Marge Birgbauer, and Enid Lane. Bruce Johnson is regular caller for the club, which holds an open dance every Saturday at Peabody Elementary School. Visitors are welcome.

The Boots and Calico Club met at the home of the Johnnie Jenkins' recently to elect new officers for the next term: Andrew Krahn, Evelyn Hels, Judy Jenkins, Boots Clodfelter. The group danced at Camp Cooke as entertainers for the veterans and patients and will also join in the Country Fair to be held at the camp on Nov. 2nd. During Santa Barbara's Community Fair they were participants, and have also been dancing at the Neighborhood House on the 1st and 3rd Sundays of the month for the past year.

Intriguing cards go out to members of the Tuesday Squares each week, warning them what they can expect at the next dance. Bruce Johnson called "Bill Bailey" for the first time in town at this club on Oct. 14th.

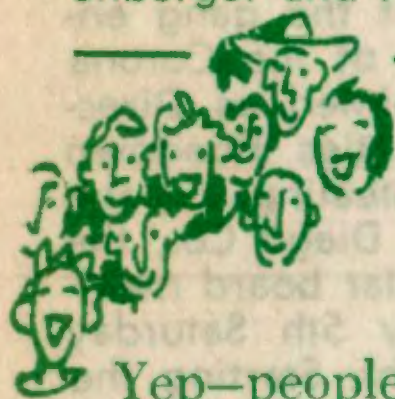
BAKERSFIELD HIGHLIGHTS

By Grace Stewart

The Kern County Callers' Roundtable held an election of officers Sept. 28th. Voted into office were: Pres., Chappie Chapman; Vice-Pres., Martha Lundeen; Secy.-Treas., Helen Hicks; Public Relations, Ken Updegraff. The rest of the meeting was devoted to a short workshop on new squares, with Louis and Lela Leon giving a resume of the new ones they had received at College of the Pacific. Bernice Braddon and Ken Updegraff presented new rounds from Asilomar.

United Square Dancers of Kern County elected their new officers for the following year on Oct. 6th. The following take office in November: Pres., Maynard Ridlon; Vice-Pres., Joe Winn; Secy.-Treas., Charles Kreamer. Board members will be named in November.

All Bakersfield clubs and square dancers participated in the big square dance held at Delano on Oct. 4th, during the Wine Festival. They were treated to the marvelous calling of Arnie Kronenberger and Fenton "Jonesy" Jones.



IT'S A WONDERFUL GIFT

Yep—people have found that a Sets in Order subscription makes a wonderful gift for a square dancing friend. They write in and tell us how they've used such gift subscriptions, like, for instance, that club in the mid-west which gives a Sets in Order subscription as a door prize once a month.

SAN FERNANDO SASHAY

Special Scoop! The John Burroughs High School of Burbank, under the Adult Education Program, has opened up two new classes for square dancers, Beginners every Monday eve, Intermediates every Thursday. Sherman Chavoor is caller and instructor. Price for the **entire term**, \$1.00 per person! Call Sherman at CH 0-5826, or report at the school. Space is limited so classes will be closed as soon as a given quota is reached . . . A class in round dancing is Hollywood Hi Steppers, which also has a very low admission price and packs the Thomas Starr King High School in Hollywood. Call Gordon Moss, SU 2-1219, for info . . . Another packed-hall dance with a low admission is the one on Tuesday night at Sun Valley Jr. High. \$1.00 per couple, and Glen Story calling a very high level dance. Could it be that a lot of people believe square dancing should be kept at a low enough admission price so that all can dance? . . . Howdy Podners' 2nd Anniversary dance was at Van Nuys Jr. High, with 15 squares, Bill Hiney calling, and Benny Mathews taking the guest spot. A "gag" square danced with paper sacks over their heads . . . When their caller, Lefty Allemande, was called away for the evening, the Mavericks raised the roof, anyway. The little Maverick mascot was happy when he was presented with a bashful little heifer, adding to his ever growing herd . . . Double V's can probably take top honors for drawing people from the largest area. They come from San Diego, San Pedro, Arcadia, Ventura, Santa Barbara, to dance to Wayne Warga . . . Jeans and Janes celebrated their **100th** dance on Oct. 1 and invited former members to come and dance. Ed Gilmore did the calling, and guests at the mike were Benny Mathews, and young Johnny Barbour (Jack's son) there with his pretty wife, and who will soon ship over to Japan. Jonesy came, too, just to join the yipping crowd that bulged the small hall. Refreshments were hot dogs and hot chili made by Vivian Fearing, plus pickles and, of course, a birthday cake. A **real** dance-party . . . It looks like Jonesy and Kronenberger are kings of the grape. Both called at the Wine Festival in Delano, and helped make the whing ding . . .

FISH FESTIVAL A DAMP ONE

California's first drizzle-into-rain of the season came on Sept. 19, just in time for the square dance portion of the 6th Annual Fisherman's Fiesta, on Fisherman's Wharf, San Pedro. The crowd was not deterred, but trickled in some 800-strong, to stay for most of the evening, in spite of the fact that the "fixing" put on the wharf turned into white mud, ballerina shoes were ruined, and boots turned sticky-white. Callers called in sou'wester hats, and the music was put "under wraps," or rather, a tarpaulin. With all the difficulties, people who came had fun in a really unique way. Chairman of the square dancing was Sandy Neill, M.C. was Ralph Maxhimer, and Jack Barbour and his band played the hoedown.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

ORANGE COVE: The Les Hunters and the Lew Peuleckas joined forces and tossed a real Texas-style barbecue and square dance for some of their friends, on the Hunters' patio, September 20th. Everything was stuffin' good!

OROSI: Arnie Kronenberger turned in a real stellar calling performance at the well-attended dance sponsored by Caller Hunter Crosby and his AWA-WE-GO CLUB on October 3rd.

FRESNO: An institute of folk and square dancing, sponsored jointly by the SAN JOAQUIN DANCE COUNCIL and the CENTRAL CALIFORNIA CALLERS' ASSN., will be held in Fresno on Nov. 29-30. Grace Perryman and Sets in Order's editor, Bob Osgood, will be the instructors. It is open to high intermediate and advanced dancers as well as all teachers. There will be a Callers' Dinner Saturday night, at which Bob will lead a discussion of callers' problems. General Chairman of the affair is Frances Peters, with Bob Baker, Tom Wright, and Francis Monner, C.C.C.A. Prez in charge of the squares.

FRESNO: The Friday night party of the Raisin Harvest Festival which took place Oct. 24-26, was sponsored by the CENTRAL CALIFORNIA CALLERS' ASSN. Callers included Earl Johnson, Harvey Wentzell, Bernie Ward, Red Leming, Bill Richardson, Frances Peters, Bing West, Tom Wright, Bob Baker, Joe Stockton, Hunter Crosby, Dingie Wheeler, Francis Monnier, Charlie Hull and Jack Smiley. An exhibition was presented by the Lads and Plaids of Bakersfield.

LE GRAND: Coming Event. There is to be a Jamboree Nov. 15 at the H.S. Gym, with J. G. Glidden chairman, aided by Earl Johnson and Charlie Hull.

FRESNO: Caller Bruce Stotts was well-pleased with the response to his second-Friday dance in September at Haley's New Park View Hall, so will make this a regular monthly affair as long as the demand warrants . . . Most of Fresno's Clubs have moved back indoors, those that closed for the summer have re-opened, classes have been fired up again, and everyone is happily engrossed in getting the winter dancing season under way . . . The WRANGLERS recently were joined by the following couples as members: the Johnsons, the Bowles, the Sites, and the Bobos. Prez Ray Calkins resigned the chair due to press of personal business and hard-working Vice-Prez Bob Hawks moved up to the seat of honor.

DOUBLE ELBOW TRAVELS

Eleven couples from Double Elbow Club of Hollywood ventured out to San Dimas on Sept. 27 to visit the Holley Hoppers at the American Legion Hall. Del Holley, regular club Caller, introduced guest-callers Cliff Roe, Phil Beggs, and young Lorry Shockless, who brought down the house. At half-time mountains of sandwiches were served to the jam-packed crowd, plus a lovely anniversary cake honoring the 20th wedding anniversary of one of the Hopper couples.

SETS in ORDER, NOVEMBER, '52

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The Knot Kwites, square dance group from Fort Cronkhite, under the direction of Charley Bassett, held a party Oct. 11th for all their friends, and 12 sets showed up from various groups in Marin County and San Francisco. Ronny Connelly helped with the calling and there were five sets dancing at 1:30 A.M.! The Army group was as full of enthusiasm as any I've seen anywhere and Chuck Campbell, who leaves the Army soon and goes back to Illinois, deserves a good hand for all he has done. I understand he's going to promote square dancing and raise horses . . . The Sets in Order movie short, "Square Dancing," has been shown to several beginners' groups in the area and has been very successful in interpreting the fun in dancing, according to reports from the instructors. . . . The Callers' Assn. of Northern California revamped its Constitution and By-Laws at its last meeting, to facilitate smoother operation of the handling of materials and meetings for its more than 300 members . . . The Star-swingers of San Jose, a new club under the direction of Bill Fowler, had its first party on Sept. 27th, and 23 sets were present, more than half from out of town. Out-of-town callers were Jim Mork, Tex Dehoney, George Pfaff, Don Nicholson, Paul Otis, and Ernie Owens; and the local "vocals" were Ken Clark, Johnnie White, Bob Owsley, Bud Helms, and Ed Gault. The group dances regularly on the 2nd and 4th Fridays at Moorpark School, and visitors are welcome . . . Jim York is now living in Marin County and has gone back to a new and better job with the California Youth Authority. He danced with and called for the Marin Hoedowners on Oct. 1st, in his own inimitable way . . . The Squarecutters under Jack McKay have changed their time and place of meeting to Thursday nights at the Park Presidio Improvement Club on 8th Ave. between Balboa and Cabrillo in San Francisco . . . Jack and Dot Sankey are conducting a contra group on 4th Thursdays at 4117 Judah St., San Francisco. Jack was also the featured caller at the South San Francisco 49-ers party held at Burri Burri School on the 3rd Saturday. He was helped out by several of the old reliables and Bill Castner M.C.'d . . . Lee Hesel will be at Crockett Grammar School the 4th Saturday of each month except December . . . Two subscriptions to Sets in Order were given by the Grove St. Merchants' Assn. for the "smoothest" square dancing at the Neighborhood Centennial Folk, Square and Round Dance Festival in Oakland on Sept. 28th.

NEW DEADLINE FOR GREEN SHEET STUFF!

Note! Important! Hear This! Notice! New Deadline for Green Sheet material to be in the Sets in Order office is the **10th** of the month prior to the date of the magazine's issue!

SAN DIEGO COUNTY REPORTS

Full report on the Fiesta de La Cuadrilla, sponsored by the San Diego Square Dance Assn. and the City Park and Recreation Dept., will appear in the next Green Sheet. Said affair is probably going on—Nov. 1-2, as you read this. Preliminary reports had it that reservations were coming from many out-of-staters, as well as Californians; that top callers of the Pacific Coast would be on hand, and that the Van Van der Walkers, Generals in Charge, and their committees, were too busy to stop and eat.

On Sunday, Sept. 21, the Sage Brush Stompers of the Palomar Assn., held a potluck dinner and square dance at Live Oak Park; near Fallbrook, Calif. 74 people were present and enjoyed the calling of Vic Biewener. Note: The county parks are grand places for club get-togethers on Sunday, with fireplaces, tables, dance floors, and childrens' play-spots.

Whitey Brotzman, popular caller down Ocean-side way, who is convalescing at home following a heart attack, was gifted with a beautiful electric blanket from the members of Circle 8 Club of Oceanside, Carlsbad, and Vista, which was most warmly appreciated.

DANCING IN DEATH VALLEY

Square dancing every night will be a special feature of the Death Valley 49-er annual encampment program, Nov. 8th through 11th. Many other activities are scheduled to make a full four days for those attending.

HI STEPPERS INSTALLATION PARTY

Hollywood Hi Steppers installed new officers at a gay barbecue party Sept. 3rd in Harriette Blohm's backyard, preceding their regular dance. Over 100 members and guests attended. A rosewood, gold-plated gavel made by Joe Thieren, was presented to Lucille Berry, the group's founder. Officers are Joe Thieren, Walter Unger, Arthur Werner, Lucille Bery, Harriette Blohm and Leon Beaumon.

PARTY NIGHT FOR RUFFS AND RUFFLES

Every 5th Tuesday is Party Night for the Whittier Ruffs and Ruffles. Last Sept. 30th their theme was "Harvest Moon," and "Back to School." Special events included an exhibition of contra dancing after which Caller Bob Ruff had everyone form contra lines and after preliminary instruction all were doing the Haymaker's Jig. Art Dickes and George Hargroves provided the music.

SEE SAW COUNTY FAIR

Latest dance of the See Saw Club who meet at Buckaroo Town Hall, was a County Fair in theme. The hall was decorated with posters of farm animals; hens, roosters, calves—said pix being copied straight out of a child's Mother Goose book. Display items included jams, jellies, pies, cakes, livestock (a live baby turtle), vegetables (a big yam, a tiny tomato, and real cotton). And Everybody got a Blue Ribbon!

Sets in Order

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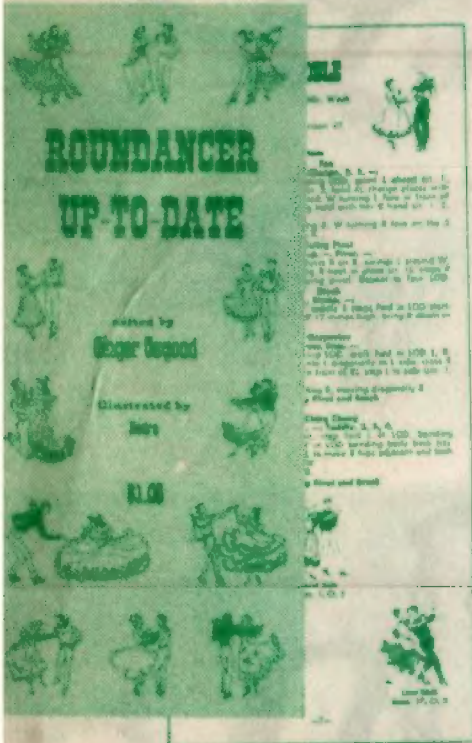
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

The Square Dance Association of Montgomery County, Inc. (S.D.A.M.C), an organization of dancers, has set up a comprehensive square dance program in suburban Washington, D. C. We have the good fortune to have as our Technical Advisor Ken ("Johnny Appleseed") Smith who for the past twelve years has been winning friends and fame in every part of the United States with his unusual talents and unselfish interest in square dancing.

We want your readers and other square dancers who visit the Washington area to visit our dances and to share our fun. S.D.A.M.C. sponsors a dance every Saturday; some of these are limited to top level dancing with Ken Smith himself calling. Visitors please call the undersigned at Wisconsin 5274 (OLiver 2-5274 after December 1st).

Helen Baker,
Bethesda, Md.

Dear Editor:

Two items in the September issue of Sets in Order were especially interesting to me. The Indianapolis Callers' Jamboree was one of the best dances of the year. The second item was the round dance "diploma." We look forward to each Sets in Order issue and enjoy the "Hash" records recently received from you.

Joan Ireland,
Indianapolis, Ind.



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Style #2

Dear Editor:

First, let me congratulate you for that wonderful pamphlet, "Square Dancing for Intermediates," which also furnished the incentive for me to write to you. I'm a Brooklyn square dance caller who happened to borrow your pamphlet from the library and was completely refreshed with your selection of dances. I do fairly well with my square dance work, but I don't know how many more "loads of hay" I could have had Farmer Grey take away. I

was also getting slightly dizzy from "coming 'round the mountain" too often. Those figures in your pamphlet are just the kind to get me out of this Eastern-Square-Dance-Orientation rut I'd fallen into. I am not only the Square Dance Director of the Jewish Settlement House of the East Side in Manhattan, but I am also the Square Dance Leader of the Brooklyn College Square and Folk Dance Club.

Harvey (Pardner) Gardner, Brooklyn, N. Y.
 (Continued on Next Page)

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WITHOUT CALLS

NUMBER 668

- Turkey in the Straw
- Yes, Sir, That's My Baby

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FROM THE FLOOR (Continued)

Dear Editor:

Here is a suggestion I would like to make. At the close of last season of dancing the tempo of the newer dances was stepped up to the place that the callers were just rattling a lot of words and we dancers felt like we were on a race track. This fast tempo makes a jerky jumble of the dance rather than a nice, easy, smooth one, which I think is traditional. A tempo of 120 to 130 gives one time to execute a figure gracefully and with poise. After all, we dance for enjoyment and not for weight reducing or track training.

Arthur L. Eiser,
Lombard, Ill.

Dear Editor:

The St. Petersburg "Square Dance Good-Will Tour" for 1952 is over. This tour took Don Armstrong over an 11,760 mile route from coast to coast and into 21 states. From reports we have received from across the nation Don's trip was an outstanding success. . . . We all hope that you will be visiting us in the future and that St. Petersburg and its square dancers will welcome you as warmly as you did Don and his family. Thanks from us all.

Pressly Phillips,
Publicity Director,
City of St. Petersburg, Fla.

Dear Editor:

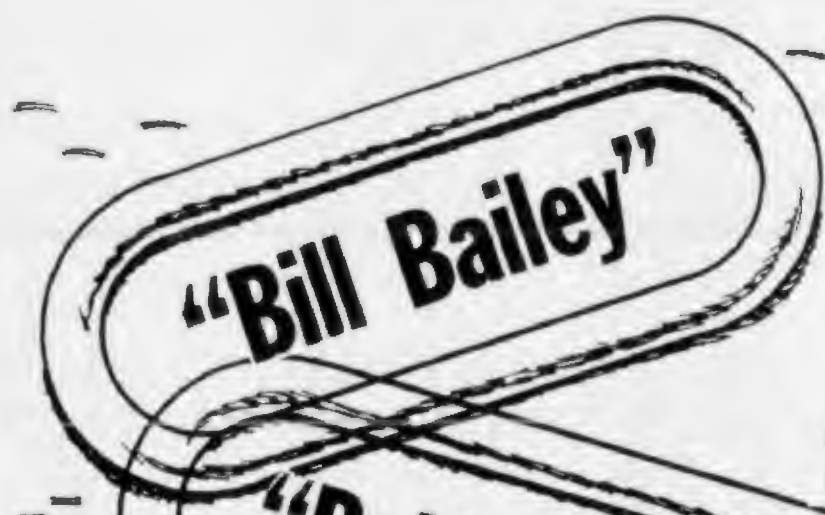
We hope you publish more round dances in your magazine. It settles so many arguments and makes it so much easier for those who do not make a career of specialized round dancing to learn and remember the steps of a few of the current round dances that are being danced at the square dances. When a standardized dance is carefully screened and brought to the attention of the public by being published in Sets in Order we are assured that it will probably stay in circulation long enough to make it worthwhile spending the time and effort to learn the dance.

Mrs. Wm. Fogelsong,
Compton, Calif.



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RHYMED ANNOUNCEMENT

The following "unpaid, non-political" announcement was used by Carmen and Allan Doran, of Walnut Creek, California, to call attention to a new square dance group.

Take time out with your Lady Fair
Take her in your arms and Learn to Square
Make a date with your sweet little Wren
To Learn to Square from 8 'til 10
At the new Clubhouse in Alamo
You'll swing her high and swing her low!
The Starting Date is the 10th of June
We'll all promenade to a Hoedown Tune
Come on, Folks! Get in the Swing!
You'll have more Fun than Anything!
Yahoo! . . . This . . Means . . You!

HINT ON STYLING - No. 2 - TIMING

From Doc Alumbaugh, Alhambra, Calif.

No, "timing" in square dancing does not mean dancing in time to the music; that comes under the heading of Rhythm. Timing means the execution of figures in the proper allotted time as expressed by metronome beats. For example, the proper timing for completing an allemande left, grand right and left and promenade home is (in most sections) 32 metronome beats. The usual timing for a ladies' chain is 16 beats, broken down to four beats for the ladies to cross over, four beats to turn around, four beats to cross back and four beats to turn with partner.

The caller must be acutely aware of good timing, and it makes for much better footwork, better teamwork by the whole set and certainly better dancing for all if the dancer has a practical working knowledge of timing. For these reasons the caller-teacher should always include some training in correct timing when teaching square dancing. Singing calls are usually timed out carefully and offer good study material for the interested dancer or caller. Contra dances are timed out with precision, but the timing for like figures in contras and squares will frequently not agree because of the difference in style and formation of the two types of dances.

The Latest **RELEASES** ·



OLD TIMER RECORD CO.,

3703 N. 7th St., Phoenix, Arizona

- 8060—DOWN YONDER/NOBODY'S SWEETHEART
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 Featuring that champion fiddler from Texas, ARDELL CHRISTOPHER. Here's square dance fiddlin' that makes dancin twice as much fun, and each side plays OVER 4 MINUTES on this 10" record.

AND THIS ONE IS NOT NEW BY ANY MEANS, BUT IS STILL POPULAR—

8007—THE MANITOU—A simple round dance that everyone can be dancin' in 5 minutes of teaching. Better try it—You'll like it.

Instruction sheets included.

A CHANGE WAS MADE

Check Gordon Hoyt's call, "Six to the Center," page 25, of your October Sets in Order. Gordon has, since publication, made the dance more danceable by a simple switch. Take out the line, "Go 'round and 'round with a pretty little smile." Substitute, "Promenade, go 'bout a mile." Thus the two head couples are promenading around the outside to home places while the center four do-si-do.

TRY THIS BREAK

By Lloyd Lewis, Portland, Oregon

**Allemande left and pass your own
 It's a right to the next and on you roam**
 Pass partner, right hand to right hand lady, left to next, etc.
**A left and a right and on you go
 Meet your honey with a do-pas-o,
 Partners by the left, corner by the right
 Partner left but not too far
 Gents to the center like an allemande thar,
 Half-sashay, slide the girls to the middle
 And turn that star to tune of the fiddle,
 Shoot that star with a full turn 'round,
 It's allemande left as you come down.**



"GET UP AND DANCE"

To the Top Square Dance Callers and Bands

WITHOUT CALLS

CLIFFIE STONE

One of the best known names in square dance music, comes out with these four hit tunes for those who want to call their own dances.

(CAS 4025) **Virginia Reel** (a 6/8 tune good for any square dance) and **American Patrol** done to a real foot-tapping square dance tempo.

(CAS 4026) **Shotgun Boogie** — a sure hit for the caller who wants a "lift" in his music with a definite, steady modern feeling, and **Washington and Lee Swing** — another "makes you want to dance" sure fire square dance rhythm.

WITH CALLS

BOB OSGOOD

Nationally known caller from California, in his first square dance release on the Capitol label.

One special package (CAS 4028), is aimed for those a bit new to the square dance picture — **The Virginia Reel and Make An Arch.**

The other package (CAS 4027), really "throws the book" at the more experienced dancer with the calls for **Rip Tide and Forward 6 Hash.**

Both packages come complete with illustrations and instructions for doing the dances.

Music by Jack Barbour and his Rhythm Rustlers.

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HERB GREGGERSON

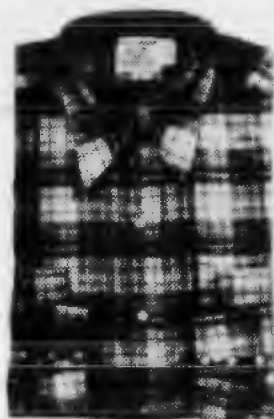
- CAS 4019 - Do-Si-Do Fun
Sashay Out
- CAS 4020 - Wheel Around
Around Just One

PAUL PHILLIPS

- CAS 4021 - Charley, My Boy
- CAS 4022 - If You've
Got the Money
- CAS 4023 - If You Knew Susie
- CAS 4024 - There'll Be Some
Changes Made



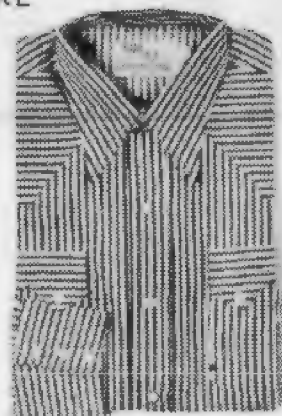
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Official monthly magazine of the

Folk Dance Federation of California

262 O'Farrell St., Room 301, San Francisco 2, Calif.

BIG DEAL IN CHICAGO

The third time's the charm, they say, and this is the third of the Annual International Square Dance Festivals in Chicago. November 8th is the date, sponsors are the Prairie Farmer-WLS Radio Station, the Chicago Park District, and the Chicago Area Callers' Association, new to the fold and particularly active in all that pertains to hospitality. Site of the big deal is Chicago's fabulous, gigantic International Amphitheatre, the same spot where the 1951 Festival was held. A flat charge of \$1.50 per person is being made in the form of a ticket admitting one for all day and all evening, except for such special luncheon or dinner meetings as may be planned separately. John Drake is co-ordinator and on the faculty will be Ed Gilmore, of Yucaipa, Calif.; Al Brundage of Stepney, Conn.; and Herb Greggerson of El Paso, Texas, plus "Pappy" Shaw, if he's able to be about. There will be all kinds of sessions, for callers, for dancers, technical and just plain fun, besides loads of exhibitions, and special events. Remember, November 8th, International Amphitheatre, Chicago. For further information, write John C. Drake, c/o WLS, 1230 W. Washington Blvd., Chicago 7, Illinois.

- Planning group for the Third Annual International Square Dance Festival, November 8th, in Chicago: John Morris of Chicago Area Callers Association, John C. Drake of Radio station WLS, Carmela Caponigri, CACA, Mel Ackerman of the Chicago Park District; Russell Miller and Bill Bostrand, CACA. Jerry Joris, also on the CACA committee, was absent when the picture was taken.

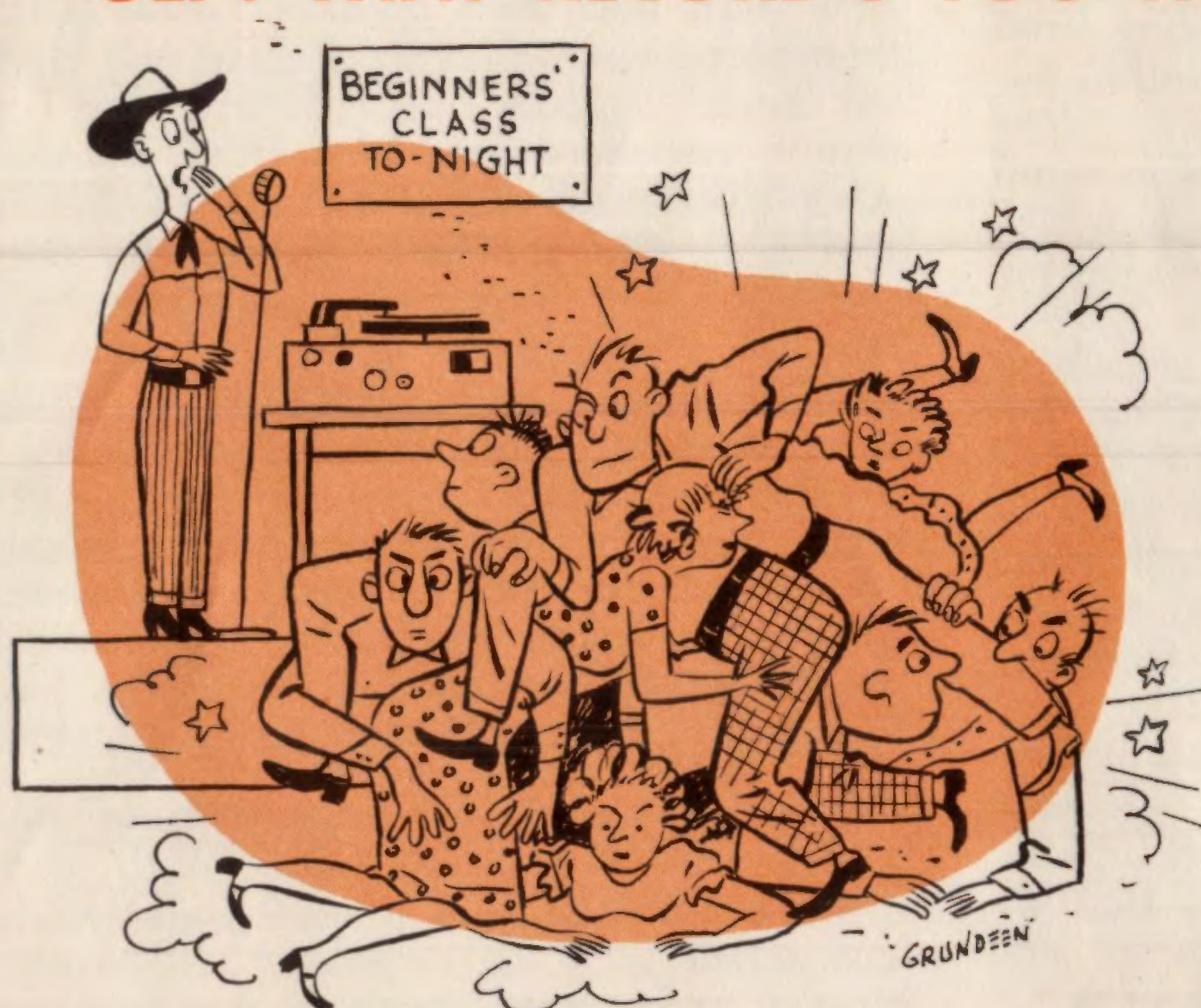


NEED SOME CHRISTMAS MONEY?

Hah-hah. Foolish question. If you're interested in augmenting the Christmas financial pot, why don't you sell some Sets in Order subscriptions? They make wonderful Christmas gifts and solve a lot of Christmas shopping problems. We can offer you details of our subscription plan if you'll just write us a letter, tell us a little about yourself and where you dance, etc. The thing is, to get started right away, for

the sooner the better, and the more subscriptions you can garner, the fatter will be that Christmas pot. Come on and write us pronto. Address our gal Suzie Que, who is in charge of all such matters, and say—this is who I am, now how's about telling me how your money-for-Christmas subscription plan works. Send your inquiries to Suzie at 462 N. Robertson Blvd., Los Angeles 48, Calif.

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THE CALLER AND SOUND

Conclusion of Article Written by Barry Binns
especially for Sets in Order

WE HAVE been talking about echo. If you place your speaker in front of a wall which reflects sound, what will happen? Sound leaves the speaker primarily in two directions almost equally—that is, out the front and out the back. With the speakers moved away from the wall you will hear two sounds, that coming directly from the speaker and that reflecting from the wall. This may enhance the music, but it will do more harm than good for clear understandable speech. With this in mind you can readily see that speakers in a corner will reflect from two walls, making the calls that much more garbled.

A backing of curtain or sound absorbing material will change these reactions, but the best rule to remember is **PLACE YOUR SPEAKERS AGAINST THE WALL** so that any sound from the wall will strike the ear at the same time as sound directly from the speakers. Also keep as far away from corners as possible.

One way to improve the sound in any building is to cut the power of each speaker. To do this and not get below the required amount of sound means that we must have more speakers. Then each speaker can produce only enough sound to cover the immediate area, and the sound will not travel far enough to strike a wall and echo. You will find that you can purchase "multicellular" speakers which give

the same result as many speakers. They are in fact one speaker. These cost money.

Placement of speakers in a hall can give many varied results. Each hall is a problem in itself. Here are some tips and drawings which may help. If you are using one speaker, try to place it in the center of the end wall so that the sound will travel the greatest length of the room as it comes out of the speaker. (See Figure 3a.) The same story can be applied to two speakers. Many times a speaker on each side of the stage will do wonders. (See Figure 3b.) An alternate plan with two speakers is to place them along *one* wall. (See Figure 4a.) Here we should consider one little rule that has almost no exception. **DO NOT PLACE ANY TWO SPEAKERS SO THAT THEY FACE EACH OTHER.** If you do, then stand between them and really listen; you will be surprised to hear clear speech, garbled speech and silence in a single sentence spoken over the p. a. system. Back to our two speakers on one wall. Let's place them so that the first one is about 15 feet from the corner and turned to about 30 degrees from the wall. The second should be about half way down the hall facing the same as our number one speaker.

The next step in our consideration will be the use of four speakers. With four speakers you will want to start considering how much area each speaker will cover. Most of us use cone speakers in a box and not horns. We will consider horns later but the basic ideas are much the same. Most cone speakers will produce sound which will cover 120 degrees from the speaker.

figure 3A



figure 3B



(See Figure 4b.) With sound distributed as drawn in the figure you can place your speakers to cover an area as equally as possible. The best results usually come from one of the two layouts in Figure 5. By extending the layouts in Figure 5, using more than four speakers, you will find various layouts based on either Figure will produce good results.

We have not approached the idea of speakers in the ceiling until now, because it is a little different problem. Speakers mounted or hung on the ceiling must be placed or turned so they will cover the entire area directly. People dancing on the floor will absorb most of the sound and very little will reflect from the floor. A good rule of thumb is that you will need one speaker for each 100 square feet if the speakers are ten feet off the floor. You will need one speaker for every 400 square feet with the speakers fifteen feet high. If you want to plan a ceiling installation, it will probably be a permanent one. Don't try to do it yourself. See a competent sound or audio engineer. Recently one of the larg-

est firms in voice and audio work announced the completion of their new auditorium for 750 people which has 18 speakers (each at low level) in the ceiling.

There are many other ways to help your sound problem, but too many to enumerate. Some examples are the use of drapes, acoustic surfaces and hanging decorations.

Horn type of speakers are most useful out of doors. Instead of the wide angle of sound produced by the cone speaker they narrow the beam to 30 degrees or less. Hence they will cover a longer but narrower group of people. By proper placement these speakers can give you excellent success both indoors and out.

Still another type is a ceiling type of horn which distributes sound over a full area. These are excellent speakers for our purpose but are hard to mount temporarily and are of little use when not mounted or hung from the ceiling.

With these things in mind you should be able to set up a very satisfactory sound system.

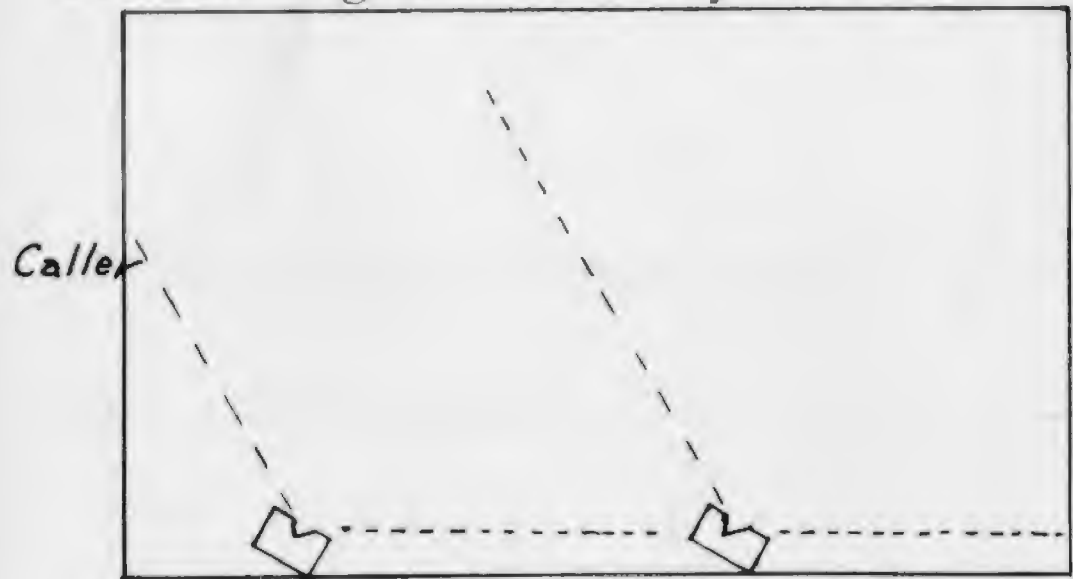


figure 4A



figure 5A

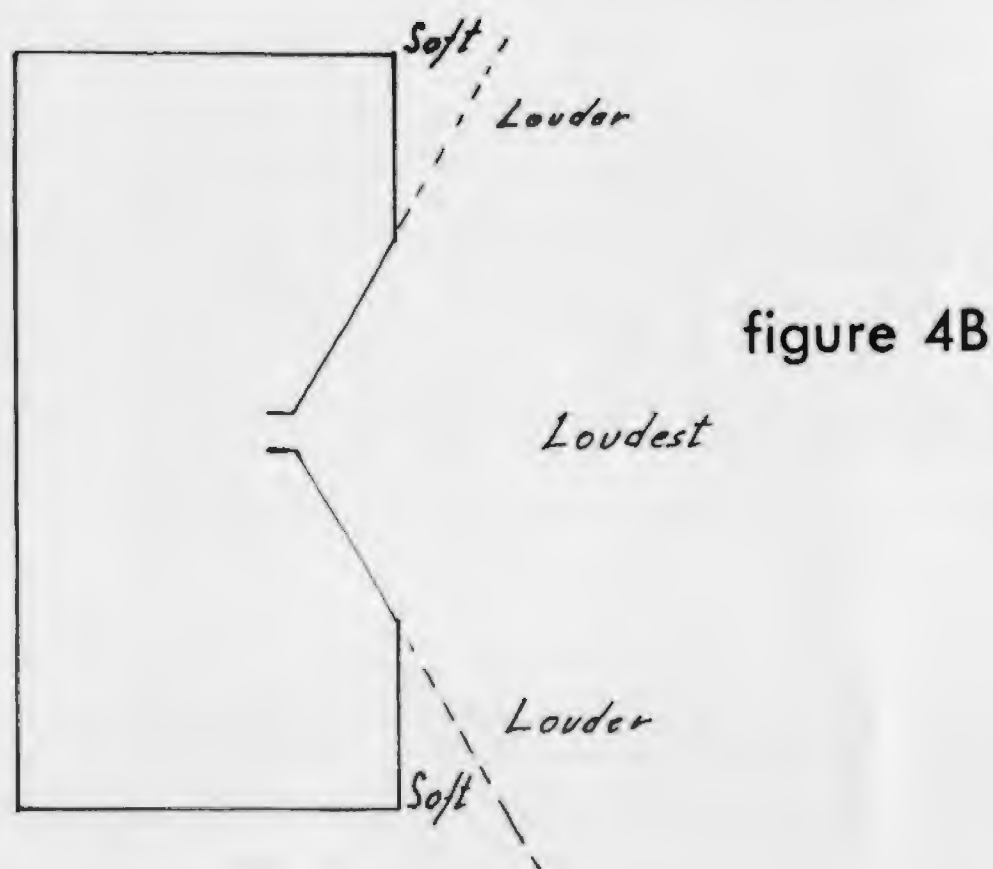


figure 4B

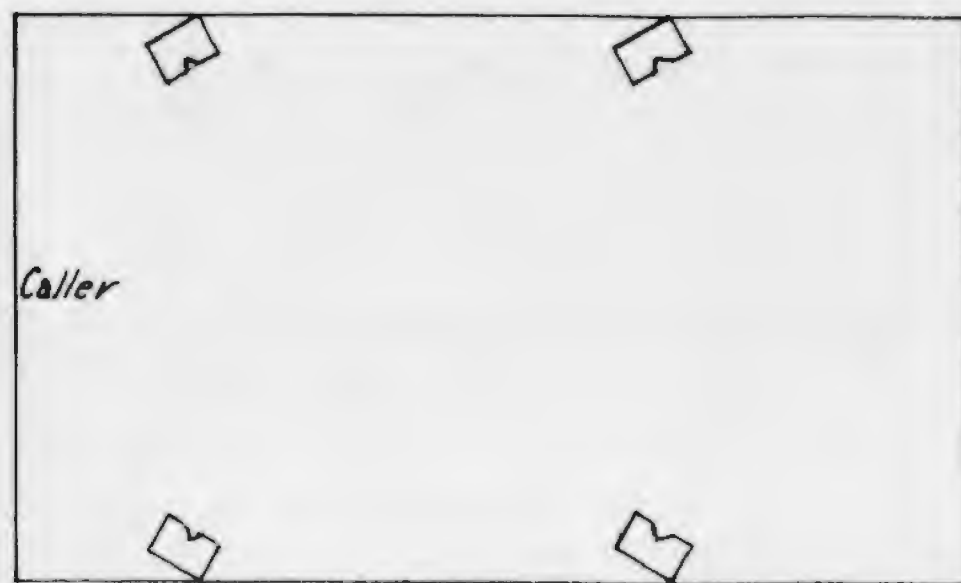


figure 5B



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- Nov. 1-S.E. Dist. New Mexico Assn. Jamb.
Sr. High Gym, Roswell, N. M.
- Nov. 1-3rd Ann. Spinning Wheel Festival
Douglas, Ariz.
- Nov. 1-2-2nd Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
- Nov. 6-8-7th Annual Contest and Jamb.
(H. Grady Wilson Memorial)
Sports Arena, Fair Grnd., Amarillo, Tex.
- Nov. 7-South Coast Assn. Hoedown
Sunny Hills, Fullerton, Calif.
- Nov. 8-3rd Ann. International Festival
Intl. Amphitheatre, Chicago, Ill.
- Nov. 8-So. Dakota State Festival
Mitchell, S. D.
- Nov. 8-9-Clinic and Jamboree
Oregon State College, Corvallis, Ore.
- Nov. 8-11-Ann. Death Valley Encampment
Death Valley, Calif.
- Nov. 15-3rd Ann. Callers' Assn. Festival
Munic. Audit., Kansas City, Mo.
- Nov. 15-Northwest Dist. Okla. Festival
Amer. Legion Hall, Alva, Okla.
- Nov. 15-City-Wide Jamboree
Houston, Tex.
- Nov. 22-Copper Cities 4th Ann. Festival
H.S. Gym, Globe, Ariz.
- Nov. 22-Port Arthur Fall Festival
Port Arthur, Tex.
- Nov. 22-North Central Dist. Okla. Fest.
Audit.-Gym., Arkansas City, Kans.
- Nov. 22-Valley Assn. Dance
Brownsville, Tex.
- Nov. 23-N. J. Callers' & Teachers' Fall Fes.
Recreation Hall, Mountainview, N. J.
- Nov. 29-South Texas Festival
Corpus Christi, Tex.
- Nov. 29-Thanksgiving Festival
Winslow, Ariz.
- Nov. 29-Permian Basin Assn. Dance
Ft. Stockton, Tex.
- Nov. 30-Wisconsin Assn. Jamboree
Sheboygan, Wisc.
- Dec. 5-6-3rd Ann. Southwestern Fest.
State Fair Park, Dallas, Tex.
- Dec. 6-Southwest Dist. Okla. Fest.
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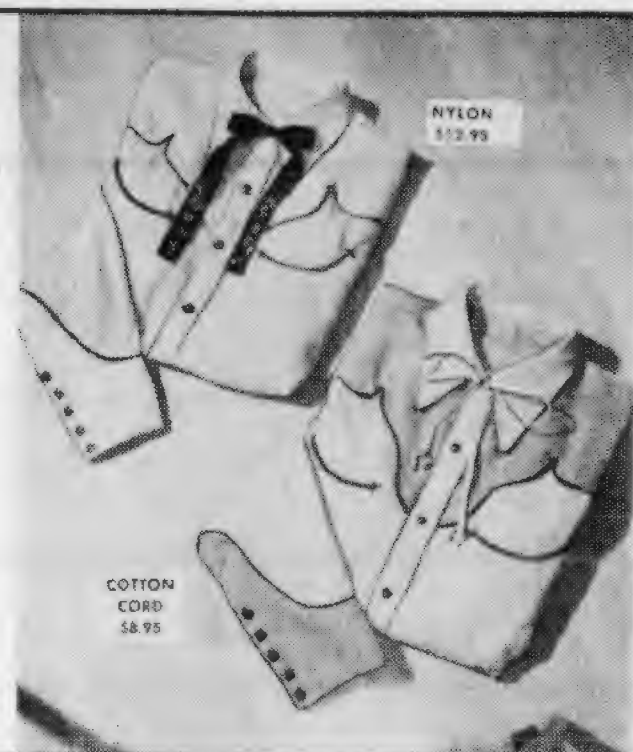
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Followed by Allemande A or caller's choice.

This is a break used to make your corner become your partner.

DATE SET FOR ANOTHER BIG ONE

Jack White, President of the Cow Counties Hoedown Association, who were hosts to the First Annual National Square Dance Convention, so successful in Riverside, California, last Memorial Day, announces that the dates and place have been set for the second such convention. This will be held on April 2, 3, and 4, 1953, in Kansas City, Mo. More details as plans are formed.



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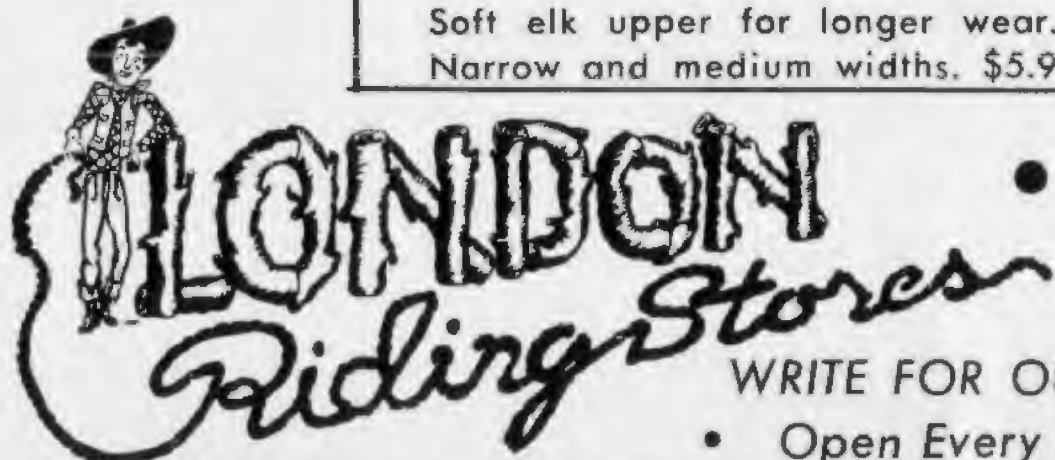


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Waltz Out
Meas. 1, Ct. 2

BLUE SKIRT WALTZ

By Carlotta Hegemann of San Antonio, Texas

Record: "Blue Skirt Waltz," Decca 24714
Broadcast 472 (no intro.)



Step, Draw
Meas. 25, Ct. 1

Measure	Pattern
1-2	Waltz Out; Waltz In; Starting in open dance position, waltz fwd L, swinging hands fwd and turning away from partner, waltz fwd R swinging hands back and facing partner.
3-4	Step, Swing, —; Back, Touch, —; In semi-closed position both facing LOD, step fwd L in LOD, swing R fwd. Step back R, touch L by R.
5-8	Waltz; Waltz; Twirl; Open; Closed position, 1 CW turn in 2 waltzes. As M steps fwd L (ct. 1), closes R to L (ct. 1), W twirls R face under M's L arm to end in open position.
9-16	Repeat meas. 1-8.
17-20	Step, Swing, —; Step, —, Step; Step, Swing, —; Step, —, Step; M & W use same footwork for next 8 meas. and progress in LOD (W bwd). Partners face with arms outstretched, palms together, M facing LOD. Step diagonally fwd L (to partner's R side) (ct. 1), swing R fwd (ct. 2, hold 3), step R fwd (W bwd) (ct. 1, hold 2), step L in front of R (ct. 3), step diagonally fwd R (ct. 1) and swing L toward partner's L side (ct. 2, hold 3). Step fwd L (ct. 1, hold 2), step in front R (ct. 3).
21-24	Repeat meas. 17-20, W changing weight to L on last step.
25-28	Step Left, Draw, —; Step, Draw, —; Step Right, Draw, —; Step, Draw, —; Still in same position, using opposite footwork again, step to side L (ct. 1), draw R to L (ct. 2, 3). Repeat, keeping weight on L. Repeat to M's R.
29-32	Waltz; Waltz; Waltz; Twirl; In banjo position, turn CW in 3 waltz steps starting M's L. W twirls R face under M's L arm on 4th meas.

NEW FEMININE CALLER ARRIVES!


PRESS RELEASE #1, from Heppie and Randy Randolph of San Francisco, goes like this:

With the increasing number of feminine callers of square dances, and the furore among the purists over the fact that "wimmen folk" are even calling the Longways dances of New England, it will be of interest to you that a new caller to the Bay Area, Miss Kathleen Randolph, has created something entirely new to dancers in this vicinity. Miss Randolph, though rather diminutive, (7 lbs., 10½ oz.) has a remarkable voice which needs no amplifier system, and while she used no trick patter in her first local appearance, (12:55 A.M., August 31) her calls were clear and extremely directional. Kathleen has discarded the custo-

mary "square" and "longways" formations, and instead has specialized in "triangles." Triangles have lent themselves readily to such patter calls as, "Wash the Clothes and Wring 'em Out" . . . and singing calls, "There'll Be Some Changes Made" . . . etc.

Due to a crowded schedule, Miss Randolph has made no Festival or Jamboree commitments as yet, but it is to be expected that she will be seen, and heard, at many of our local dances in the near future. At present she is staying at the home of Heppie and Randy Randolph, local square dancers, who are related to her by marriage. They both, in a completely unbiased manner, declare her to be the most beautiful and talented caller to ever grace the San Francisco Bay Region.

12715 Ventura Boulevard
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Kathy's 
COTTONS

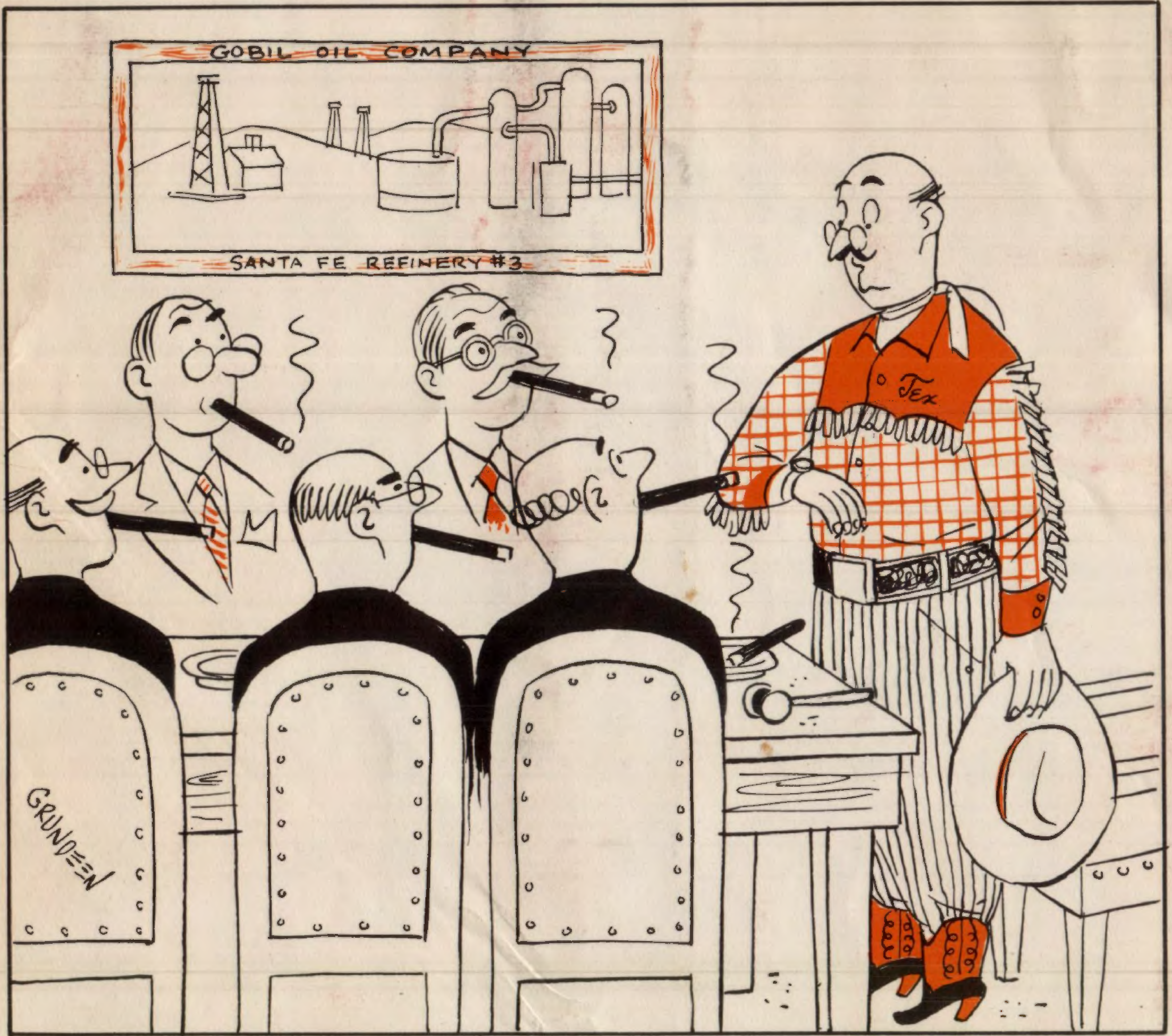


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