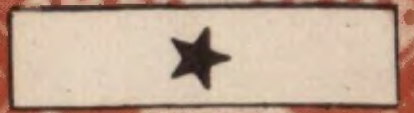


FASHION  
ISSUE

# Sets in Order

The Magazine of SQUARE DANCING



25¢

NOVEMBER, 1956

VOL. VIII NO. 11



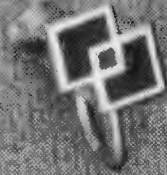
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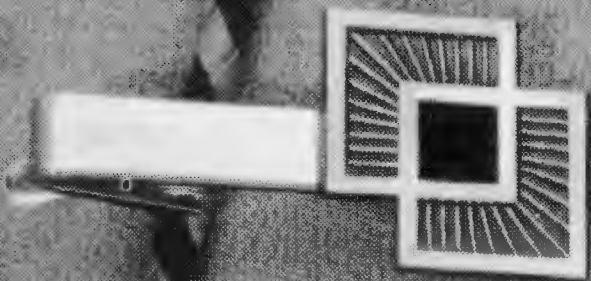
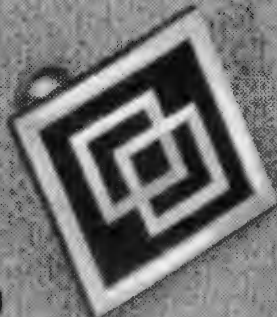
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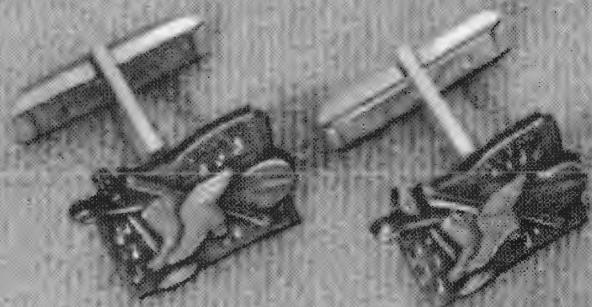
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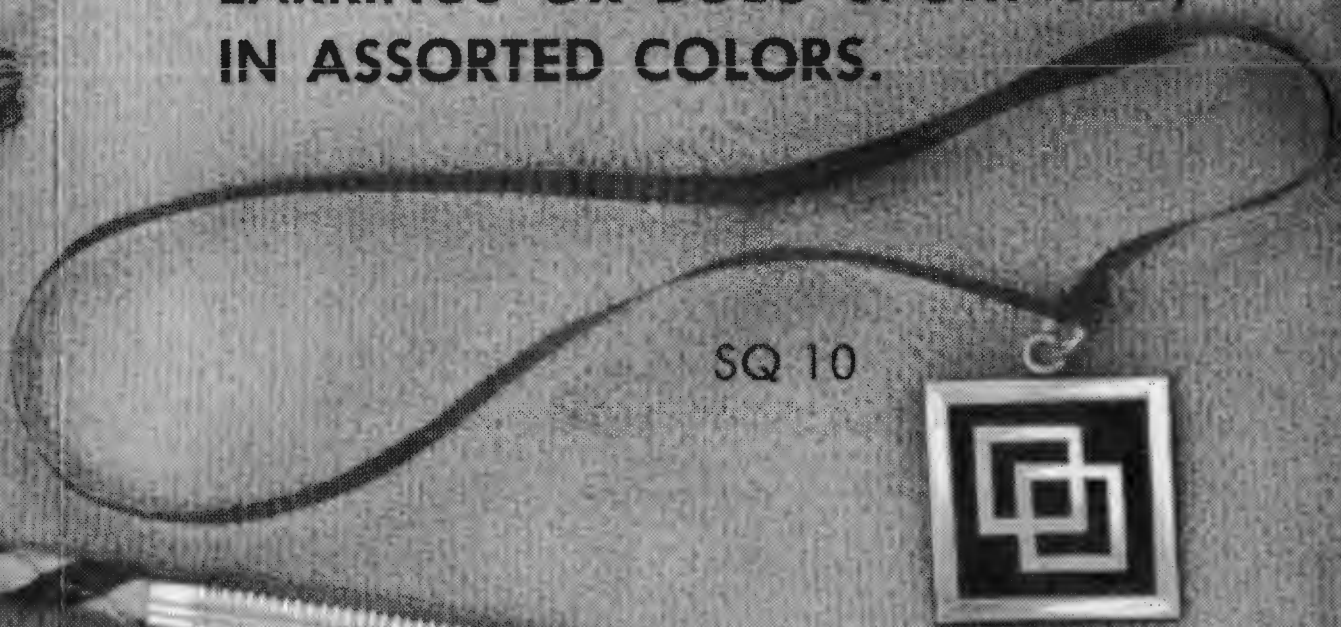
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . I cannot at this time agree to your proposal to eliminate the National Convention in favor of the State or Area. They all have a purpose. The A.B.C. Bowling tourney is a good example. Some wanted to break it into sectional tourneys but I don't expect this to happen. Instead the National A.B.C. tourney will be restricted to cities which have the facilities to handle the Large Affair. This could be done likewise with our square dancing, assuring those who attend that housing, sound and leadership aspects would be all that was desired. I think the National Square Dance Convention with its 10,000-20,000 attendance is a choice plum for any Chamber of Commerce.

John Wald, St. Paul, Minn.

Dear Editor:

. . . Your editorial policy of an annual meeting for leaders sounds great, but I don't go along with your regional meetings for dancers. I really believe that the *dancers* like to travel just as much as the callers, even to the extent of devoting their vacations to it, and that if dancers' conventions were discontinued it would leave a great big fat hole in the movement. Maybe I'm prejudiced . . .

Bud Dixon, San Diego, Calif.,  
Chairman, 5th National Convention,

**(Editor's Note: As in the past, Sets in Order is solidly behind the National Convention and whatever is good for square dancing. It is only when size, location and sponsorship make necessary a sacrifice of good principles that the original purposes of the National affair will be lost.)**

(Continued on Page 4)

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Dear Editor:

Well, I'm getting really encouraged. We saw the Arthur Godfrey show on TV last night and he had included some square dancing. The best part is *how* the square dancing was presented. Bob Brundage of Connecticut was the caller and there was one square dancing the kind of stuff we all do in our clubs and open dances. There was a wonderful spirit about the whole show and we couldn't have been more pleased to see it.

Mabel Sempler  
 Greenville, Kan.

Dear Editor:

On our recent visit to Hawaii we attended a square dance in Honolulu called by Hon Wa Wat. For 10 days prior to this, we had traveled thru the islands of Oahu, Hawaii, Maui and Kauai, had the pleasure of witnessing many ceremonial dances performed in traditional grass skirt, etc., by Samoans, Tahitians, and Hawaiians.

So it was with great anticipation that we entered the hall to witness our first Hawaiian square dance. We expected Hon Wa to be calling to at least one square of grass-skirted wahines and kanes. Alas, nary a grass skirt in sight! Here were western shirts, frontier pants and frilly dresses. Come to think of it, this is about the most western frontier of the United States, podner.

Hon Wa Wat is doing an excellent job of bringing square dancing to these beautiful islands. Our thanks to these hospitable people for a wonderful time.

Frank and Ethel Grunden  
 Beverly Hills, Calif.

(More Letters Page 30)

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# AS I SEE IT . . . by Bob Osgood

This issue marks our eighth anniversary as a Square Dance publication. Looking back to our first issue in November of 1948 we find that the policies and beliefs expressed by Sets in Order magazine then are basically the same today. Our purpose is still to report the news of Square Dancing as we see it and not necessarily to make news.

We believe that Sets in Order is truly international in scope with more than 14,000 subscribers, in 36 foreign countries as well as in all the Provinces of Canada and all the States in the Union.

As far as policy goes, we believe in the importance of the individual square dancing group and find that local associations and sometimes even state groups will be the deciding factor in the future of this activity. At the same time we feel that organization on a basis broader than the state level would be detrimental to the activity.

We, along with all square dancers, are grateful for the churches, schools and public playgrounds where we're allowed to enjoy our hobby. We feel that the association of square dancing with any product or activity that might deprive us of the use of these facilities or of this association is not in the best interest of the continued growth of Square Dancing.

Most especially in these pages we've tried to follow the Golden Rule and we heartily believe that there is so much that is good in this activity that there is no room here or in the lives of any of us who square dance for things that are undesirable. Naive as it may sound, we still believe that "unless we can say something good we had best be quiet".

We thank you all for the most loyal support and for the encouragement you give us year after year. Sincerely,

*Bob Osgood*

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39; United States Code Section 233) of SETS IN ORDER published monthly, at Los Angeles, California, for September 26, 1956. (1) The name of the publisher, editor and managing editor is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California; business manager is: Jay Orem, 462 N. Robertson Blvd., Los Angeles 48, California. (2) The owner is: SETS IN ORDER, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California. (3) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None. (4) Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner. Robert L. Osgood, Editor, (Signed) Robert L. Osgood. Sworn to and subscribed before me this 26th day of September, 1956. (Signed) Charles J. Munns (SEAL). (My commission expires July 2, 1959.)

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# WINTER ASILOMAR

FEBRUARY 17-22



**T**HE tremendous success of the first Winter Square Dance Institute held at the Asilomar Conference grounds on the Monterey Peninsula this year has paved the way for a second great week: February 17th to 22nd, 1957.

For those whose business obligations keep them busy during the summer months when so many fine square dance institutes are in session, this winter seminar is ideally suited. Leadership, gathered from all parts of the country providing the latest and the most enjoyable in the square and round dancing picture, is a feature of the program.

From College Station, Texas, come Nita and Manning Smith with a bag full of round dance enjoyment. Not just the new rounds of the day but pleasure from some of the old favorites, hints in styling and suggestions for leaders round out their portion of the program.

Bruce Johnson, on hand with his wife, Shirley, will provide the ultimate in square dance calling enjoyment. No segment of the square dancing fun will be omitted and Bruce Johnson will be right in the center of things when it comes to true pleasure in dancing.

Once again Lee Helsel, with his taw, Mary, joins the staff. In addition to lending his calling talents to the week's program, Lee will offer special help to all interested in calling. His After-Party stunts and songs provide a stimulating collection of ideas for all who may wish to use them in their clubs at home.

As Asilomar camp director for the 13th time, Bob Osgood lends his hand and help for styling, calling fun and special clinics.

Jay Orem and Ruthie Paul will be there to keep things running in the background, conduct special panels and coordinate the daily programs.

And, of course, wonderful square dance music by Bunky and Bertha.

Put all of this together and you get a week jam packed with square and round dancing fun. Whether your business is such that winter is the only vacation time for you, or whether you're able to just get away from winter cold and enjoy the mild ocean climate on the beautiful Monterey Peninsula, this week is designed for you. Write for your special brochure and application blank. Housing is assigned on a first-come, first-served basis, so be sure to write in today.

# MAYBE

By Lee Helsel, Sacramento, Calif.

**Record:** Maybe, SIO 1057. Arnie Kronenberger with call, 2093 without call.

## INTRO AND ENDING

Walk all around your corner girl, See-saw your taw  
Gents — star by the right, Turn it once around the hall  
Allemande left your corner, Right hand 'round your own  
Four little ladies promenade — Inside you roam  
And now that same girl — box the gnat, Step right up and swing  
Swing your gal 'round and 'round, Then promenade the ring  
Promenade her home and together you'll be  
Then maybe she'll swing — Maybe.

## BREAK

Allemande left your corner girl do an allemande thar  
Go right and left gents step in form your right hand star  
Shoot that star full turn 'round pull your corner by  
Allemande left with your left hand partner right, right and left grand  
Right and left go 'round the ring meet your little maid  
Swing your little honey then you promenade  
Promenade go 'round the ring hey don't be surprised  
If the gal you swing around at home is the one with them there eyes.

## FIGURE

First and third a half sashay go forward up and back  
Cross trail U turn back the opposite box the gnat  
Pass thru, separate around just one you do  
Right and left thru there in the middle, turn back, pass thru  
Allemande left your corner walk right by your own  
Swing with your right hand lady promenade her home  
Promenade her home and together you'll be  
Then maybe she'll swing — Maybe.

**SEQUENCE:** Intro., figure heads twice, break, figure sides twice, ending.

---

# SIDE BY EACH

Original by Jim York, Mill Valley, Calif.

(Note: This is actually only a part of the dance Jim calls  
on the record bearing this title.)

**Record:** Sunny Hills #AC 105 S "Side By Each."

One and three finish your swing, Go forward up and back to the ring  
Forward again, cross trail thru, Split the ring, go around two  
Ladies to the left, gents to the right.

Hook on the end, don't be late, Join hands and circle eight  
Two men together and two ladies together.

Circle eight, go around the track, Four little ladies go forward and back  
Forward again, pass thru, Split the ring, go around one  
Into the middle pass thru, Split the ring, go around one  
Into the middle, a right hand star, Walk along gals, not too far

Gals pass original partner once; then as they pass second time  
Gents step in behind your date, A right hand up and star all eight  
Gals step out, pass one man, Then allemande left and right and left grand.



# WOMEN on the SQUARE



## PLASTIC SCREEN SLIP

**M**AYME LAWSON of Waterloo, Iowa, has come up with a plastic screen slip for square dancing! Yup, and here we are passing the word along to you. Mayme says the material is stiff, is washable and never loses its stiffness. Its natural color is grey or pale green. It is bought by the running foot and the slip which Mayme is showing you in the picture took nine feet. Cost — 13 cents a foot.

Directions for making — or should we say manufacturing? — are just the same as for any tiered slip. The first two tiers are of nylon taffeta each 5 inches in depth, finished. The next 3 tiers are of the plastic screen, each one 6 inches finished. They should be cut about 1 inch longer before the edges are turned under. The edge that is not selvage should be turned under once and stitched on the machine to keep it from pulling out.

To complete the slip, instead of gathering as you would cloth, you form tiny pleats as you sew along the edge. Mayme makes her pleats about 1 inch apart. Her 3 tiers are about 2 yards, 3½ yards and 6 yards around the bottom. She bound all the tiers on the inside with bias tape so the slip wouldn't scratch, even tho it is very pliable and doesn't scratch your skin while you're sewing. The bottom is finished with more bias tape and an elastic band finishes the waist.

## CATCHING ON

All across the nation big department stores are beginning to realize the vast numbers of square dance gals who want ready-made square dance dresses, and are featuring them in their fashion windows. J. C. Penney Company of Long Beach, California, has set aside a whole section of their store for square and squaw dresses. Their window is shown below.



— Photo by Jasper Nutter

A Los Angeles department store also featured square fashions, as shown below.



- The author wears the kind of dress she writes about. In the picture, Mary has on her favorite cotton dress, very danceable, and one she has worn for over three years. It is of "cracked ice" cotton, has never known the touch of an iron, took 5¾ yards of material, and cost about \$5.00.

# SPECIAL DRESSES FOR DANCING CAN BE LOTS OF FUN WHEN YOU ... *KEEP THEM SIMPLE*

*By Mary Helsel — Sacramento, California*

Vee Gee Patterns of San Leandro, California, have a wonderful sleeve pattern that is extremely comfortable and can be used with any bodice pattern. It includes five different designs, giving plenty of variety.

The one-piece dress is a comfortable favorite for dancing, and does not present the problem of the pulling out of the blouse, as does a two-piece dress. However, some gals do prefer the



gusset

two-piece costume for several reasons. One is that the blouse can be laundered separately and another that different blouses can be worn with the same skirt. A blouse of the same material and of a contrasting color, with the tiers of the skirt piped in the same contrasting color, makes two complete outfits. The packaged piping or cording is available in several colors and is most convenient to use.

**N**O ONE would think of doing housework, playing golf, tennis, or swimming without being dressed in clothes that are suitable and comfortable for the occasion. The same applies to square dancing. To be dressed attractively and comfortably is part of the fun. This does not mean, however, that the dresses all need to be elaborate, be-ruffled creations.

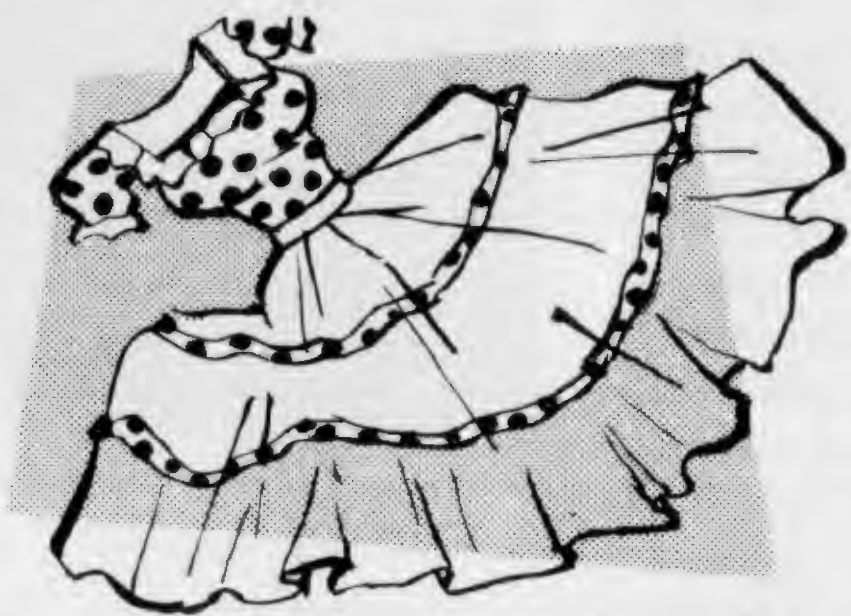
To wear at workshops, association meetings, during the day at conventions, institutes, and to wear on regular club nights, a simple practical dress is appropriate. It can be either a one-piece or a two-piece dress.

This type of dress, which can easily be the bulk of the average dancing gal's wardrobe, is blessed by the fact that it can be made for less than six dollars. Approximately six yards of material is ample for a perky design.

### **The Bodice**

Any favorite bodice pattern that is well-fitted and "moves" well when you move, can be used and combined with your favorite skirt pattern. The dress should have some sort of sleeve which fits easily. A gusset at the underarm seam gives plenty of freedom of movement, which is vital. Bare midriffs and halters are simply not becoming to square dancing.

If you cut your blouses extra long and dart them to fit snugly thru the waistline and well down over the hipline, they will be discouraged from pulling out. For a smoothie fit, try



contrasting piping

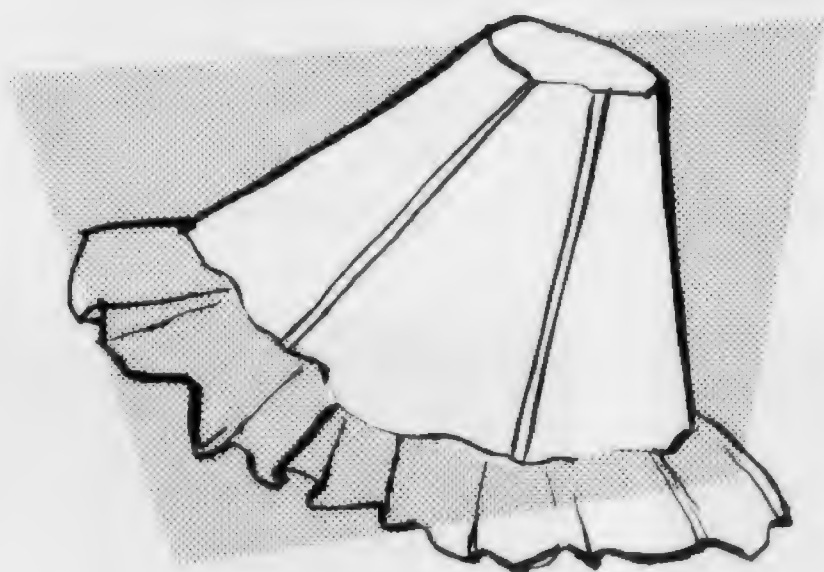
pinking the bottom of the blouse and stitching  $\frac{1}{4}$  inch from the edge. This is less bulky than a hem.

If you are a shortie, remember that square and round necklines tend to broaden and shorten a person, while V-shaped necklines and waistlines pointed down will give a slenderizing effect.

### The Skirt

Let's discuss skirts, of which there are many types. The tiered skirt is very popular as it can be varied with the number of tiers and trimmings. It will not sag like the circle skirt if it is cut or torn crosswise of the material.

The gored skirt hangs well if the middle of each gore is placed on the straight of the material. The gores can be cut at the top to fit the waistline, or they can be cut larger and gathered a little to fit. A gathered ruffle or flounce added to the bottom of the skirt gives variety.



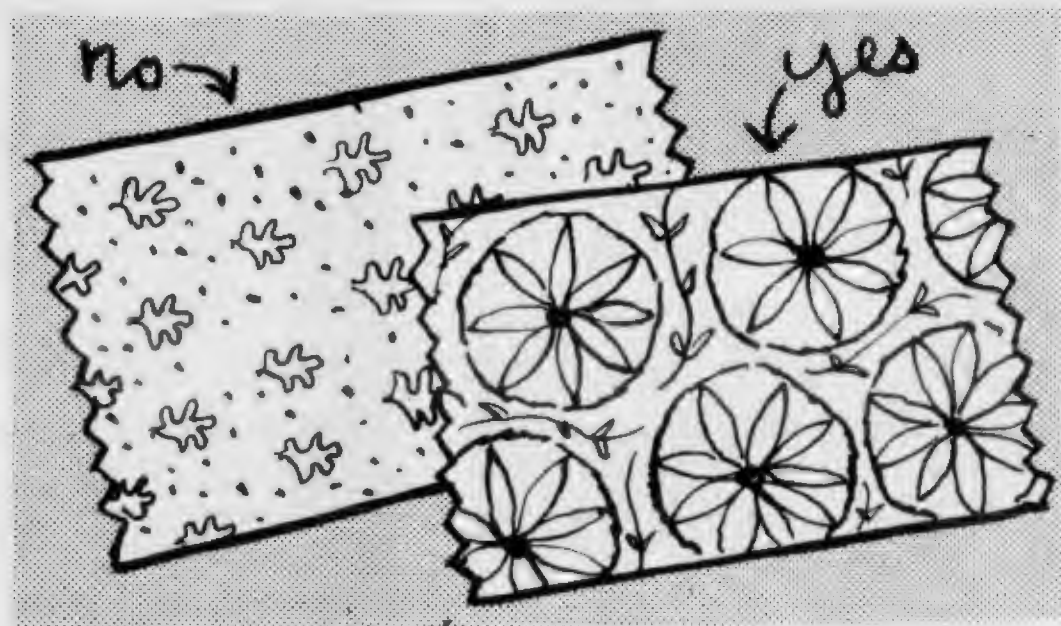
For a dress to look well on the dance floor, the skirt should be at least six yards around

the hemline and about mid-calf in length. This gives skirt material to "work" with in dancing, and freedom of leg movement.

### Variety in Cottons

There are so many wonderful cottons on the market today that home square dance dress-makers can have a field day making their choices. The cottons are wrinkle-resistant and take little or no ironing. A washing hint — do not wring these cottons or let them spin for very long. Spinning all the water out puts wrinkles in. Hang your dress on a hanger to dry or put in the dryer but take it out while barely damp.

When choosing plaid or print material, look at it from a distance and try to figure how it will look on the dance floor. Some very pretty prints do not lend themselves well to square dance dresses as they lose their identity when seen from a distance and blend to a dull mish-mash of color which is completely ineffective.



The squaw dress continues its popularity for square dancing at any time or place. It can be simple or heavy with fancy braid and trimmings. Either way, it is attractive, gives room for a lot of imagination in decorating and packs well for traveling.

### Try for Yourself

The possibilities in this home making of square dance dresses are limitless. The same pattern made up in different print or color and with different trimming is barely recognizable as the same. You can also vary your skirt and bodice combinations in your one-piece dresses, gaining variety that way.

It's worth your while to try one of these simple, practical dresses which can be so much fun. There's a great sense of satisfaction in wearing something you have made yourself.

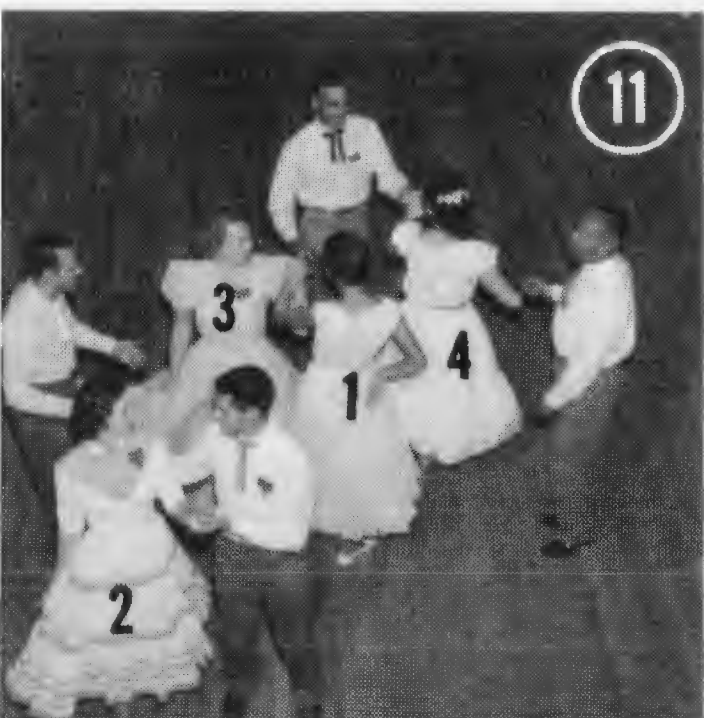
# STYLE SERIES:

## TEACUP CHAIN

THERE are few dance figures more provocative than the Teacup Chain, invented in 1948 by Mrs. Pat Morrison Lewkowicz of Austin, Texas. The pattern, intended as a break, has the unique feature of keeping everyone busy doing different things at the same time. No call is needed while the action is going on. In teaching the dance it's often well to have the head ladies learn their part first, then the side ladies and then have all work together. A couple of cautions: the pattern should not rush. Ladies will alternate hands throughout the figure. Men will take two rights, then two lefts, etc. Head men will always send their girls into the center and receive new girls along the side from their left. Side men will always receive girls from the center, turn them, and send them to the right to a head man. Whenever a lady is at a head position she goes into the center to star with her next free hand and next goes out to the side. Ladies at side position will be turned and sent to the right to a head man. If you're not completely mixed up by now, let's go ahead. Note that in the pictures the ladies are numbered according to their original home position.



(Row above) After being turned (5) the ladies now at the head spot are sent into the center for a left hand star (6) the ladies at the sides are sent to their right to the head man with a right hand where they are courtesy-turned in reverse (7). The ladies in the center starring left, go once and a quarter, then out to the side men (opposite from their original) with a right hand (8) where he turns her (9) while the ladies at the head position go into the center and make a left hand star (10). (Row below) The ladies in the center star left once and a quarter while the ladies in the side positions





(Row above) The figure starts from a square (1) and on the call "All four ladies Teacup Chain" the head ladies go into the center and at the same moment the side ladies are courtesy-turned (2). The head ladies star right three-quarters and go out to the side man offering a left hand for a courtesy turn (3) while the ladies at the side are turned and sent to their right to a head man who receives them with a right hand (4) and turns them in a reverse courtesy turn.



are sent to the right offering a left hand (11) where they are courtesy-turned (12) while the head ladies go into the center and make a right hand star (13) and the sides are courtesy-turned in reverse. The ladies coming in from the heads star right and go three quarters out to the side to their original partners while the ladies in the side positions are turned in reverse (14) and sent to the head men at which time all men now have their original girls and courtesy-turn them (15) so that all are at home in starting position (16).



# CHUCK JONES' NOTE BOOK

## DEAR BOB,

ONE of the easiest ways to remember something is to write it down or make a quick sketch of it, relieving the mind of the strain of trying to consciously remember and it clears the mind for new thoughts and ideas. It may clutter your desk, but better a cluttered desk than a cluttered mind. "Clutter" is a strange word, isn't it? Sounds sort of poultryish.

The thing is, Bob, that I have been taking notes and scribbling little sketches about square dancing and people and other fauna for several years now and I thought, as a favor to me, that you might be willing to print some of it occasionally. It would make filing these notes a little easier because we save all our SETS IN ORDER anyway and it will help a great deal to clean (unclutter) my desk.

One of the dangers of writing anyway is that you're likely to get your hand caught in a file.

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**An ant-eater doesn't particularly like ants but he's not constructed to eat anything else.**



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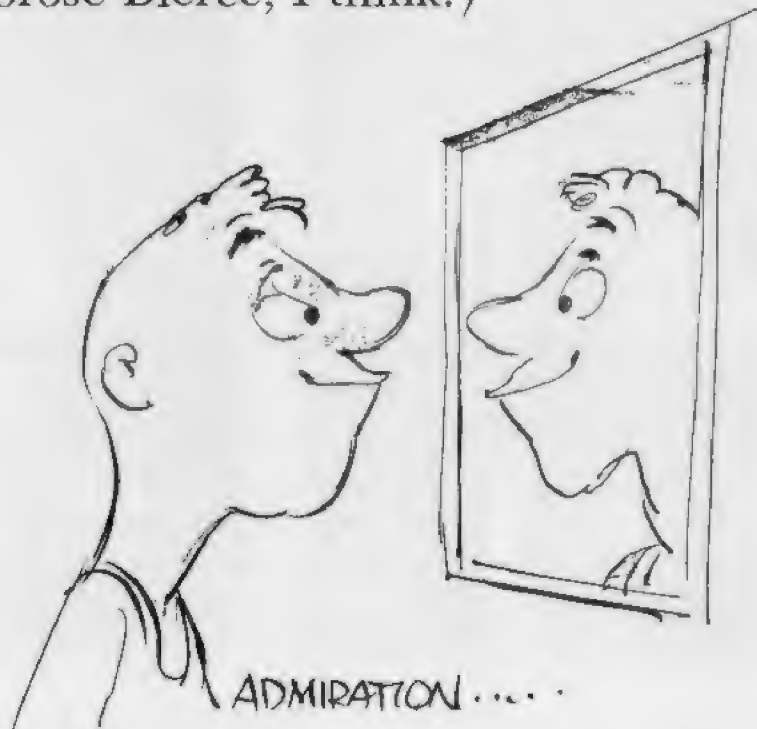
This last item is the sort of thing I'd like you to publish. You know—wise, informative or just witty. It'll help give tone to SETS IN ORDER. After all, if you're going to impress everybody else you might as well impress us intelligenzias too. I can't think of anything that you could

do that would impress me or infuriate Bob Merkeley more than by publishing this rubbish . . . these fascinating thoughts.

In case you haven't heard of him before Robert Merkeley is the sage of the sage brush; square dancer, caller, pundit and philosopher. Phoenix, Arizona, would be a more restful place if Merkeley had lowered his dubious roots in some other more likely clime, like Devil's Island. As it is, if you like to talk and don't mind living in a beautiful adobe house for a while make reservations at the Merkeley's. Wendell Carleton, agent.

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**ADMIRATION:** our polite recognition of traits in another that we admire in ourselves. (Ambrose Bierce, I think.)



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**Every man has a perfect right to his opinion providing it agrees with your own.**

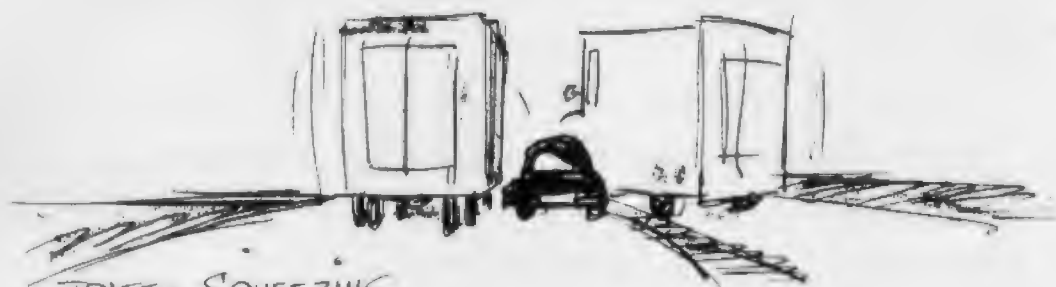
My wife (Dottie) says that "Love is a many splinted thing."

This year again we are going to Laramie, Wyoming, for their Autumn Festival. We love Wyoming both for the scenery and the cast, it is also always a pleasure to try to figure out how people can breathe consistently at such an altitude (7200 ft.). Oxygen atoms are so far apart that you have to brush them together with a whisk broom before you can inhale. If all the oxygen atoms in Wyoming were transmitted into gold you could buy the lot for thirty-five cents. It's the only place in the world

that antelope wear oxygen tents. Their atmosphere is breathless and so, bless their hearts, is their hospitality.



TRAFFIC MERGING



TRAFFIC SQUEEZING

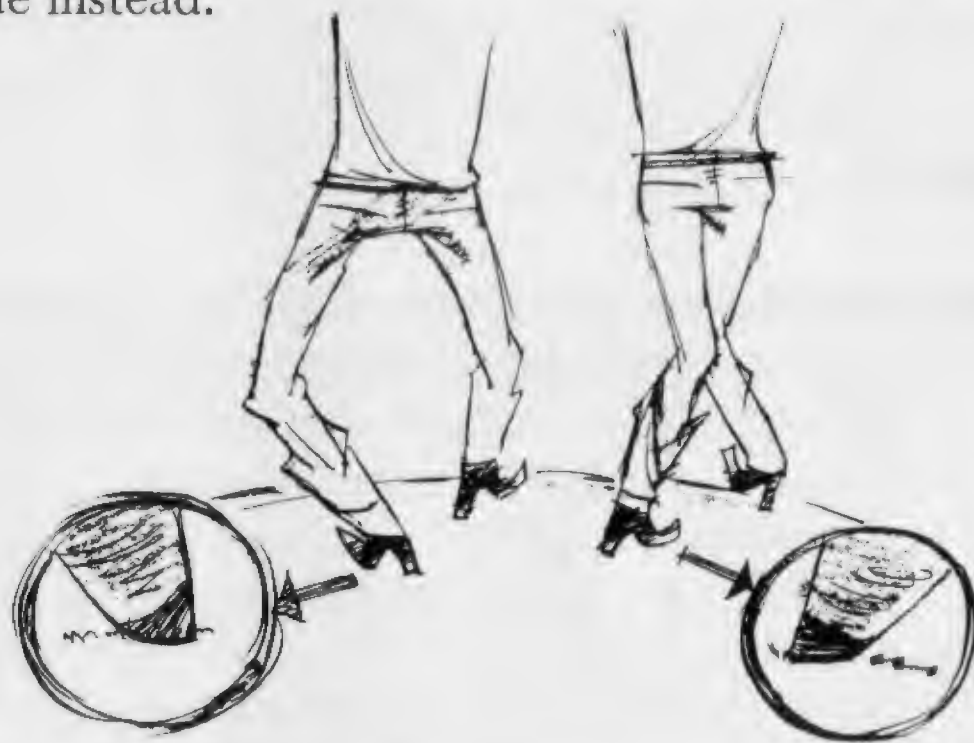
**MERGE OR SQUEEZE?** Here in California we are very polite, perhaps lethally so. Along our through highways are placed the gentle admonishments **MERGING TRAFFIC**. Hardly sounds dangerous, does it? Sounds more informative than dangerous. In New York at like points the signs read **TRAFFIC SQUEEZE AHEAD**. This seems to me to be vivid, descriptive and compelling. When you get into a **SQUEEZE** you're likely to get **SQUOZE** but who ever got hurt being **MERGED**?

If you ever visit **MARINELAND** at Portuguese Bend, near Los Angeles—and you'd better, it's a sort of piscatorial Disneyland—go down to the second level under-water window during the dolphin show. This is one of the most exalting and electrifying experiences I've ever witnessed, watching those joyous, lovely smiling animals tumbling and swirling through the water and through the air in a sea of flashing bubbles.

I think it was Noel Coward who once said of Southern California, "No matter how hot it gets in the daytime there's still no place to go at night." Not true anymore though, Disneyland, Knott's Berry Farm, Marineland, many superb restaurants, some of the best jazz in the country and so on. To be sure, everything is thirty-two miles from everything else but there's bound to be some shrinkage with time.

**AFTER-PARTY EYES**. Do you suffer from drooping eye-lids? Is it difficult for you to keep your eyes open at those cheery eight o'clock breakfasts after a late Festival or Convention dance? . . . in short, do you suffer from After-Party eyes? Tear off the top of your local optometrist's shop (or a reasonable facsimile) and mail with thirty dollars in gold coin to **C. JONES**, care of this magazine. You will receive in a plain envelope a pair of our latest contact lenses, made of plain glass with a small glass hook imbedded at the tops. Slip these in, hang your upper lids over the hook and relax. Not only convenient and restful but the drape of your lids will excite many admiring glances.

I have a theory that cowboys are not bow-legged because they ride horses but because they let their boot heels run over on the outside. The accompanying sketch shows that the characteristic cow-poke amble might be a knock-kneed one if boots wore down on the inside instead.



**NOTE TO CALLERS AND TEACHERS:** "It is the supreme art of the teacher to awaken joy in creative expression and knowledge."—Albert Einstein.

**NOTE TO DANCERS** (and everyone else for that matter): "The word imposition is never used where there is love."—Albert Einstein.

*Chuck Jones*

# LEADERSHIP IN SQUARE DANCING

by LEE HELSEL

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Here is the third and final chapter in the series on square dance calling techniques by Lee Helsel. — Editor.

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1. *Responsibility*: Much has been said and many things written concerning techniques of square dance calling but this is only half the story of the success or failure of square dancing. Square dancing is essentially a social recreational activity and without question the most important factor in this area is leadership. By leadership I mean not only the caller's actions behind the mike, nor only the caller. I include his wife (or husband) as well as *all* the things a caller does in his total relationship with people on behalf of Square Dancing. The acceptance of this responsibility, and adhering to the principles of good leadership, offer the key to success.

2. *Leadership Elements*: Some elements of leadership as they apply to square dancing are:

1. Thinking and acting in the best interest of the *dancers* rather than the caller.
2. Avoiding extremes — follow the principle of "The most good for the most number."
3. Develop sensitivity to the needs of people.
4. Evaluate your actions and results of your leadership continuously.
5. Develop and adhere to a "Code of Ethics" toward other callers.
6. Develop and exhibit personal leadership qualities:
  - a. Dependability
  - b. Honesty
  - c. Loyalty
  - d. Sincerity
  - e. Cheerfulness
  - f. Firmness
  - g. Optimism
  - h. Fairness
  - i. Foresight
  - j. Imagination
  - k. Open-mindedness
  - l. Self-reliance
  - m. Cooperativeness
  - n. Tactfulness
  - o. Unselfishness
  - p. Friendliness

3. *Judgment*: Perhaps no other factor is as important in leadership as judgment. Judgment

is sensitivity to and consideration of all factors in a situation, and the decision to establishment of a course of action in conformance with basic principles.

4. *Practical Elements*: The following list may prove helpful in the area of leadership:

- a. Be enthusiastic — it's contagious
- b. Develop a sense of humor
- c. Overlook mistakes of dancers
- d. Anticipate blunders
- e. Be lenient
- f. Develop confidence thru preparedness
- g. Program just enough — don't overdo a good thing
- h. Expect the best
- i. Get to know your people
- j. Change plans to suit the situation
- k. Admit mistakes — we make 'em you know.

5. *Callers' Wives* (or husbands): One word about the caller's wife. Many a good caller has been severely handicapped because his wife did not understand or adhere to the basic principles of square dancing. The caller's wife can be a tremendous asset, not only in the area of assisting in demonstrations of figures and rounds but in providing a warm friendliness that makes people feel at home. She can assist in getting hesitant people in squares, check sound balance, and volume, etc. One forte that is hers alone is the encouragement of beginners in proper costume as well as passing on details of dressmaking, etc., which is of prime interest to all women. She can be a real member of the team. (If you'll let her.)

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**If you enjoy this type of an article or if you have other particular needs in line with calling, round dance teaching, club leadership, etc., please let us know. There are many competent leaders who are well-qualified and ready to write articles that can be of help to all who square dance. Let us know of your particular needs.—The editor, again.**

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# The SILVER SPUR AWARD

## The Silver Spur

To An Outstanding American,  
**LAWRENCE LOY** —  
*in Grateful Memory . . .*

**F**OR HIS countless contributions to the field of Square Dancing goes the Silver Spur, Sets in Order Foundation's Award for achievement far beyond the ordinary.

The world that dances is much richer for the joys he provided. His leadership — his encouragement — his inspired calling that reached hundreds who danced to him in person and thousands who danced to his records — all strengthened and expanded this truly American activity.

All who Square Dance were his friends and join with the dancers of New England in paying him this well-earned honor and saying, "Thank you, Lawrence Loy!"

**THE SETS IN ORDER FOUNDATION**  
*speaking for*  
**THE SQUARE DANCERS OF AMERICA**



Lawrence Loy, long time leader and caller in square dancing, who passed away March 10, 1955, became the third to receive the Silver Spur Award. The posthumous presentation was made by Ed Gilmore in Boston, Massachusetts, at the Atlantic States Convention on October 13, 1956. The Silver Spur was presented to Lawrence's widow, Helen. Above is the copy of the scroll which accompanied the award.

The  
**SQUAREDANCE**  
PICTURE

This is the way it looks in Harrisburg, Pa. Circling around are the dancers who happily attended the last Square Dance Jamboree at the local Y.M.C.A. Dancers were especially happy to find acoustics improved in their hall and look forward to future Jamborees there.



What's a few years' difference in age when good square dancers get together? In the picture Peggy Spence and Bob Patillo, both from Atlanta, Georgia, meet in a Grand Right and Left at the Fontana Swap Shop in North Carolina.

Newcomers to the square dancing world in Japan are these graduates of the Honeybucketers of Yokosuka. 41 persons were awarded their diplomas at the Yokosuka Naval Hospital Snack Bar. Represented at the graduation were the Torii Promeneighters of Yokohama and other square dance groups in Japan. M.C. and caller for the evening was LCdr. "Gil" Gilbert. Official U.S. Navy Photograph



# THE BEGINNER . . .

## A CHALLENGE AND OPPORTUNITY FOR EVERY CALLER

By BOB RUFF, Whittier, California

WITH a (limited) background of touring throughout the country, plus numerous talks with callers from far and near, it appears to me that the square dance movement has just scratched the surface in terms of people actively participating in the program. One big limiting factor keeping literally thousands from dancing is the need for trained and qualified teacher-callers. A few are doing the work for the many.

In many towns, one or two persons are responsible for the instruction of the majority of dancers. Sometimes this person doesn't exist and folks just learn by struggling through printed instructions and records with calls.

The classic example that I have heard about concerns a couple in British Columbia who received a copy of Windsor's "Johnson's Jumbles" from a friend in California. With three other couples they started to learn to dance at 8:00 P.M. By 1:30 A.M. they had mastered the introduction and the first inch of the record was worn paper thin. This is one way to learn square dancing. Some folks have learned to dance in the basement or on patios with Jonesy or Johnson or someone else on record being their only teacher.

Along with the development of Western Style Square Dancing throughout the country, the list of names in the national directory of callers has shown tremendous growth. This surge of interest in calling has not been accompanied with an equal interest in learning to teach.

The beginner caller, finding success in his first appearances pursues a program of learning more complicated patterns, the latest singing calls and tricky breaks, all of which he hopes will distinguish him from others and gain status in the eyes of the more experienced dancers. Learning to teach becomes a barrier that is more insurmountable than learning to call. Besides, (they think), it doesn't have the glamour. Those who have the desire to incorporate teaching with their calling, in many instances, have to learn it by osmosis. The opportunities for learning how to teach are few and far between. Callers' associations, recognizing this problem, hold clinics and workshops devoting more time to the instructional program.

To all of those who have ever had a yen to start a beginners' class or to those who would just like to teach as the need arises, I say to you, "Teaching Can Be Fun!!" You as a caller-teacher can become *the greatest salesman in the world*. The path to becoming a good teacher isn't what many would consider a "fun-route" but once one has sold himself on the importance of teaching the beginner and has acquired the necessary tools (personal qualities, teaching techniques, and mastery of subject matter) he is on the road to happiness and success known only to those who have devoted themselves to this type of work.

Babs and I enjoy teaching beginner square dance classes from start to finish. We see no greater joy than the expression on a learner's

### EDITOR'S NOTE:

On Wednesday, October 3rd, Bob and Babs Ruff opened a new beginners class in Whittier, California, slated to go for 13 weeks. Twenty-five squares, the capacity of the hall, signed up the first night making it necessary to close the class to any who might be coming in late. This is no new experience for the Ruffs. This same story has repeated itself at least twice a year in the Whittier area for the last five years. On some occasions they have allowed more than twenty-five sets to join but twenty-five seems to be comfortable for the particular hall. A minimum amount of publicity is used and more than 90% of the dancers come as a result of word of mouth publicity issued from happy dancers who have taken Bob's and Babs' classes in the past.

There is something in the philosophy, in the teaching techniques and in the personality of these two people that has helped to keep square dancing in such demand in their area. We have asked Bob to tell us some of his thoughts and some of his plans and to outline for us the first three nights of a beginners class. In this first of a two-installment article he does just that. The second section, which will appear at a later date, will offer a few suggestions on techniques of teaching and some points of styling that Bob uses in teaching beginners.

face while he is a beginner. Here are some of our basic beliefs that we try to make part of each class:

1. We believe in the importance of the individual and in his ability to learn. Further, as instructor, I accept the responsibility for all instruction and if mistakes are made (by the dancer) try to analyze why they are made and re-teach the material in a more efficient manner. This may be accomplished by a better description of the movement, rephrasing the command, or by using a short demonstration. Naturally, some learn more quickly than others and this problem must be met as the group progresses to more difficult patterns. Some of our solutions to this include constant mixing of partners throughout the course; individual help during intermission (if requested) and a 15 minute brush-up session before class time. Each lesson starts out with a review of material previously learned, the more difficult patterns getting more review.

2. We regard class members as customers buying our product and along with this consider service to be of top importance. Service is certainly one of the most essential items a

caller and his wife can offer in selling square dancing to the public. Giving of oneself unselfishly; of time (for answers to the many questions that arise about records, costume, places to dance, etc.); of effort and energy wherever and whenever needed during the program; by being pleasant (all the time, even when it hurts!); and by being positive, no matter what. Almost any correction can be made in a positive manner but it takes practice.

The giving of service in the fullest sense of the word exacts many demands from the leaders of the group. The more one gives, the more one gets, the getting in this case being happy and satisfied customers who in turn influence others to enroll in future classes.

3. Through the use of a class roll and name-tags for everyone, we strive to learn first and last names of all class members. This takes time and effort but is most rewarding in breaking down social barriers and getting folks acquainted with one another. The larger the class, the more difficult this becomes but it can still be accomplished.

We might summarize by saying, "Learning is painless, when fun is used as an anesthetic."

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## THE FIRST 3 NIGHTS OF A BEGINNERS' CLASS

Preliminary procedures just before the class starts.

1. Arrive at hall ½ hour before announced registration time.
2. P.A. system set up and checked.
3. Lesson plan placed next to turntable (quick mental review).
4. First music placed on turntable, ready to go.
5. Work with Babs at door, helping to register new class members and at same time acting as "Greetings" committee.
6. Give each couple a copy of A-B-C's of Square Dancing to read.
7. At the proper moment, leave the door to begin class.

A. Class Begins with a Grand Circle.

1. "Step out on the floor and let's make a large circle. Put the girl you brought on your right."
2. Short word of welcome to first night of square dancing.
  - a. Introduce myself and Babs.
  - b. Square dancing is easy. The most important thing to do is to be a "Good lis-

tener". You don't have to worry about the footwork.

- c. The calls are directed to the men and the girls do the counterpart.
3. Teach the fundamental movements.
  - a. Teach partner. Teach corner. Facings toward each.
  - b. Teach the Allemande Left.
    1. Join left hands with corner, walk all around each other, back to where you started.
    2. This is called "Allemande Left" and it takes 8 counts to get around. Repeat movement.
    3. Teach (float) balance or pause at 4th count, or halfway thru movement. Repeat.
  - c. Teach the Do-Sa-Do.
    1. Explanation of movement and execution.
    2. It takes 8 counts to do this movement. Repeat.
    3. Mention made of hand placement for boy and girl and also the step used.

- d. Review everything learned thus far.
  1. Partner. Corner. (facings toward each).
  2. Allemande left.
  3. Do-Sa-Do.
- e. Teach Circling, Left and Right.
  1. Explain how to join hands and their position while circling.
  2. Explain square dance step used in circling (shuffle).
- f. Drill (without music).
  1. Circling left and right.
  2. Do-Sa-Do with partner.
  3. Allemande left with corner.
4. First use of music using drill described above in 3f.
  - a. Short explanation of how caller leads dancers in relation to music.
  - b. Explain that although music will send them, and that they will probably want to skip and gallop, to keep it smooth.
5. Teach additional basic movements.
  - a. Teach swing (buzz step).
    1. Describe position. Take position with partner.
    2. Describe foot pattern.  
Inside foot describing small circle.  
Outside foot to side and slightly behind inside foot doing most of the work. Can be described as "riding a scooter".
    3. Eight counts to movement, twice around, then place this girl on your right and face in the center.
    4. Execute!! Repeat instructions and repeat swing.
    5. Explain how to lean away from partner to get the most fun out of a swing.
    6. *Explain Law of Swinging.*
  - b. Face corner. Take swing position. Swing. Place on right. Repeat movement two or three times for practice in swinging as well as mixing group (new partners).
  - c. Teach Promenade.
    1. All face to the right, stand side by side with your partner.
    2. Explain hand placement.
    3. Review shuffle step used in promenade.
6. Drill (without music, then with music).  
Circle left, circle right, do-sa-do partner, allemande left corner, swing partner, circle

left, allemande left corner, promenade partner. Several repetitions.

B. Demonstration of how a square is formed. "Form your squares with the nearest three couples."

1. Formation of a square.
  - a. Size.
  - b. Couple identification (number, heads, sides).
  - c. Positions; boy, girl, home position.
2. Review everything learned to get people used to new formation.
  - a. Add "Honor Partner, Honor Corner".
  - b. Add starting position with partner, joined hand with bent elbow, boys palm up.
3. Teach Grand Right and Left.
  - a. First time, regular promenade to home.
  - b. Second time, add twirl under the arm. (Stress loose grip on twirl and that girl assists by reversing direction.)
4. Add Allemande Left, then Grand Right and Left and Promenade to home position and stop.
5. Short explanation of square dance patterns. "This evening we will give you examples of several different types of patterns."
6. Teach: Pick up 2-4-6 to make a circle of eight. Teach what active couple means. Walk thru for each couple.
7. Drill (with music) on Pick up 2-4-6. Show how hand position at start helps man to lead partner. Add Allemande left and Grand Right and Left.

#### INTERMISSION

(Tell where to smoke, get water, location of rest rooms, thank the ladies). Relax!!

C. Form a Grand Circle.

1. Teach Patty Cake Polka.
2. Keep new partner and form squares.

D. Form Squares.

1. Review of fundamental movements learned including Grand Right and Left and twirl to promenade. Without and with music.
2. Teach: Forward 6 and Pass Right Thru. Walk thru for each couple. Emphasis on *active* couple.
3. Teach: Solomon Levi. Walk thru for all couples, then heads, sides, and all four.

INTERMISSION — Thank the ladies, relax!!

E. Form a Grand Circle.

1. Teach: Do-Sa-Do Mixer.

(Continued next page)

(Continued)

2. Keep new partner and form squares.  
F. Form Squares.
  1. Teach Sashay your Partner  $\frac{1}{2}$  Way Round, Resashay, Go all the Way Round. This is taught as 3 separate parts with explanation, then all parts are put together.
  2. Drill on above using Pick up 2-4-6. With music for each couple.
  3. Teach: Birdie in the Cage and 7 Hands Round.
    - a. Explain how girl gets the call on this routine.
    - b. Have all four girls review the gent positions before walk thru.

INTERMISSION – Thank the ladies, relax!!

G. Form a Grand Circle.

1. "Let's review from the beginning."
2. Review of all basic fundamental movements without and then with music, stressing smoothness, joined hands up, shuffling, etc.
3. Corner swing with repetitions to get new partners.
4. Promenade by 2's, then 4's, then 8's.
5. Circle 8, stop at any position.
6. Review patterns (one couple active for each pattern).
  - a. Pick up 2.
  - b. Forward 6, Pass Right Thru.
  - c. Sashay your Partner  $\frac{1}{2}$  Way Round, etc.
4. Birdie in Cage, 7 Hands Round.
7. Grand Promenade, ending with all facing center, then saying good night to partner, corner, etc.

H. Final word from the Caller.

1. Have you had a good time?
2. Length of course, cost, sponsor.
3. Class hours.
4. What to wear.
5. Alcohol – If you drink, don't dance!!
6. When class will be closed.

I. Goodnight ALL!!

## LESSON II

Lesson II is the same as Lesson I with one or two exceptions.

1. If new members join the class, the material is presented pretty much like Lesson I with no new patterns added.
2. If the class is closed on the first night, some new material is added to Lesson II. This material is as follows:
  - a. Teach Rip 'N Snort.

- b. Teach Forward 6, Right Hand Over, Left Hand Under.
- c. Teach the Lady Goes  $\frac{1}{2}$  Way Round.

## LESSON III

On the third night of class, permanent name tags are ready for the class members on their arrival. Babs takes roll and I'm still on the "Greetings" Committee.

A. Grand Circle Review.

1. Review of all basic fundamental movements. Stress: Proper swing, smoothness, shuffling.
2. Promenade Single File. Swing girl behind, repeat several times.

B. Form Squares.

1. Review: Allemande Left, Grand Right and Left and Twirl to Promenade.
2. Review: Pick up 2-4-6. Teach: Point of styling of how girl at end of line turns under partner's arm just before picking up couple.
3. Review: Solomon Levi.

## INTERMISSION

C. Grand Circle.

Review: Do-Sa-Do Mixer.

D. Form Squares.

Teach: Ending of Promenade (turn under arm, balance, swing).

Teach: Double Turn Back Break.

Review (or teach): Forward 6, Right Hand Over.

Review (or teach): Rip 'N Snort.

Review: Birdie in Cage, 7 Hands Round.

## INTERMISSION

E. Grand Circle.

Teach: All American Promenade.

F. Form Squares.

Review: Ending of Promenade.

Review: Double Turn Back Break.

Review (if necessary): Rip 'N Snort.

Teach: Do-Paso.

Drill: Pick up 2-4-6 and use Do-Paso and Double Turn Back Break.

Review (or teach): Lady Goes  $\frac{1}{2}$  Way Round.

## INTERMISSION

G. Form Squares.

1. Review Do-Paso.

2. Teach Ladies Chain, 2 and 4. "Girls respond to call, gents lead, don't push!"

3. Drill on Ladies Chain, Heads, Sides, Grand.

4. Teach: Pretty Girl.

## INTERMISSION

H. Form Squares.

Grand Review of evening.



Harper Smith

# The SQUARE OF THE MONTH

HARPER SMITH  
Celina, Texas.

For about 7 years now, Harper Smith has been calling in and out of his home town of Celina, Texas. The circles are growing ever wider and everywhere he calls, Harper makes new friends with his amiable personality and enjoyable calling.

Harper got lured into square dancing by his wife when they joined a group meeting in the local gym and trying to learn square dancing from brother Ray Smith's Square Dance Hand Book. One lady, with three lessons' worth of experience, automatically became the teacher.

After some 8 weeks they started dancing to records and one night Harper surprised everybody (himself included) by calling Arkansas Traveler without using a book. After that he was the caller. Pretty soon he was calling for other groups and in a year or so found himself teaching square dancing and calling 5 or 6 nights a week.

Harper has attended Dr. Shaw's Square Dance Classes in Colorado Springs, has conducted his own square dance camp at Ruidoso, N. M., and last summer taught at Lightning S Guest Ranch in La Veta, Colo. He has been on television, radio, and was included in a news-reel sportscope of Texoma Land. Every year, spring and fall, Harper makes a tour which carries him thru many states, chalking up some 30,000 square dance miles yearly. He calls for 5 clubs regularly and is a member of the North Texas Callers' Clinic.

When not engaged in calling, Harper is in business for himself in Celina, very much a civic leader, as well. He enjoys teaching and calling, but most of all he enjoys the association with the square dancers he meets.

## BOY AND A BOY — GIRL AND A GIRL

As Taught and Called by Harper Smith

**One and three go forward and back  
Star by the right on the inside track  
Back by the left, don't fall down  
Pick up your corner with an arm around.  
The outside four back one you whirl  
It's a boy and a boy, and a girl and a girl.**

The outside four of the star roll back, making a right face whirl to the first person back, thus a boy and a boy together and a girl and a girl.

**Inside out and outside in, now a full turn around  
and you're gone again.**

**The others in the middle in a right hand star,  
walk along now but not too far.**

The inside back out, the outside walk forward in, then a full turn around puts the ones that were originally on the outside now on the inside with the right hand star.

**The outside four roll back one,  
Hook right on and have a little fun.  
The inside ladies roll away with a half sashay  
Star promenade in the same ol' way**

All the men will be in the center, and all the girls will be on the outside in a star.

**Men drop hands and turn around  
Do pas o the gal you found.**

When the men turn around they will meet their original partner.

**Her by the left and corner right,  
Her by the left and promenade, don't slow down,  
Keep on walking that girl around.**

**One and three couples wheel around,  
Cross trail thru to a left allemande  
Partner right and a right and left grand.**



# '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, California.

## Florida

A new and brightly fluorescent square dance club in Miami is the Silver Spurs. Organized the middle of last May, it now numbers 50 active members, has adopted for its motto, "The Friendliest Club in Town", and has George Campbell calling. Visitors to Miami are encouraged to come and dance with the club at 700 S.W. 8th St., Sunday nights.

The Miami Y.W.C.A. will sponsor a Square Dance Cruise to Nassau, November 16-19. Two outstanding Miami callers, Gene Baylis and Gordon Blaum, will be guest callers. Dancing will take place on board the "Queen of Nassau" and the feature dance will be at Ft. Montagu Beach Hotel, Nassau, on November 17. Write to Helen Neilson, Y.W.C.A., 350 S.E. First Ct., Miami, Fla., for details, costs, etc.

Frankie Lane from Kansas City will guest call on another cruise, January 11-14, 1957. This cruise, aboard the S.S. Evangeline, will include both Nassau and Havana, Cuba.

California's Ed Gilmore will call at the Y.W.C.A.-sponsored dance at the Miami Women's Club on January 9, 1957.

St. Petersburg's famous trade mark, "Mr. Sun" can be seen on a new square dance club in the area, "Mr. Sun's Sets"! They meet 2nd and 4th Saturdays at the Maritime Base Auditorium. The two callers are Jim Pearson and Bob Mosher.

## Georgia

Fred Caswell now has 11 squares going in Cartersville, where he recently moved and took his square dance enthusiasm and pioneer spirit. Recently his group put on the first Tri-State Square Dance Roundup there and had 43 squares of visitors from Tennessee, Alabama, and Georgia. Even the mayor of the town, a class-member, attended, and guest callers were Dave Knox, Fred Goodner, Stan Born, Jim Hall, Lefty Fetner, Wilburn Callender, Joe Mays, Herb Trotman, and Shelby Kinney.

## Virginia

Square dancers from everywhere are invited to attend the Richmond Fall Festival on November 3 at the Richmond Arena. Dick Anderson from Cape Cod will be M.C., and Doc McDougald's Rock Creek Promenaders will furnish the hoedown for the evening. Besides the evening square dance there will be two concurrent afternoon workshops. Guest callers and between-tips entertainment will spark up the evening dance. Festival Committee Chairman is Calvin Boyden, 705 W. 47th St., Richmond, 25, Va. The City Recreation Dept. is sponsor.

## Kansas

The Central Kansas Square Dancers' Assn. with the co-help of the Hutchinson Federation of Square Dance Clubs is sponsoring a P.M. and evening Square Dance Festival on November 17 at the Sports Arena in Hutchinson. Jean and Roger Knapp will conduct a round dance clinic in the P.M., and Roger, doubling in brass, will conduct a square dance clinic immediately following. Roger, tripling in brass, also calls the evening dance. What a versatile guy, this.

Things are looking up in Dodge City, and this time the credit is not all due Wyatt Earp! It seems that last spring there was a big spring square dance festival in the City Auditorium and lots of spectators came. Then, when on Sept. 14 a new square dance class, sponsored by the City Recreation Department, started 18 squares showed up for dancing in a 12-square hall! Lots of them were folks who had remembered the fun they saw others having last spring. Speakers had to be set up in an adjoining room so that everybody could be accommodated. Dodge City now boasts 5 square and 1 round dance clubs. Public dances are scheduled to start at the American Legion Hall on 2nd and 4th Saturdays. Joe Urban calls and teaches in the southern area; Gaylon Shull in the northwest, so it looks like a percolating season indeed.



### New Jersey

Monmouth Square Dance Club of New Jersey proudly announces that their old friend, Ed Gilmore, will call for their Fall Dance on November 17 at the Community Center, Freehold. Committee Chairman is Frank Sutts.

### Washington

The Tacoma Roundaleers are sponsoring their 3rd Annual Cowboy Formal to be held in the Wedgewood Room of the Winthrop Hotel on November 15. Robby Robertson will be M.C. and caller. The Grand March will begin at 9 P.M., parading the dancers in their fanciest square dance attire.

### Oklahoma

Four out-of-state callers supplemented by 24 Oklahomans will be featured at the 10th Annual State Festival on November 3rd in the Oklahoma City Municipal Auditorium. Visiting celebs will include Pat Paterick from Arlington, Va.; Geo. Mason, St. Louis; Tommie Pharr, Lee's Summit, Mo.; and Les Hauser, Dodge City, Kans. Round dance leaders will be the Joe Urbans, Boyd Coppers, and Earl Eberlings. Art Cosgrove is General Festival Chairman.

### Oregon

Merry Mixers of Klamath Falls dance each week and a drive is under way to build a large and interested beginners' class. Kick-off for this drive was an appearance on the local T.V. station of an informal exhibition of squares and rounds. Along this same line, the Sunday section of the local paper ran a series of stories and pictures on square dancing, going into origin, trends, etc. Merry Mixers plan to have an occasional guest caller. Dude Sibley from Cottage Grove, noted as the originator of the Partners' Corner Square (oh, *he's* the one!), called to an enthusiastic crowd on Sept. 8. "Jonesy" had an equally appreciative floor-full on Oct. 4 at the Red Barn in Dorris, Calif., just "over the border".

Klamath Do-Si-Do Club of Klamath Falls is looking forward to a square dancing season of renewed vitality. A new hall is being erected on the property of B. M. Antle, club caller, and is located on the Ashland hiway. Square dancing after October is available there at the drop of a 'phone call to TU 2-2005.

Circle High Club of Waterville will sponsor their annual benefit dance on November 18 at the Maple School, 1:30 to 5:30 P.M. Proceeds will go to a Springfield hospital.

### Texas

The "News and Views of District No. 1", monthly sheet put out by Arna May Moss for that section of the Texas Square Dance Assn., has for its slogan, "Keep Life Bright - Square Dance Tonight". Uh-huh. Manning Smith, association president, met with board members from this district at the Earl Williams home near Nederland on Sept. 9 to discuss plans and programs for the new season.

At a Texas Company picnic held Sept. 8 at the Pleasure Pier in Port Arthur, square dancing held the spotlight for an hour with 4 squares of dancers representing three clubs, the Whirlwinds, the Bar B, and the Wagon Wheels. More than 1,000 watchers were intrigued by the dancing.

### Michigan

The Copper Hoppers dance in the northern part of the Northern Peninsula, at Houghton. In the picture you see some of the gay, mad costumes that came out at their Hallowe'en party. To identify some of the callers: Ross Gamble is in the mask and miner's hat, Bob Janke in skull and cross-bones, Paul Hinzman, the elf at right front, Russ Smith in derby and nightshirt.



Del Coolman, who calls and teaches dancing there, is now teaching Flint's first Square Dance Callers' School. Fourteen prospective mike-men were recruited from Pontiac, Grand Blanc, Flushing and Flint itself. The course will consist of ten lessons.

Farmington Promenaders will dance 1st and 3rd Fridays of each month, starting in October and running thru next May. They strut their stuff at the Farmington High School, just west of Orchard Lake Road in Farmington. Don Fitch is ye caller.

# SCHOOL DAYS

(A simple dance to waltz rhythm)

Arranged by Earl and Ouida Eberling, Houston, Texas.

**Music:** Dot Record #15066 (78 rpm) — School Days — Johnny Maddox.

**Position:** Partners facing, M's back to COH, loose closed pos. Instructions for M, W does counterpart.

**4 Meas Intro:** Wait, or acknowledge partner.

## Measures

**1-4 Waltz Bal L; Waltz Bal R; Waltz; Waltz;**

In loose closed pos, waltz bal to L (back pas de basque); waltz bal to R, and maneuver so M's back is to LOD for two R-face turning waltzes (M starting back on L ft) to make one complete turn;

**5-8** Repeat meas 1-4, ending in semi-closed pos, facing LOD;

**9-12 Waltz Fwd; Waltz Fwd; Bal Fwd, Touch; Bal Back, Touch;**

In semi-closed pos, do 2 waltzes fwd in LOD; step fwd on L, touch R; step back on R, touch L;

**13-16** Repeat meas 9-12, to end facing partner, both hands joined;

**17-20 Step, Swing; Step, Swing; Cross Over, 2, 3; Step, Touch**

Both hands joined, step to side on L, swing R across; step to side on R, swing L across; change places by W crossing to inside of circle, making R-face turn under M's L and her R arms (step across LOD) in 3 quick steps (RLR), while M walks around W to outside in 3 quick steps (LRL) to end facing; M steps R, touch L, W steps L, touch R;

**21-24 Step, Swing; Step, Swing; Cross Over, 2, 3; Step, Touch;**

Repeat meas 17-20, W making R-face turn under M's L and her R arm, but this time stepping across RLOD, while M completes circle to return to inside, ending in orig pos, facing partner (M's back to COH);

**25-28 Bal Away; Bal Together; Waltz; Waltz;**

Both hands joined, bal away from partner; bal together into closed pos, maneuvering so M's back is to LOD; two R face turning waltzes (M starting back on L ft), making one complete turn;

**29-32** Repeat meas 25-28.

Dance routine a total of three times, ending with bow.

Note: You may do six running steps on meas 9 and 10 if you prefer. However, we particularly like the lilt of the step, step, close on these two measures.

Make this a mixer by twirling W fwd on meas 27 to face new partner; step, touch on meas 28; then repeat meas 29-32.



## ON THE COVER

We introduce the work of an artist brand new to our pages in our cover this month. Gloria Cortella gives us her concept of fashion for square dancing, dress material and all.



# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

NOVEMBER, 1956

## THREE QUARTER CHAIN TO A LINE

By Virginia Johnson, San Lorenzo, Calif.

First and third bow and swing  
 Head ladies chain across the ring  
 Same ladies chain three quarters this time  
 That gent will turn you to a three in line  
 Forward six and back you go  
 Right hand high, the left hand low  
 Spin the ends and let 'em go  
 Two lone ladies do a three quarter chain  
 The end gent will turn you again  
 And four in line you stand  
 Forward eight and back you go  
 Right hand high, left hand low  
 Spin the ends and let 'em go  
 One and three go forward and back  
 Forward again and box the gnat  
 Face the sides for a left allemande  
 Partner right, right and left grand.

## CHAIN REACTION

By Madeline Allen, Larkspur, California  
From an idea from Australia

First and third go forward and back  
 Head ladies chain across the track  
 Turn 'em twice with all your might  
 Ladies chain left, gents chain right  
 Head ladies chain with their left hand ladies,  
 while head gents chain with their right hand  
 gents. Opposites meet halfway with a left hand  
 swing.  
 Turn 'em twice and feel their heft  
 Same two ladies chain to the left.  
 Gents do not move.  
 Same ladies star across the set  
 To a left hand swing with the guy you met  
 New head gents chain to the right  
 Turn that gal with all your might  
 Gents who are already moving, chain to the  
 right.  
 Four gents star three quarters round  
 Meet that girl with the left hand round  
 Turn 'em twice with all your might  
 Girls chain left, gents chain right  
 Everybody is active, so all girls go left, all  
 gents go right, and girls chain with men.  
 Turn 'em around, you're not thru yet  
 Four ladies star across the set  
 To a left hand swing like a left allemande  
 Right to Father for a right and left grand.

Note: In the old rule, a Ladies chain is finished off with a courtesy turn, and a Men's Chain with a left arm swing. Here, where chains are mixed, it is easier to finish all chains with a left arm swing, and keep swinging until the next command tells you in which direction to go.

## TUCSON BALANCE EIGHT

By George Waudby, Tucson, Ariz.

Allemande left, reverse the thar  
 Right to your own, wrong way thar  
 Back up boys, a left hand star  
 Throw in the clutch, put her in low  
 Twice around, the same girl  
 Dos-a-dos, that's back to back  
 Catch her by the right, hold on tight  
 Gents star left in the middle of the night  
 Balance forward, balance back  
 Swing by the right to the outside track  
 Balance again, just don't stand  
 Corner by the left like in allemande thar  
 Back up boys, a right hand star  
 Throw in the clutch, put her in low  
 Twice around, the same girl  
 See-saw left, all the way 'round  
 Catch her by the left, hold on tight  
 Gents star right in the middle of the night  
 Balance forward, balance back  
 Swing by the left to the outside track  
 Balance again, just don't stand  
 Then swing by the left, like a left allemande  
 All the way 'round, to the right hand lady  
 Mother.  
 Right and left grand.

## TIDAL WAVE

By Jerry Helt, Cincinnati, Ohio and  
Madeline Allen, Larkspur, California

First and third go forward and back  
 Dos-a-dos on the inside track  
 Dos-a-dos go all the way around  
 To an ocean wave, rock forward and back  
 Sides, go forward and box the gnat  
 Face the middle and box the flea  
 Same little girl, you see saw round  
 To an ocean wave, rock forward and back  
 The girls star right, across the town  
 There's your corner, left allemande, etc.

## FRUSTRATION

By Johnny Davis, Covington, Ky.

All four ladies chain across  
 Turn right around and first and third  
 Right and left thru across the set  
 Turn right back and pass thru  
 Face your partner, right and left thru  
 Finish it off with a half-sashay  
 Go forward eight and back that way  
 Double pass thru across the set  
 Turn alone and the inside four go  
 Forward up and then fall back  
 Forward again and box the gnat  
 Right and left thru the other way back  
 Turn right back and pass thru  
 Allemande left, etc.

### EASY DOES IT

By Frank Tyrrel, Castro Valley, Calif.

Swing your partner, hold her tight  
Head two ladies chain to the right  
Turn 'em boys and don't delay  
Third old couple half sashay  
The rest promenade half around the land  
And number one behind that couple stand  
Forward four and back you glide  
Forward four and face the side  
Now a right and left thru at the old side door  
Turn 'em around and circle up four  
Circle four you're doing fine  
Head gents break and make a line  
Forward eight and back you go  
Forward again and do sa do  
Got no time to stop and chat  
Forward again and box the gnat  
With the lady on your left, do a left allemande  
Partner right, right and left grand.

### ONE BY ONE STAR PROMENADE

By John Strong, South San Francisco, Calif.

Ladies center, back to the bar  
Gents center with a right hand star  
Back by the left, left hand star  
Pick up your partner with an arm around  
Star promenade go round the town  
Two and four drop off at home  
One and three, on your roam  
One meet two, three meet four  
Circle there on the sides of the floor  
Head gents break and form two lines  
Forward and back you're doing fine  
\*Ladies on the end chain across  
Gents on the end a right hand star  
Once and a half from where you are  
Back right up to the opposite bar  
Forward eight and back that way  
Girls roll left with a half sashay  
Forward eight and back with you  
Forward again, pass thru  
Join your hands, ends turn in  
Star by the right in the center of the set  
Back by the left you're not thru yet  
\*\*Number one lady, pick up your own  
Original partner.

Number two gent pick up your gal  
Number three there's your date  
Hurry four and don't be late  
Inside ladies, rollaway with a half sashay  
Keep turning that star in the same old way  
One and three drop off at home  
Two and four on you roam  
Four meet one, two meet three  
Circle there at the heads of the sea  
Side gents break, form two lines  
Forward eight and back in time

Repeat from \* to \*\*

Number two lady pick up your own  
Number three gent pick up your gal  
Number four there's your date  
Hurry up one and don't be late  
Inside ladies rollaway with a half sashay  
One and three you wheel around  
Right and left thru with the couple you found  
Promenade home.

### THE GIZMO

By Jim Faulkenberry, Blue Springs, Mo.

First and third you balance and swing  
Lead on out to the right of the ring  
And circle four, you're doing fine  
\*The head gents break and form two lines  
Now forward eight and back with you  
Forward again, a right and left thru  
Right and left back you're doing fine  
The ladies hook for a four in line  
You go once around and keep in time  
Gents drop off and the ladies whirl  
And you do paso with the opposite girl  
Now come on boys, don't make 'em sore  
Take your new girl and buckle up four  
You circle four you're doing fine  
Side gents break and form two lines  
Forward eight and back with you  
Forward again a right and left thru  
Right and left back you're doing fine  
The ladies hook for a four in line  
Go once around and keep in time  
Gents drop off the ladies whirl  
And you do paso with the opposite girl  
Come along boys don't make 'em sore  
Back to that new gal and buckle up four  
At this point Gents have opposite girl.  
Can be ended at this point, or can be repeated  
from \*, which gives you back your original  
partner.  
Head gents break and circle up eight  
Just circle to the left and keep it straight  
Walk all around your left hand lady  
See saw your pretty little taw  
Allemande left, etc.

### PROM

By Jerry Helt, Cincinnati, Ohio

Promenade eight don't slow down  
One and three wheel around  
Right and left thru the couples you found  
Same ladies chain turn 'em around  
Chain 'em back don't be slow  
Promenade eight on heel and toe  
Heads backtrack to a right hand star  
Turn the two stars around not too far  
Gals star left gents go 'round the outside land  
Gals backtrack behind your man  
It's an eight-hand star with your right hand  
Gals reach back left allemande, etc.

### EASY PICKIN'S

By Floyd Criger, San Lorenzo, Calif.

Head two gents and your corner girl  
Forward up and back to the world  
Forward again and box the gnat  
Right and left thru the other way back  
Turn 'em boys and pass thru  
Turn alone and don't be late  
All join hands and circle eight  
Head two gents and a new little girl  
Forward up and back to the world  
Forward again with a right and left thru  
Turn 'em round and the four ladies star  
Four ladies star three quarters round  
To a do paso when you come down  
Her by the left, corners right  
Partner left, left hand round  
Promenade the corner as you come down.

## PAPER MOON

By Forrest and Kay Richards, San Leandro, Calif.

**Record:** Paper Moon, SIO 3027.

**Position:** Open, inside hands joined, facing LOD.

**Footwork:** Opposite throughout. Directions given are for the M.

**Intro:** Four meas. Wait 2 meas; acknowledgement on meas 3 and 4.

### Measures

**1-4** **Step, —, Point (Fwd), —; Walk Fwd, 2, 3, —; Step, —, Point (Fwd), —; Walk Fwd, 2, 3, —;**

Step fwd L, hold 1 ct, point R toe fwd, touching floor lightly then lift slightly (cts 3 and 4); starting M's R walk fwd in LOD 3 quick steps RLR (hold last ct); repeat meas 1 and 2, turning to face partner on meas 4, M's back to COH, butterfly pos.

**5-8** **Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step;**

Starting M's L, do one swd two-step along LOD; and one swd two-step along RLOD; assume closed dance pos and do 2 R-face turning two-steps progressing in LOD. End in loose closed pos M's back to COH.

**9-12** **Step, —, Point (Side), —; Behind, Side, Cross, —; Step, —, Point (Side), —; Behind, Side, Cross, —;**

Step L to side along LOD and hold 1 ct, point R ft to R side along RLOD and hold 1 ct; then do a 3-step "grapevine" along LOD; step R behind L (W steps L behind R), step L to the side, cross R in front and to L side of L and hold 1 ct; repeat meas 9-10 again starting M's L and progressing along LOD.

**13-16** **Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step;**

Repeat action of meas 5-8 remaining in loose closed pos. End in closed pos, M facing LOD.

**17-20** **(Box) Fwd, —, Side, Close; Back, —, Side, Close (Lift); Cross, 2, 3, — (Lift); Cross, 2, 3, —;**

Starting M's L, do a variation of the "box two-step"; step fwd on L, hold 1 ct, step R to R side, close L to R taking wt on L; step back on R, hold 1 ct, step L to L side, close R to L taking wt on R; do 2 "twinkle" steps: Pivoting R slightly to face diag twd wall, cross L over in front of R (W crosses behind), step on R beside L, step on L, pivoting L slightly to face diag twd COH; repeat the "twinkle" starting M's R and crossing in front twd COH. (Note: Precede each "twinkle" with a slight "lift").

**21-24** **(Box) Fwd, —, Side, Close; Back, —, Side, Close (Lift); Cross, 2, 3, — (Lift); Cross, 2, 3, —;**

Repeat action of meas 17-20, starting M's L, maneuvering on the last "twinkle" to end in butterfly pos, M's back to COH.

**25-28** **Side, Close, Side, Close; Step, Brush, Step, Touch; Side, Close, Side, Close; Step,**

### Brush, Step, Touch;

Step L to L side along LOD, close R to L and repeat; releasing M's L and W's R hands and opening slightly, step fwd L in LOD, brush R ft fwd lightly, step on R and touch L beside R resuming butterfly pos; repeat meas 25-26.

**29-32** **Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; Twirl, —, 2, —;**

Assume closed dance pos and do 2 turning two-steps progressing in LOD; then, while M walks fwd 4 steps LRLR, W makes 2 R-face twirls in 4 steps. End in open pos to repeat dance from the beginning.

Dance is done completely through three times and end with bow and curtsy.

## CROSS-EYED SUE

By Luke Raley, San Leandro, Calif.

**Honor your partner, corners all;  
Four ladies chain across the hall  
Turn 'em around, and half-sashay;  
Head couples center and back that way  
Pass thru, divide the land:**

**Behind the side couples stand**

First couple behind No. 2 couple, third couple behind No. 4 couple. At this point all ladies are on the left side of partner.

**Forward eight and back you go;**

**Face your partner and do-sa-do**

**Back right out and form new lines;**

**Go forward and back, you're doing fine**

No. 2 and No. 3 ladies side by side with No. 1 and No. 2 gents in line at No. 3 position. No. 1 and No. 4 ladies side by side with No. 4 and No. 3 gents in line at No. 1 position.

**Forward again and pass thru;**

**Arch in the middle and the ends duck thru**

**Right to the opposite, box the gnat;**

**A right and left back in the same old track**

Couples who have ducked thru arch meet in middle of set, box gnat, etc.

**Pass thru and have a little fun;**

**Split that couple go 'round one**

Couples working in middle of set turn lady after right and left thru, pass thru to outside couple, go between them and separate to go around one and face down the middle of the square.

**Cross trail thru, divide the land;**

**Behind the head two couples stand**

Actually original side couples who are now in head couple positions. No. 3 gent and No. 1 lady behind couple in 3rd pos. No. 1 gent and No. 3 lady behind couple in 1st pos.

**Forward eight and eight fall back;**

**Face your partner, box the gnat**

**Pass back to the side of the set;**

**Join your hands and the ends turn in**

**Circle up four, you're gone again;**

**Go one time around and pass thru**

**A right and left thru with the outside two;**

**An allemande left, etc.**

Turn partner after right and left thru and face that same outside couple—you will be facing original corner for left allemande.

## STREET WALK

By Larry Ward, Hawthorne, Calif.

**Record:** "Street Symphony", Capitol 3516 (Ray Martin).

**Position:** Escort, facing LOD.

**Footwork:** Identical throughout, starting on L.

### Measures

1 Wait.

### PART A

1-4 **Walk, 2, 3, Heel; Walk, 2, 3, Heel; Step, Point, Step, Point; Turn 2, 3, 4;**

Escort pos, facing LOD, starting on L, walk fwd L, R, L, touch R heel in front leaning slightly back. Starting on R walk fwd R, L, R, touch L heel leaning slightly back. Step to L, touch R across in front of L. Step R, touch L across in front of R. Both make a full L face turn in 4 steps L, R, L, R.

5-8 Repeat meas 1-4 ending in Varsouviana pos.

### PART B

9-14 **Two-Step, Two-Step; Two-Step, Two-Step; Rock, 2, 3, 4; Behind, Side, Front, Brush; Rock, 2, 3, 4; Behind, Side, Front, Touch;**

In Var pos facing LOD do 2 fwd two-steps starting on L. Do 2 more two-steps in a right hand star, W making a full right face turn to face LOD. M making 1/2 right face turn to face RLOD. Rock fwd L, back R, fwd L, back R. Step behind on L, side, R, in front L, brush right, changing sides to a left hand star. Rock R, L, R, L. M repeats step behind, side, front while W backs into Var pos in 3 steps and touch facing RLOD.

15-16 **Two-Step, Two-Step; Two-Step, Two-Step;**

In Var pos facing RLOD do 2 two-steps fwd starting on L. Do 2 more two-steps in a right hand star, W making a full right face turn to face RLOD. M making 1/2 right face turn to face LOD ending in butterfly banjo pos.

### PART C

17-20 **Step, Close, Step, Swing; Side, Behind, Side, Swing; Step, Close, Step, Swing; Behind, Side, Step, Swing;**

Starting in butterfly banjo pos facing LOD step, close, step, swing. Step to side, R behind L, side R swing L, changing sides to sidecar pos. Starting L step, close, step, swing. Behind R, side L, in front R, swing, changing to butterfly banjo.

21-24 **Step, Close, Step, Brush; Step, Close, Step, Brush; Step, Close, Step, Brush; Step, Close, Step, Touch;**

Starting in butterfly banjo pos around step, close, step, brush. Around step, close, step, brush making one complete turn. Turn away from each other in step, close, step, brush; step, close, step, touch making complete L turn ending in Var pos.

25-32 Repeat Part B ending with W coming back to escort pos to start the dance over.

Sequence: A, B, C, B — A, B, C, B.

Ending with a bow changing hands.

## CECELIA

By Jeri and Hunter Crosby, Three Rivers, Calif.

**Record:** R.C.A. Victor #20-6550.

**Position:** Open.

**Footwork:** Opposite. Direction for M.

### Measures

### PATTERN

1-4 Open. **Walk, 2; Step Side, Behind, Side, Behind; Step, Brush, Step, Brush; Calif. Twirl, 2;**

5-6 Open. Repeat meas 1-4 RLOD.

9-12 **Turn Away, 2, 3, Touch; (M L, W R) Turn Back 2, 3, Touch; (M R, W L, closed pos) 2 Turning 2 Steps.** M face LOD.

13-16 Leading hands joined. **Grapevine in (COH) Brush; (W RF twirl) Grapevine Out, Touch; (W LF twirl) Banjo pos. Rock, Fwd, Back; Fwd, Back;**

17-20 Banjo pos: LOD. **Run 2, 3, Lift; Run, 2, 3, Lift, Step, Close, Step, Lift; Step, Close, Step, Flare;** (Pivot to side car. M facing RLOD.)

21-24 Side car. **Twinkle R Flare; Twinkle L Touch;** (M cross L in front: W cross R in back). Banjo. **Walk Around, 2, 3, Brush; On, 2, 3, Touch;** open.

25-28 Open. **Run 2, 3, Brush; On, 2, 3, Flare; Twinkle, R Flare; Twinkle, L Touch;** (both cross inside).

29-32 Closed pos. **Two Turning 2 Steps; Two Slow Twirls; 1, 2; 3, 4;**

Dance two and one-half times.

Ending: Meas 15-16. Rock fwd, and back; Twirl, 2, 3; bow and curtsey.

## CHAIN SIX BITS

By Dan and Madeline Allen, Larkspur, Calif.

From an idea by Van VanderWalker

**First and third bow and swing**

**Up to the center and back to the ring**

**Head ladies chain three quarters round**

**Gents promenade one quarter of the town**

**Turn the gals between those two**

Head ladies stand between side couples in a line of three; Head gents stand behind the line.

**Forward six and back with you**

**Right hand over, left hand under**

**Spin the ends and go like thunder**

**Same ladies chain three quarters of the town**

**Gents promenade one quarter around**

**Turn the gals between those two**

**Forward six and back with you**

**Right hand high, the left hand low**

**Spin the ends and let 'em go**

**\*Four ladies chain three quarters around**

**Gents promenade one quarter of the town**

**Turn 'em around in the usual way**

**Then whirlaway with a half sashay**

**Turn the right hand lady with a right hand half**

**Back by the left, go all the way round**

**Four ladies star go across the land**

**Turn the opposite gent for a left allemande**

**Right to your own, go right and left grand.**

Alternate figure:

**\*Four ladies center, back to back**

**Gents promenade the outside track**

**Meet that girl with a left hand round**

**Four ladies chain three quarters around, etc.**

# "MY OLD KENTUCKY HOME"



SIMPLE AS SOUTHERN COURTESY . . . EASY AS EATIN' FRIED CHICKEN  
are these two NEW dances written and called by  
**DON ARMSTRONG**, of New Port Richey, Fla.

**"My Old Kentucky Home"** - a new singing square that has a delightfully simple dance figure that will endear it to dancers of **all** levels because of its perfect timing and constant, but relaxed, flow of action. It's a **great** dance that does full credit to a **great** piece of Americana music.

**"Farmer's Quadrille"** is a prompted square quadrille that uses "Turkey In The Straw" for its music and features the **GRAND SQUARE** in the Opener and Closer. Here again - an easy dance that has appeal for everyone. Both dancers and callers will appreciate the special instruction and call sheet that comes with this record since it explains clearly how prompted square quadrilles are danced and called.

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## INVITATION TO AUSTRALIA

Norman Kaye, of Malvern, Australia, extends a special invitation to square dancers who might be visiting Australia during the Olympic Games. He writes as follows:

"As you know the 1956 Olympic Games are being held in Melbourne in November this year. It has just occurred to my wife Gwen and I that you may have friends headed this way. If so, may we have the pleasure of entertaining them? . . . Maybe you would care to extend the offer thru the pages of Sets in Order. It not only applies to the Games — let's make it an open invitation at all times.

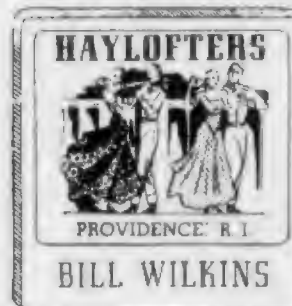
"Apart from the fact that we would get a big kick out of it, I can never forget the hospitality I owe in America. Unfortunately, we haven't the space to provide accommodations, but we do have facilities to provide top level entertainment as we know it in Australia."

### CHECK CALIFONE PRICE

The ads for the New Califone Commander Model 40V-7 Sound System carried erroneous prices in the September and October issues of Sets in Order. Please correct the Caller's Net Price (with 4 speakers) to \$259.50.

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### TRAVELING CALLER LIST FOR FREE

Want a visiting caller for your special dance? Lots of folks like to welcome a new caller to their club programs. There is available a mimeographed list of the names, addresses and available dates of 25 callers who "have mike, will travel". This is *not* in any sense supposed to be a booking agency but it is a free, non-profit service to help make square dancing more fun and more "solid" thru new acquaintanceships. If you wish the list, write Traveling Caller List, 462 N. Robertson Blvd., Los Angeles 48, California.

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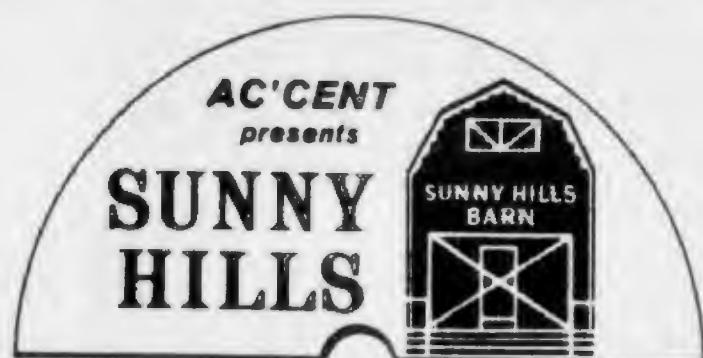


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AC 113 S—WAKE UP SUZIE

AC 112 SO—HECK AMONGST THE YEARLINGS

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#1059/60

SOMEBODY/WALKING YOUR BABY  
with Bob Ruff calling

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SOMEBODY/WALKING YOUR BABY  
with music by The Buckboard Busters

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Write: Sets in Order Records, 462 North  
Robertson Blvd., Los Angeles 48, California

(More Letters "From the Floor"  
Continued from Page 4)

Dear Editor:

I have just finished reading your editorial in Sets in Order about special classes for beginners, to bring them to club level in fifteen weeks. In it, you mention the caller-teacher not having time for "gimmicks, simple stunts and gags which make learning fun". It has occurred to me that an article in Sets in Order, outlining some of the above, would be a valuable aid to all callers not having a natural talent for dreaming up stunts and gags. It would definitely be an asset to getting the idea across to beginners that, "Square Dancing is Fun".

Warren Popp  
No. Abington, Mass.

(Editor's Note: We're working on this. Note Bob Ruff's article in this issue, for a starter.)

Dear Editor:

Am sending my chek fur the Sets Norder magerzeen fur nuther yeer. Can't hardly wate to git it every month and shurre like them there Grundeen pitchers.

Ted King  
Springfield, Ore.

Dear Editor:

We are "trailer people" and consequently we move from one section of the country to the other at least twice a year. This is hard on our magazine subscriptions but we find that when we know far enough ahead where we are going to land next, and send in our change of address to Sets in Order, we can keep our issues coming regularly. It takes a little planning but who wants to miss an issue?

Robert Gordon  
Burton Springs, Fla.

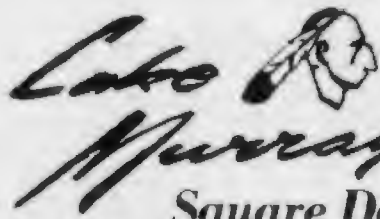
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## CALLERS CORNER

1601 Maple Ave., Bartlesville, Oklahoma



Ray Smith  
Director



Square Dance INSTITUTE

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Dec. 27-31, 1956

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### SQUARE DANCE THERAPY

The Daily Oklahoman reports what is being done at the W. J. Bryan School in Oklahoma City by the use of square dancing as therapy for children who must wear braces on their legs. The square dance lessons are given these children by Mrs. Lucy York, physical therapist at the school for the physically handicapped, because she felt it would do more to strengthen muscles and improve co-ordination than the usual exercises.

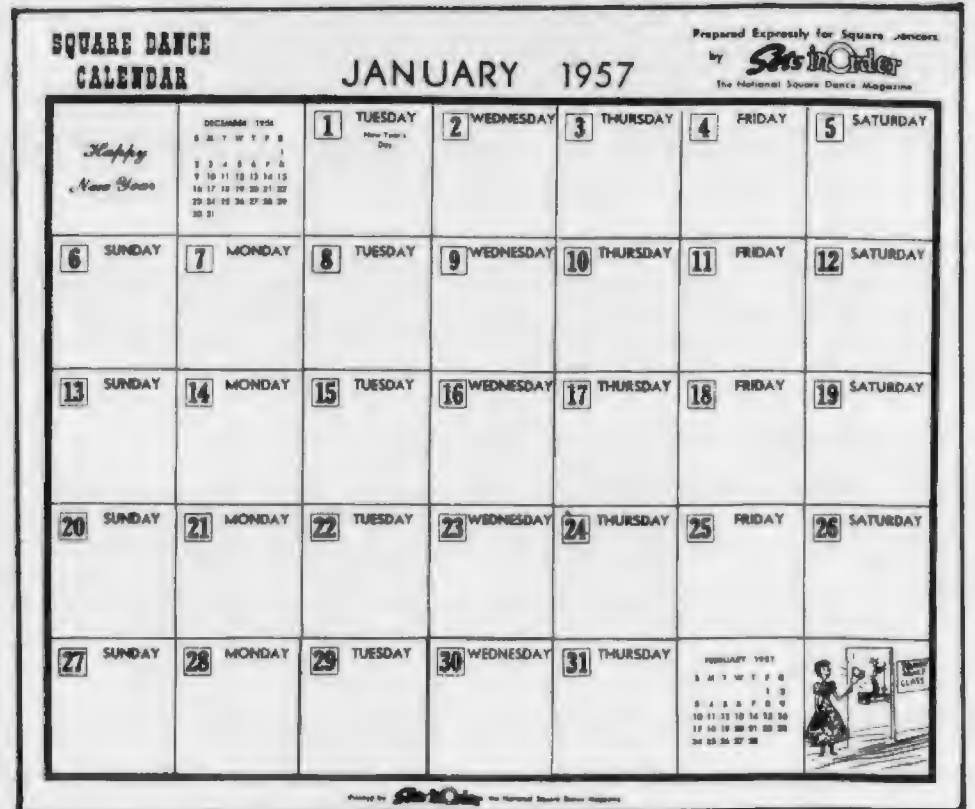
Mrs. York believes it is the first time square dancing has been used in this way and she says the results are amazing. One youngster threw away his crutches and now whirls with the best; a small girl also overcame a speech impediment by relaxing into the dancing fun.

The children have gone in for gay clothes in western style and now are importuning their instructor to take them to a "real dance" at one of her clubs. The children dance at their regular physical therapy period — one-half hour each day. Mrs. York says that what used to be a treatment is now a dancing party.

### ABC's AGAIN AVAILABLE

The booklets entitled "ABC's of Square Dancing" — the square dancers' Emily Post — are again reprinted and are available in lots of 100 minimum at 2 cents each. Hundreds of thousands of these booklets have gone out to dancers in this country and Canada and callers find them especially appropriate for beginner groups as the information therein is general and basic. Order from ABC's, Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

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- Nov. 2-3-4—6th Ann. Fiesta de la Cuadrilla  
Balboa Park, San Diego, Calif.
- Nov. 2-3—Wyoming Festival  
Univ. of Wyo. Gym, Laramie, Wyo.
- Nov. 3—10th Ann. Okla. State Festival  
Munic. Audit., Oklahoma City, Okla.
- Nov. 3—7th International Square Dance  
Conrad Hilton Hotel, Chicago, Ill.
- Nov. 3—King and Queen Dance  
Fort Brown Aud., Brownsville, Tex.
- Nov. 3—Richmond Fall Festival  
Arena, Richmond, Va.

- Nov. 4—A-Square-D Annual Fall Dance  
Palladium, Hollywood, Calif.
- Nov. 10—Wagon Wheel 7th Anniversary  
Harvest Club, Beaumont, Texas.
- Nov. 10—So. Okla. Dist. Festival  
City Audit., Ardmore, Okla.
- Nov. 10—3rd Ann. North Florida Round-Up  
Jacksonville, Fla.
- Nov. 10-11—Owens Valley Desert Roundup  
Bishop Fairgrounds, Bishop, Calif.
- Nov. 15—Ann. Roundaleers Cowboy Formal  
Winthrop Hotel, Tacoma, Wash.

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CALENDAR - *Continued*

- Nov. 16-19—Y.W.C.A. Nassau Square Dance  
Cruise, From Miami, Fla.
- Nov. 17—2nd Ann. Frisco Club Harvest Hoe-  
down, Natl. Guard Armory, Amory, Miss.
- Nov. 17—Gregg Co. Jamboree, Exhibit Bldg.,  
Fairgrounds, Longview-Kilgore Hiway, Tex.
- Nov. 17—Northwest Okla. Dist. Festival  
Kiowa, Kans.
- Nov. 24—Southeastern Festival, Atlanta, Ga.
- Nov. 17—Monmouth Club Fall Dance  
Freehold Comm. Center, Freehold, N. J.
- Nov. 17—Square Dance Festival

- Sports Arena, Hutchinson, Kans.
- Nov. 17—South Dakota Fed. Fall Festival  
Casino, Lake Kampeska, Watertown, S. D.
- Nov. 17—Southeastern Festival, Atlanta, Ga.
- Nov. 18—Circle High Club Benefit Dance  
Maple School, Waterville, Ore.
- Nov. 18—Whirling Tops 4th Anniv. Dance  
Los Angeles, Calif.
- Nov. 24—Fall Jamboree  
Coliseum, Houston, Texas.
- Nov. 24—Callers' Assn. Ann. Fall Festival  
Municipal Audit., Kansas City, Mo.

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Yes, SQUARE DANCE SQUARE, Square Dancing's Leading Supply House will foot the bills for you in its special Asilomar contest. *Here's how!*

1. In each cash order you and your friends send in, just tell us the name and address of the caller you want to help; we'll credit him with one "vote" for each full dollar's worth of your net purchases (postage, tax, etc., and reduced-rate goods excepted); minimum individual order to count \$5.00 (records \$10.00).
2. Caller (or other candidate) to receive credit *must* be named in the order (not subsequently). Order must be sent direct to Square Dance Square, Summerland, California, with full remittance; if you don't know the correct amount, send enough and we'll refund any excess. Contest starts Nov. 1, 1956, and ends with orders postmarked by April 30, '57.
3. The person with the most "votes" accumulated when contest closes wins first prize and the one with the next highest number wins second prize.

**FIRST PRIZE:** Room, board, and tuition\* for Caller and wife (or husband) at Summer or following Winter session, plus an equal amount in cash for traveling expenses.

**SECOND PRIZE:** Same for Caller (1 person)

**OTHER ASILOMAR "SCHOLARSHIPS":** In addition, we will pay room, board, and tuition\* for any person with 500 votes or more.

\*Footnote: In the event first or second prize winner's application is refused for any reason by the Institute's management (with which Square Dance Square has no connection) we will pay full equivalent in cash, or two-thirds of that amount if the winner cannot attend; no cash payments in connection with other scholarships.

*Complete details about the Asilomar Institute are available from Sets in Order.*



**THAT CALLER**

Almost everyone has an opinion about callers, or some specific caller. Bob McLaughlin of Flin Flon, Manitoba, has cleverly put some of these opinions on paper and here they are:

*Infallibility* — It is noted that Callers are Never Wrong. It is always the valiant strivers out on the floor who goofed. This feature of always-being-right should particularly appeal to feminine aspirants.

*For Those Who Like Power* — There are no limitations set upon the powers of a Caller. His authority is absolute. Like "Napoleon on his little mound at Ratisbonne" their decisions are strictly unilateral affairs. From their lofty eminence their proper calls are capable of creating great beauty and symmetry of form on the dance floor. Conversely, if they happen to be in a puckish humor or if their ulcer is kicking up they are capable of creating great havoc by merely throwing in a few hash or sleeper calls. For those who have this little Corporal complex such whims can be very gratifying. It is, however, kind of hard on the customers.

*Privileges*—The exalted position of Caller bestows certain privileges. An instance is the choice of partners. It is noted that under the apparent worthy guise of giving a demonstration dance, Callers are prone to pick out the best looking partner or perhaps the best dancer. Perhaps most often the choice seems to go to one who possesses a very neat combination of these two attractions. There are numerous other less noticeable privileges that go with this profession, such as loitering around the ladies who are looking after the evening lunch.



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**MORE ON OKLAHOMA "SPECIAL"**

Those energetically enthusiastic dancers from Oklahoma who will ride special trains to the 6th National Convention in St. Louis next June are adding all kinds of new features to their trip. They have reserved the entire Sheraton-Jefferson Hotel in St. Louis for passengers from these trains. A special Southwestern Square Dance Banquet will be held Friday evening of the Convention in the Gold Room at the hotel. Adolph Treichler is chairman.

"Oklahoma's Night Out" will involve a 2-hour Mississippi River cruise on the air-conditioned riverboat, "The Admiral", which has been chartered exclusively for special train passengers. Following the cruise, the 1000 dancers will move by chartered buses to the famed Municipal Opera in Forest Park. Jack Wadlin from Tulsa, with the title "S.S. Admiral 'Admiral'", will have charge of boat entertainment. Paul GraVette, OklaCity, will be in charge of bus entertainment.

Requests for information and registration blanks, and reservations for the special trains should be sent to Howard B. Thornton, Trains Director, 2936 Bella Vista, Midwest City.

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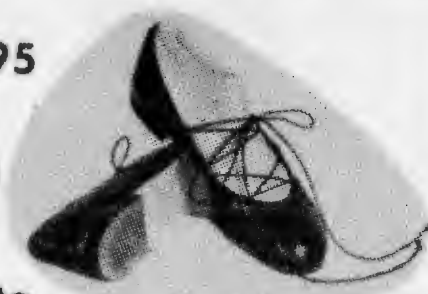
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This is fun. We are getting worlds of information about that ever-growing-in-popularity organization known as the Knotheads.

The Washington Knotheads were originated by a square of Seattle Westerners and a square of Jo-C-Dos, to promote fellowship among Square Dancers, and is an Honorary Group recognizing the Fun and Fellowship that can and is being spread in Square Dancing.

To become a Knothead gather up a complete square who are Non-Knotheads, and travel in this pre-arranged square 100 miles or more one

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way (recognized mileage to govern between cities or towns) to attend a Club or Open Dance, given by other Square Dancers. The Big Deals like Festivals, etc., do not count. There must be a minimum of one square. All additional couples are eligible. You have to have a prepared letter for the caller to certify and to mail to one of the following: Washington Knotheads, Ray Lang, 3051 W. 56th St., Seattle 7; California Knotheads, Ed Ferrario, 2234½ Santa Clara Ave., Alameda; Oregon Knotheads, Art Gibbs, 730 N.W. 21st Ave., Portland 9.



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Square Dance Square  
SUMMERLAND 3, CALIFORNIA

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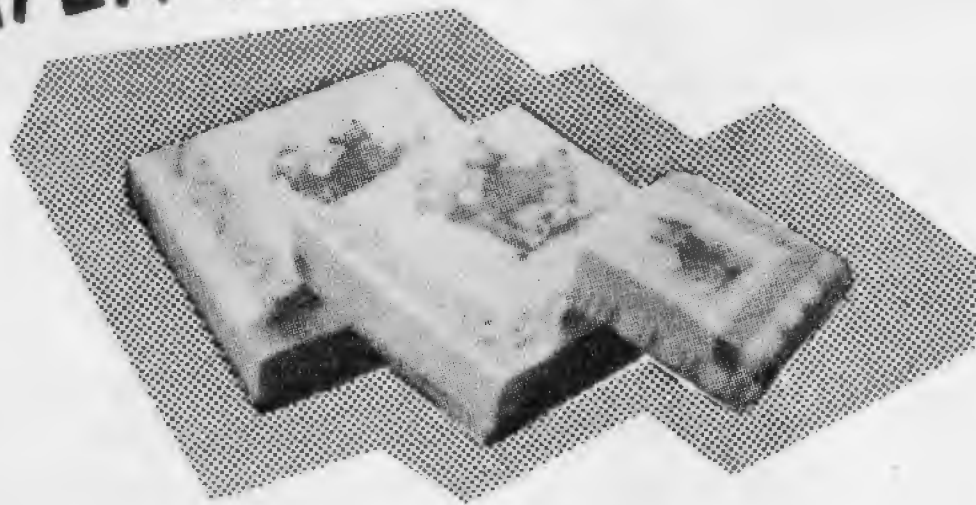
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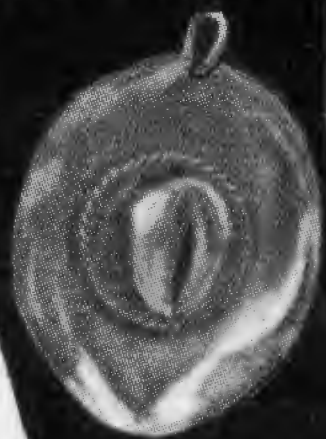
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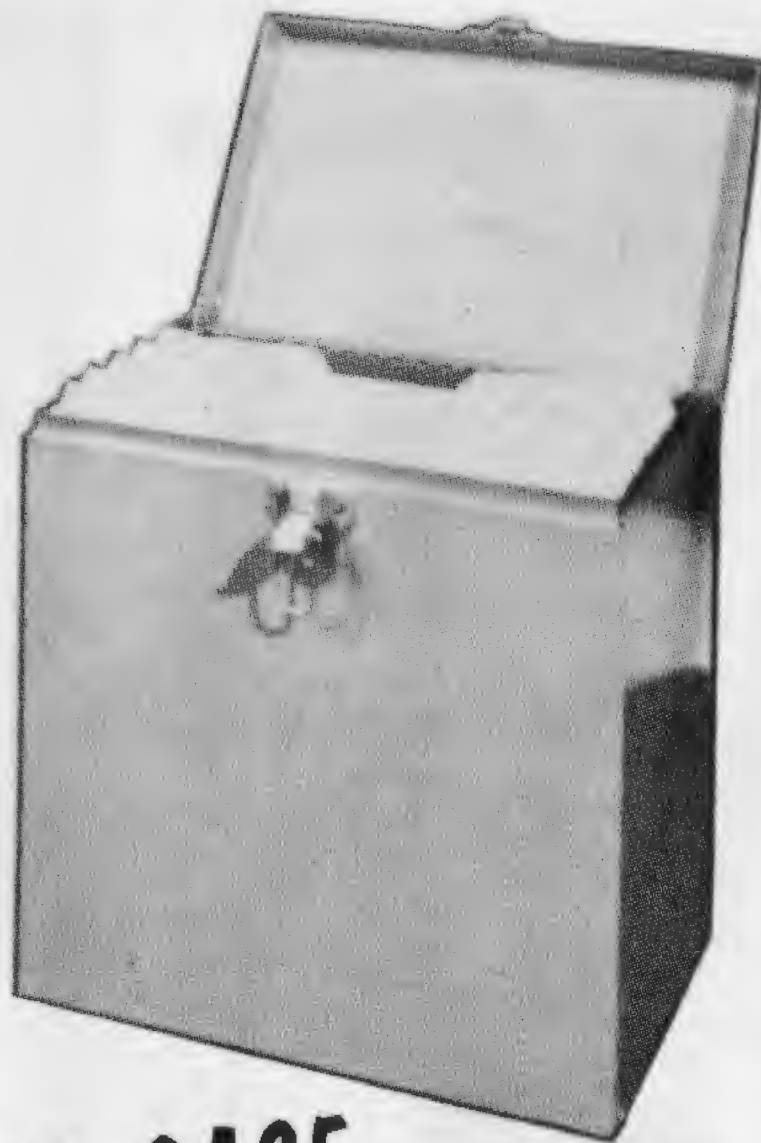
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**NEWS FROM ALOHA-LAND**

*By Hon Wa Wat, Honolulu, Hawaii*

On Sept. 19, the Hawaii Federation of Square Dance Club celebrated its first year of activities with an Anniversary Round-Up. Over 150 dancers gathered for an evening of wonderful dancing at the Aiea Recreation Center in the Pearl Harbor area.

The evening began with a Grand March led by MC Hon Wa Wat. At the head of the lines were Ken Best, the past president, and Barney Eugene, the current president. This was followed by several of the local callers who shared

the spotlight for the evening. These included Dick Weaver, Faye Saylor, Jim Foti, and Irving Smith.

Two newcomers in the local square dance scene were also called upon to do some calling for the evening. They were Gordon Jaeger and Al Cuda. Both are with the U.S. Navy and were recently transferred to the Islands. Gordon is from Milwaukee, Wisc., and Al from Portland, Ore.

A surprise guest caller was Benny Matthews of Glendale, California. Benny and Mrs. Mat-  
*(Continued on next page)*

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(Continued from previous page)

thews were vacationing in the Islands and have attended several dances while here. The crowd enjoyed Benny's calling and kept him busy at the mike. We appreciated his contribution.

As an added attraction, a group of dancers called the "Little Hayseeds" did some exhibition dancing during a break in the evening. Ranging in ages from 6 to 8, this group is made up of the children of members of the Hayseeds Club. Jim Foti is the organizer and caller for this little group which has appeared on television locally.

### CANADIAN CAPERS

Ontario . . . The Trinity Anglican Church of St. Thomas sponsored a Recreation Programme for the entire family with 10 Saturday night lessons in square dancing beginning on Sept. 22. Wee tots, teen-agers, and those older, were divided into separate groups at different times and elderly non-dancers were invited to watch. The group is planning a New Year's Party for Dec. 31. George Lang is the caller.

Any square dancer visiting London, Ontario, will find a real welcome from the 4-Square Square Dance Club, according to Herb Cassell,

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(Continued from previous page)

who was one of those so nicely entertained. Herb takes his 10-gallon hat off to the Meyers, Blakes, Weeks', and the rest of the crowd.

*British Columbia* . . . During the summer months French's Twirlers of Oliver danced on 2nd and 4th Saturdays. They had many visitors coming from Canada, the United States, and as far away as England. This club had something new in square dance floats in a recent parade, as you can see by the picture. What a Biiig Skiiiirt the lady has!



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## NOTES FROM A TRAVELER

Being a square dancer adds much to the enjoyment of traveling around in these United States and everywhere else as it is like belonging to one big fraternity of fun and friendship. Fred Christopher of St. Petersburg, Florida, is the latest to attest to this fact in the light of his summer traveling. He started out dancing in Atlanta, Georgia, with Jamie Newton, where, he says, they danced at a nice comfortable pace of 130. Also in Atlanta, he was invited to attend the annual dinner dance of the Dixie Grand Circle Promenade Club, which Fred and

Mary Collette teach and call for. Fred even enjoyed dancing a contra that night, and was asked to call.

In the Chicago area the Christophers danced with Walter Mankawich's group in Berwyn, Ill., and again was asked to call a tip. He found that they were able to integrate their dancing with that of the group very well. Later they danced in Flint to "Dub" Perry, a wonderful caller. At the 7-square club they had a particularly fine time.

On a return to the Chicago area, Fred found there was lots of dancing available every night.

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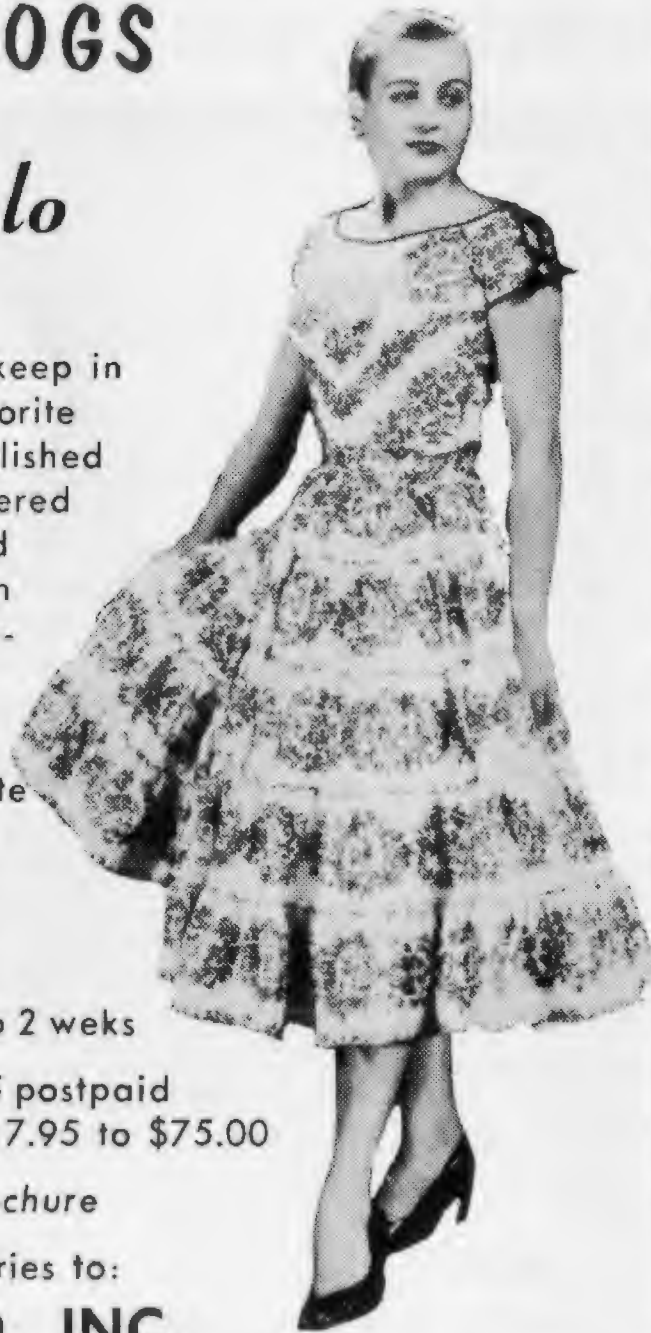
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Oh, well —

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# MARLINDA



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Our November winner is Frank Breazeale, 115 Varsity Circle, Arlington, Texas and he will receive a set of three Western ties.

**MARLINDA RECORDS** — 618 South Glenwood Place, Burbank, Calif., TH 5-4910

### QUOTES FROM THE PRESS

From The Edmonton Journal, by W. L. Kunelius.

"Did I hear you ask whether your community should organize a square dance club? Here is what I heard one man say, 'I have never had so much fun for so little money in my life'. A lady remarked, 'My husband has never danced till now, and it is like having our honeymoon again to go out and have so much fun together'. Fun — you'll have it every night. You'll meet your neighbors and others, learn to sew so you can make original outfits . . ."



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### CALL TO REFRESHMENTS

Ed McPherson of Chinook, Montana, passes along a call he uses to get dancers to the "coke" stand. He confesses it is a take-off on Roy Close's Elimination Square and this is the deal:

Before beginning the call the dancers were mixed by having the gals go into the center, stand back to back and the gents go scoot to some other square. Heh! Heh! (says Ed). Now the gents have someone else's wife and they can't refuse to buy their new partners cokes when they are told to, only they don't know yet what's coming. Here's the call:

1st and 3rd, bow and swing  
Lead right out to the right of the ring  
And circle four, around you roam,  
Now the visiting gents back up to home.  
Forward six and back you lope  
The two lone gents go buy *two* cokes.  
Then forward six and back you go  
Right hand high and left hand low  
Spin the gals and let 'em go  
And all four ladies go forward and back  
Forward again and pass thru  
Go 'round just one and three in line you stand.  
Now forward six and back you lope  
Two left hand ladies go get your coke.  
Now circle four in the middle of the floor  
You circle four, don't hesitate,  
Pick up four more and make it eight  
You circle eight then square your set  
Stand right there, you're not thru yet.  
(Repeat until everybody's been to the "coke" stand.)

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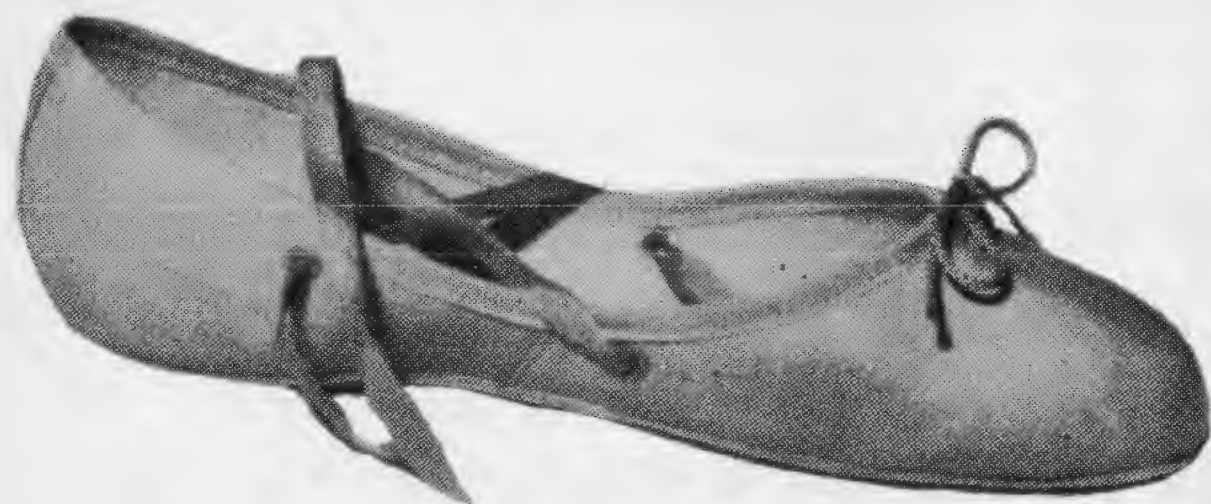
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# G K W - MIXER

By Doogso L. Trebor of East Hannibal, Mo.

**Record:** SIO 3025.

**Music:** Medley of old cavalry tunes including — "Yellow Ribbon", "Girl I Left Behind Me", "Yellow Rose" (original version) and "In Old Californy".

**Position:** Promenade position facing LOD, starting on outside feet — opposite footing throughout.

## Measures

## PATTERN

**1-2 Walk, 2, 3, Turn; Backup, 2, 3, 4;**

Walk forward 3 steps in LOD, keeping hands joined in promenade position turn about (push with the left — pull with the right) to face RLOD on 4th step. Now back up four steps, still moving in LOD;

**3-4 Walk, 2, 3, Turn; Backup, 2, 3, 4;**

Repeat meas 1-2 moving in RLOD;

**5-6 Star Right; 2, 3, 4; 5, 6, 7, 8;**

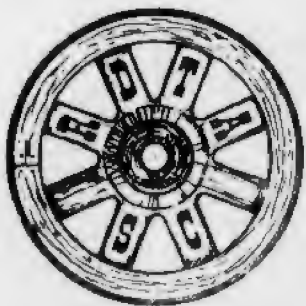
Couple retains right hands — (release left) and slide to an uphand grip with arms stretched out, walk around each other. When room permits a full stretch allows for more enjoyment. A higher star is necessary when room is limited.

**7-8 Turn Away Left; 2, 3, 4; 5, 6, Pickup, The Next;**

M into center of hall making a wide CCW circle ending slightly behind starting position to pick up the W who had previously been in the couple behind him. W to the outside of hall making a wide CCW circle (left face turn) ending slightly ahead of starting position to be picked up by the M ahead.

**ENDING:** Dance goes through 10 times ending with a bow to the new partner at end of dance.

**Note:** Same record is ideal for: Paul Jones, Canadian Barn Dance, Grand March, All American Promenade, Boston Two-step and many others.



The Southern California Round Dance Teachers' choice for the Dance of the Month of November is:

## HAPPY POLKA

Instructions for this dance appeared on page 46 of the October issue of Sets in Order.

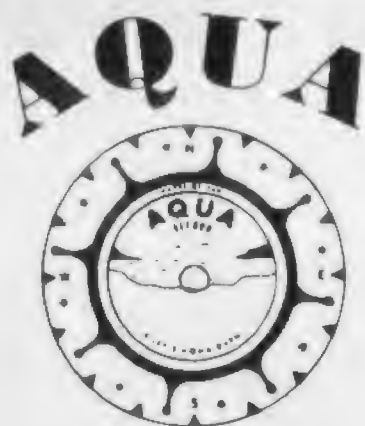
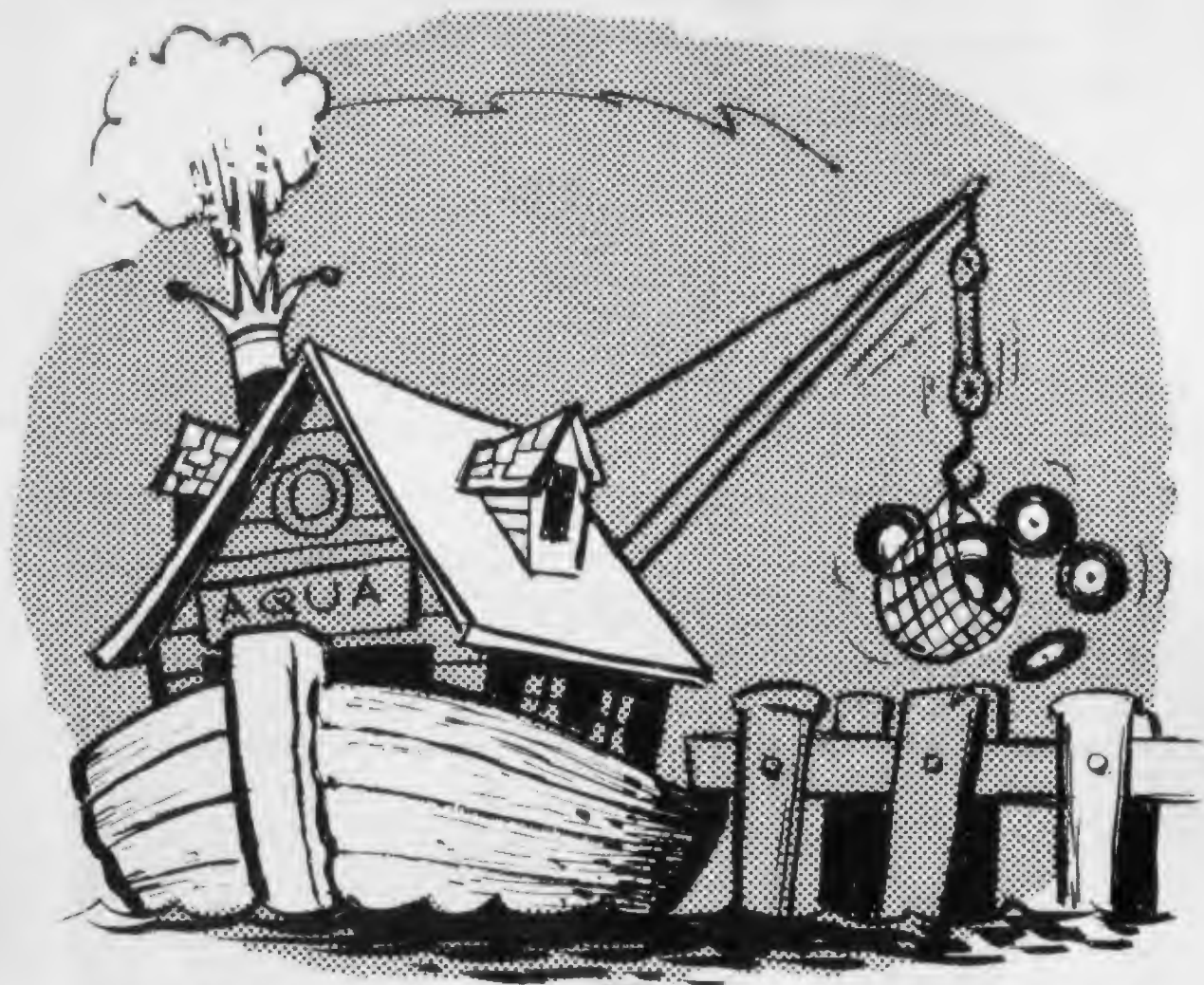
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*DANCERS: Refer your local Record Shop to WESTERN DANCE DISTRIBUTORS if they do not have the records you are looking for.*



*"Number two couple cuts around right end as number one man plows through center."*

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