

Sets in Order

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CALLER'S
EDITION

The Magazine of SQUARE DANCING



VOL. IX NO. 12

DECEMBER, 1957



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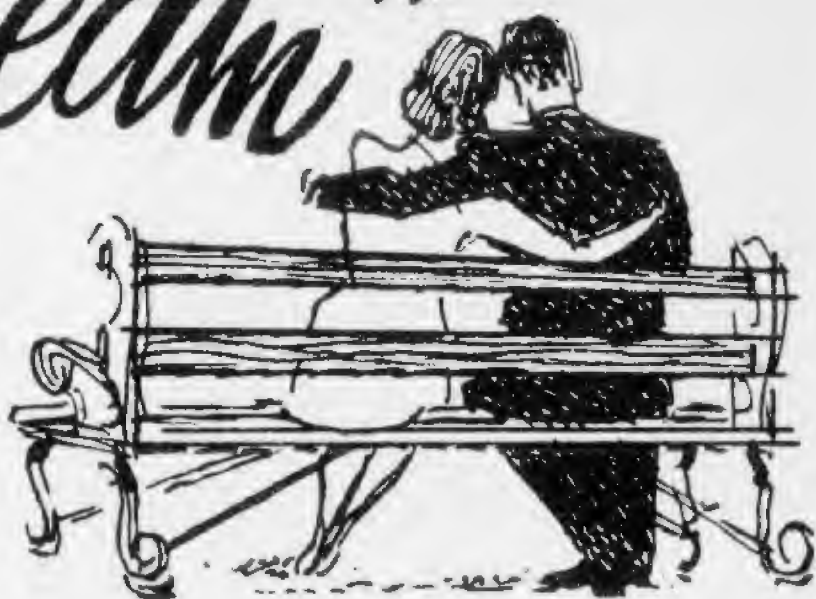
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . Now Mr. Alonzo Lorrان in "Timber-r-r" (Sets in Order, September, 1957) seems to be a person with an outlook somewhat like mine. His article was wonderful. If I would see more articles like this I would renew my subscription to your good magazine for perhaps five more years. For in my limited experience this "enjoyment angle" is seen more in simple type of open dances in the East than it is seen in the clubs.

I have just finished a series of three square dances. . . . Although one night it rained one hour before the dance and one night it was threatening weather from 5 P.M. on, we averaged 1700 people at each dance. The only publicity was posters put throughout the borough of Queens. The people loved it. They are asking for more. Not only did we not do an allemande left, but a grand right and left was never used, and the people got their kicks. This may be dancing on the lowest possible level, but believe me people from six to sixty-six were there and the smile was not just in the caller's voice, but on people's faces. . . .

Bart Haigh
Kew Gardens, N.Y.

Dear Editor:

. . . I would just like to say that all of us in this section who get Sets in Order enjoy it very much. There are a lot of good hints and information for dancers and callers. I enjoyed the explanation of the different figures very much. . . .

Bill Dodd, Wandmassa, N.J.
(Continued on next page)

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Dear Editor:

. . . I would like to add our "testimonial" to what square dancing can do for one. During college days when Bob would have to make a speech in seminar class, he would die a thousand deaths. He was petrified to speak in public — even the thought of it. Then we started square dancing. Once in a while he would take over the class while the instructors were out of town, then he was asked by the instructor to take his night at a Trailer Park nearby once a week. That was when he started calling.

The first few times he would get "butterflies", apologize and start over. Several months later he was asked to direct and call what he could, for the Allemanders. From there he learned more and more . . . and now he calls once a month for another club here, too.

In his work as a mechanical engineer he has to travel quite a bit and recently was asked to give a talk at his company's symposium. Did he die a thousand deaths? Not at all. He gave his talk — calm, cool and collected — thanks to square dancing and his calling. . . .

Mrs. Bob Stone, Melbourne, Fla.

Dear Editor:

In (a recent) issue you stated there were ten from Minnesota at the National Convention. Whether you meant couples or individuals there were more than ten from here . . . we figure there were about 24 couples or 48 people, which isn't too bad for Minnesota. Square dancing is still on the upswing here and there are several new beginner groups starting this fall.

We were happy to hear there would be a National for '58 but would rather see it during the cooler months.

Norm and Loraine Viken
Minneapolis, Minn.

(Editor's Note: We are sure all you Minnesota folks contributed much to the 1957 National Convention and we didn't mean to minimize your presence there in toto. We would welcome news from your area, so let us hear again from you.)

Dear Editor:

. . . Our club, The Turtle Mountain Twisters had 69 members last year and we are hoping for more this year. The out of town members drove a total of 900 miles weekly to attend.

Mrs. Don Hasselfield
Deloraine, Man., Canada

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and for the general enjoyment of all.

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GENERAL STAFF

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Helen Orem Assistant Editor
Jane McDonald Subscriptions
Jay Orem Business Manager
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Ruth Paul Special Projects
Joe Fadler Dance Editor and Photographer
Bob Page Square Dance Editor
Frank Grunden Art Consultant

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462 North Robertson Boulevard
Los Angeles 48, California

Editions: Regular, Callers

AS I SEE IT . . . by Bob Osgood

JUST in case you have an aversion to home movies and the re-telling of your neighbors' travel experiences you might do well to skip the column this month, as well as the next few pages that follow. The fact of the matter is that I'm going to talk a bit here about my trip.

Well, it actually wasn't *my* trip, it was the Air Forces'. What they did was to set up this tour across Germany, France, England and North Africa and then ask me "Did I want to take it?" I did!

It took a lot of folks to put the whole thing together. The trip itself, sponsored by the Special Services Division of the Air Force in complete cooperation with the European Association of American Square Dance Clubs, was paid for from unappropriated funds. That means that the money came from profits of the various P.X. activities on the bases.

A great deal of ground work was done by my office staff so that I might be free to travel and I most especially tip my hat to Helen Davis, Washington, D.C. for her untiring efforts in helping me keep to schedules while serving as my secretary, dance partner and chief-in-charge of public relations. Of course a 10-weeks' tour like this is made up of names of countless wonderful people who all added to its success. There are so many names like Staeben, Webber, Goldman, Gilman, Cavanaugh, Cannon, King, etc., etc., that I can only say, from the heart, TO EVERYONE, thank you very much!

Whether the tour was successful or not in the eyes of the Air Force remains to be seen during the coming years. Others, I hope, will have similar opportunities to travel for the cause of Square Dancing, into Europe and the other corners of the world. A few years back Joe Lewis hit Australia and only recently Ed Durlacher completed a European tour. Last year Ralph Page was in Japan and at the present time Ricky Holden is in the Far East on the first leg of a rather extensive junket. I understand that the State Department is readying a Square Dance envoy for some similar task in the near future.

To all of you I can say that this has been a most wonderful experience for me and I hope that the running account that follows, though sketchy, does give you a taste of the Square Dancing world as I saw it.

(More next page)



BY POGOSTICK THROUGH EUROPE

by
SETS IN ORDER EDITOR
BOB OSGOOD



Greeting to Square Dancers arriving at the 3rd Annual European Roundup.

The "gent" above is me. Derby is gift of British Square Dancers at their big Dance October 19th. The following is a thumbnail sketch of the trip just completed.

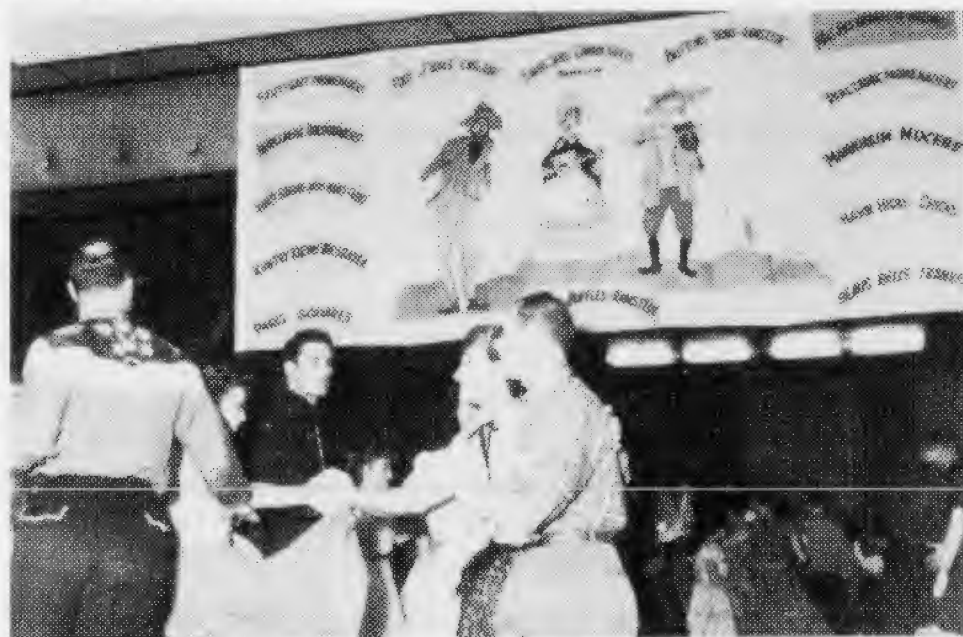
4 p.m., Friday, August 23rd, MATS Air Terminal, National Airport, Washington, D.C. . . . Airborne after a warm send-off from Joe and Es Turner, and a mad rush at check-in time. Slightly over-weight (baggage-wise that is): Two suitcases, record case, clothes bag, brief case, ditty bag, record case, Newcomb amplifier and speakers, two cameras and a clean handkerchief. Military Air Transports are different. This is a plush DC-6 just like on regular air lines but all the seats face backwards.

12 noon, Saturday, August 24th: After one stop – Harmon Air Base, Newfoundland – fly over French Coast line and land Orly Field, Paris (we've lost 5 hours somewhere). Met by caller, Maj. Joe O'Leary – lunch, then on to Germany. **Same Day, 2:17 p.m.:** Land, Frankfurt Main Airport (starting point of Big Air-lift to Berlin). Met by enthusiastic representatives of German Square Dance Clubs: Bill Brocket and Bob Rankin and Air Force Special Services Officer, Betsy Davidson. Taken to Von Steuben Hotel, Weisbaden. Next few days for briefing and sights-looking.

9:15 a.m., Tuesday, August 27th: Enroute to Munich on German version of Sante Fe Super-Chief. Ordinary scenery (you know; castles, vast rolling hills, rivers, vineyards and quaint villages). Arrive Munich in the rain, 2:30 p.m. Arrive Furstenfeldbruch Air Base (just 7 minutes by Jet from Russian held bases). See rows of our jets with German Maltese Crosses painted on wings. About eight squares at service center with many onlookers. Group a bit mixed: some dance rather well, some never danced before, many couldn't speak English. Everyone entered into fun.

8:03 p.m., Wednesday, August 28th: Back in Weisbaden after a tightly scheduled train run from Munich. High "fun-level" dance for Kuntry Kuzins. Approximately 11 squares.

Saturday, Sunday and Monday, August 31st and September 1st and 2nd: Third Annual All Europe Square Dance Roundup held at the Air Base at Ramstein, Germany. A truly great Square Dancing event with almost 500 participating from Germany, France, England, North Africa and Sweden. Most were either in the Military or were civilians attached. Just about an equal assortment of officer and enlisted personnel (in Western duds who could tell?). At least 80% had never square danced before coming overseas. Level was good. Twenty very competent callers took part in the Saturday evening dance. **Sidelight:** I've always been accustomed to a quick "Hey Pa" reaction to my "Hey Ma" and I expect an occasional whoop and holler during "All Around your left hand lady". But this has been the first time the dancers ever tore off the roof when, at the end of one call, I innocently told the floor to "rotate". Rotate, especially back to the good old U.S.A., is the ever present dream of most all overseas personnel. New Caller's Organization formed – Joe O'Leary elected president. Fred Webber (Heidelberg) new president of Square Dance Association.



Decorations, hundreds of dancers and a tremendous spirit mark the 3rd Roundup.

10 a.m., Tuesday, September 3rd: Leave Germany by staff car and begin a "backyard" tour of France, visiting the 12th Air Force Bases. Winding road takes us through small towns in the desolate Saar Valley and then into the colorful countryside of France. Even though 12 years later there are still plenty of scars from the recent war. Arrive Phalsbourg Air Base, 5 p.m. and set-up. Stage is decorated with Western Covered Wagon and Corral. Folks here trying to start regular club. Small but enthusiastic crowd of about 7 squares. Did easy dances. French girls imported as partners.



Germany, France, North Africa or England, I was always amazed at the enthusiasm and the large turn out wherever we went.

7:30 p.m., Wednesday, September 4th: After a couple of hours drive arrived at Chambley for the evening dance. Found it billed as a "Hillbilly Barn Dance" with "Live" music, yet. L.M. turned out to be a sort of Rock 'n Roll, Western group. Managed to have them do a "concert" first, then let us have at it with the squares, *with records*. Fair sized crowd.

Noon, Thursday, September 5th: Stopped for a lunch of Kirsch Loraine midway through a personally conducted tour of the World War I Battlefields, in and around Verdun. Little can describe the miles of trenches and fields still pockmarked with shell holes of great battles fought 40 years ago. **5:30 p.m., same day:** Arrived Etain Air Base and set up for the evening dance. As was evident the past two nights, there are two big problems in getting a regular Square Dance Program started around here. In the first place the personnel change so often that it's next to impossible to hold a regular group together. Number Two . . . no women! There are always plenty of men. Sometimes enough men for 10 or 15 squares show up but working as hard as they can, the service center

people are only able to bring in enough French girls from nearby schools for from 5 to 8 squares — and these of course, on a one-time basis. At Etain, with some sort of restrictions on the Base things were even more desperate. Enough men for 6 squares were on hand but four school teachers from the base school were the only partners. Never saw four gals work so hard as we kept rotating the men so that all would have their turn at dancing.

11 a.m. to 3 p.m., Friday, September 6th: About the wildest ride I've ever experienced. Tucked into an Air Force Volkswagon we make the usual 6 hour drive from Verdun to Paris in four hours with the climatic entry into that city almost out of gas and in a state of shock. Man, what drivers! My first impression of the traffic in Paris was comparable to a first night beginner class going unrehearsed through Rip Tide. During the next 5 days we're to see plenty of this historic and colorful City.

8 p.m., Saturday, September 7th: "It's been raining hard or we'd have twice as many squares." Joe O'Leary, Caller for the Paris Club is explaining why only 12 squares are on hand at the American School just outside of Paris. Most of the dancers are members of the staff at SHAPE Headquarters and many are from countries other than the U.S. At one point in the evening when we were setting up squares and needed one more couple, one of the dancers (a General in the Turkish Army, I discovered later), left his square, went over to the side lines where a group of his lesser officers and their ladies were seated, ordered a couple up onto the floor and in no time flat all squares were filled. (Will have to try that at home sometime.) New classes here have 12 Squares.

(Continued next page)



These dancers from Turkey, Canada, England, France, Italy and the U.S. were just a part of the club that greeted me in Paris. Joe and Rosemary O'Leary in the right foreground.

Monday, September 9th: Call dance for Evreux Air Base, outside of Paris. 8 squares.

Tuesday, September 10th: Dreux Air Base has its own Square Dance Club and caller and we had a good evening with a clinic before the dance.

11:30 a.m., Wednesday, September 11th: British European Airways delivers us to the London Airport where we're met by Vi Hader, our escort officer for the tour through England. Dinner with Jake and Mildred Buhler, formerly of California. Get our first view of this fabulous City. Hard to believe I'm actually here.

Thursday, September 12th: Have afternoon clinic and evening dance at Greenham Common. Had first visit with our long-time friend, Jimmy Morris of London.

Friday, September 13th: At Air Force Headquarters, South Ruislip, for evening dance. About 8 squares. During dance P.A. system "picked-up" Local Tower instructions for landing planes.

2 p.m., Saturday, September 14th: Callers' Clinic at West Ruislip A.Y.A. Center gets under way with over 50 callers and leaders present from all over England. Evening dance starts at 7:30 with about 350 dancers present. Most are the British from Square Dance clubs in and around London. Level is very good and overall style of dancing is quite excellent — especially for a large, open dance, such as this.

9 a.m., Monday, September 16th: Staff car picks us up at Columbia Club in London and we drive 87 miles through the English country side to Alconbury. Despite heavy rain we get six squares, thanks largely to the bus load of young English girls, imported as partners for the evening.

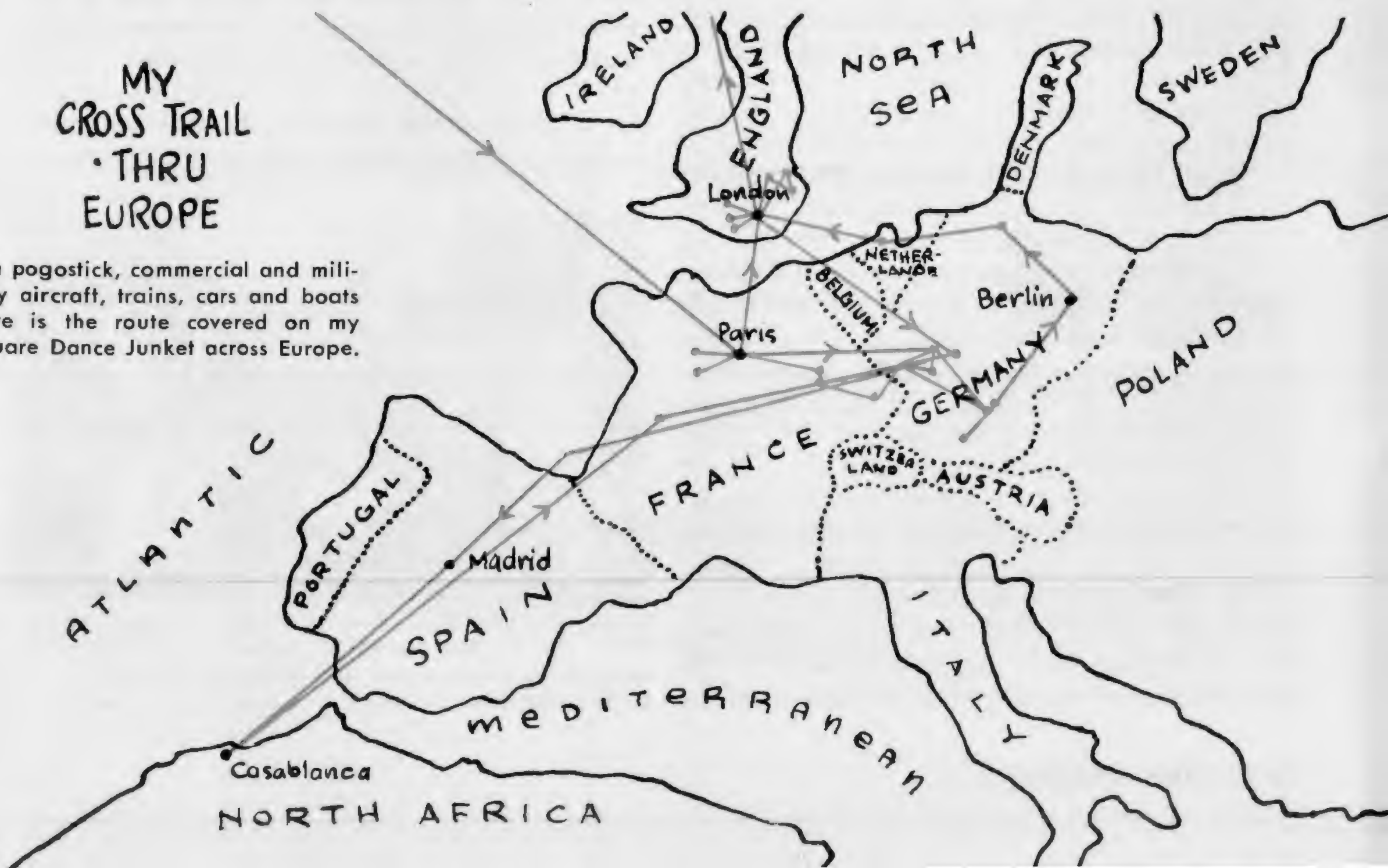
Tuesday, September 17th: Shades of Dickens. Old country Inns, thatched roofs, wonderful old Universities at Cambridge and, finally, Ipswich. Stayed at the Great White Horse Inn (so did Dickens) and came down to earth long enough to conduct an afternoon clinic and an evening dance (9 squares) at the local Y.

Wednesday, September 18th: It takes a long time to travel even short distances in England and our trip from Ipswich to Lakenheath took almost half a day. There's just too much to see. Only an hour to spend at Bury St. Edmunds — ruins of structures built 1200 years ago. Have evening Caller's Clinic. Small, but enthusiastic.

7:30 p.m., Thursday, September 19th: Outlook seemed dark for a dance tonight. Flu had curtailed the activities of a great portion of this base at Lakenheath and an alert at a nearby base discarded the possibility of a bus load from there — but we decided to have a session, as scheduled — even if we only have one set. Surprised no end to be greeted by six squares, capacity of the quonset hut service club. Two

MY CROSS TRAIL • THRU EUROPE

Via pogostick, commercial and military aircraft, trains, cars and boats here is the route covered on my Square Dance Junket across Europe.



squares traveled 75 miles over winding roads to be on hand.

Friday, September 20th: Mighty busy day! Staff car Lakenheath to London. Lufthansa Air Lines to Frankfurt-Main in Germany. Betsy Davidson to Ramstein Air Base.

Saturday and Sunday, September 21st and 22nd: Four-session Caller's institute at Ramstein. Almost 30 callers from Germany and France took part. One of greatest problems in Europe is getting enough callers to keep up with the constant transfer and turnover in the Military. The hope of the hundreds of dancers over here is that there will be a ready supply of new callers to keep the clubs and classes active. Future prospects look bright.

10:30 a.m., Wednesday, September 25th: Boarded special Air Force Evacuation plane. Destination Nouasseur Air Base, North Africa. One stop-over for fuel in Madrid then on our way again. Met at final destination by caller, Lee and Ina McNutt. At last — warm weather!
Same Place, Thursday, Friday and Saturday: Sheriffin Squares, made up of some 7 or 8 sets of new and enthusiastic dancers in the process of being trained by McNutt, were our hosts for these three days of institutes. Great Fun Level. **Sunday:** Relaxed and visited Casablanca — certainly a city of mixed emotions.
1:00 p.m., Monday: Boarded C-47 (DC3) and "bucket-seated" it back to Germany with an overnight stop at Chateauroux, France.

8 p.m., Wednesday, October 2nd: 10 squares of enthusiastic members of the Weisbaden (Germany) Kuntry Kuzins and guests.

11 a.m., Thursday, October 3rd: Final session with Betsy Davidson at USAFE headquarters and the official portion of our tour is over. From this spot, with the encouragement of the various Square Dancers we visited we planned the balance of our time in the Continent. Enthusiastic Club Dances were held with the Heidelberg Hoedowners, and with the Boots and Ruffles at Ramstein. Then, with their planning we visited Garmisch, in the Bavarian Alps, Munich, Berlin (a highlight of the tour), Hamburg, Amsterdam, and finally, England.

Saturday, October 19th: Sponsored jointly by the Woodberry Downs Square Dance Club and the British Association of American Square Dance Clubs we have our last dance of the trip. The large drill hall was packed with more than 400 of just about the most enthusiastic dancers

I've ever seen. The music (Pete Sansom's Foot 'n Fiddle orchestra), the surprises (a genuine for real honest-to-goodness British Derby Hat, plus the welcomed appearance of Jay and Helen Orem and Frank and Carolyn Hamilton) made the evening a most enjoyable and long to be remembered one for me. My hat is off to Jimmy Morris for all his efforts and to all the callers, Association officers and the dancers in and around London for all they did to make us feel at home and welcome.

We more than enjoyed our visit to Frank Hamilton's Clinic, the Sunday Workshop conducted by Jimmy, and the all-too-short time we had in England. On Tuesday, October 29th we once again boarded a MATS plane and with one stop in Goose Bay, Laborador (where I woke up the local caller, Russ Alexander for a 3 a.m. discussion of the future of Arctic square dancing), we gradually made it back to the Hew Hess Hay, "Land of the Big P.X."

What impressed me most? Just the fact that so many people, many of them on Military Bases, far from home, have discovered Square Dancing and are going after it with all their heart. **How does Square Dancing in Europe compare with that in the U.S.?** (this question always comes up). I'd say that for any group dancing a comparable time, there is no difference. So much depends upon the leadership and I can say that the calling and teaching wherever I had an opportunity to witness the results, were excellent. Credit should certainly go to Mildred Buhler, to Cal Golden and to all the other unselfish leaders from the States who shared their knowledges with these people. As long as a movement plans for the future, trains the enthusiasts to dance comfortably and in the proper spirit, as I feel has been done, the years ahead look bright indeed. Once again, my thanks to all for an experience I'll long remember.

Sincerely,

Bob Oggood



WHAT'S BEING DANCED?



LET'S take a look at what's being danced at a typical evening's program in various areas across the country. Thanks to the callers who helped us gather up this interesting information which we hope will serve as a fun form of comparison to everyone. Indentation indicates the rounds used on these particular evenings. The rest are squares.

Seattle, Wash.—Jo-C-Do Club—8 Years Old—Caller, Joe Hall.

Little Red Hen	Poor Boy	Naughty But Nice
Louisiana Swing	Hot Lips	Yak Yak
Happy Polka	Waltz Rhapsody	I Can't Go On This Way (New)
Illusion Waltz	Anchor Man	Sunshine
K.O.	Loose Talk	Dreaming
Roll Those Big Blue Eyes	Wishful Waltz (twice through)	Bob Tailed Q
Guitar Glide	Tucson Tornado	Hill Billy Fever
Lovers Waltz	Bo Weevil	Three O'Clock Waltz
Dixie Chain with Calif. Twirl	Bonita Two Step	

Brentwood, Calif.—Huff 'n' Puffs Club—1 Year Old—Caller, George Watts.

San Leandro Rambler	Sweet Jennie Lee	Inside Out, Outside In (New Variation)
Little Red Wagon	Ida	Pianola Hoedown
Gadabout	Concord Turnpike	Humoresque
Yak Yak	Hill Billy Fever	Circle 4 Hash
Marianne	Butterfly	She Dreamed
Getting To Know You	Keep It Neat	
Star Hash (Curves Ahead, El Paso Star, etc.)	Mary	
	Kit Kat	

Bethesda, Maryland—Star All 8 Club—Experienced Group—Caller, Joe Turner.

Don't Blame It All On Me	Lovers Waltz	Guitar Glide
Dixie Chain In The Center	Chicken Plucker	Ewe Turn
Bo Weevil	I Love My Baby (New)	Linda Sue
Gadabout	Bonita Two Step (New)	Hour Waltz
Squarama (New)	Bob Tail Q	
I Saw Your Face In The Moon	Mama Don't Allow It (New)	

Atlanta, Georgia—Advanced Group—Caller, Paul Pate.

Warm Up Hash	Small Talk	Tic Tac Toe
Country Style	Chicken Plucker	Gadabout
Dixie Promenade	School Days	Roses and Revolvers
Rose Room	Rebel	Surprise
You Name It	Worry Wart	Italian Theme
Because	Dixie	Follow That Couple
Diane	Don't Blame It All On Me	Astrononers Nightmare
Hawthorne Detour	Bo Weevil	Ding Dong Daddy
Free Wheeler	Black and White Rag	
Mannita Waltz	Blue Plate Special	

Provo, Utah—Club—7 Years Old—Caller, Randy Stephens.

Route Chain & Arkansas Trav. Hash	Don't Call Me Sweetie	That Whistlin' Piano Man (Intermission)
Jelly Bean	Dreaming	Ladies' $\frac{3}{4}$ Chain and Simple Hash
Three Rivers Strut	Hash Mixer	Poor Little Robin
Diablo Comet & Lighted Lantern Scramble	Surprise and Lefty's Lead	Lovers Waltz
Roll Those Big Blue Eyes	Pigtails and Ribbons	Marianne
Living The Life Of Riley	Happy Polka	Mama Don't Allow
Concord Turnpike and Rebel	Ends In (Arkie Style) and Corner Pickup	

Pittsburgh, Pa.—Capering Couples—1½ Years Old—Caller, Al Gallagher

If You Don't Know	Tuesday's Mistake	Do Pas O What
Little Red Hen	Interchange Freeway	Follow The Leader
Penny Waltz	Black and White Rag	Drifting Waltz
Gadabout	Happy Polka	Salty Dog Rag
Statue of Liberty	Bo Weevil	No, No, Nora
Marianne	Don't Look Back	Hand Me Down My Walking Cane
Butterfly Mixer, Rose Room	Glow Worm, Hula Blues Mixer	

Fort Wayne, Indiana—Belles & Beaux Club—3 Years Old—Caller, "Little Joe" Roehling.

Nellie	Basin Street Blues	Baby Swings With Me
Name It Yourself	Double Pass Thru	Ladies Turn In
Louisiana Swing	Poor Boy	Changes
Jessie Polka	Salty Dog Rag	Josephine
California Schottische	GKW Mixer	Smiles Mixer
My Gal Sal	Marianne	Don't Call Me Sweetie
Dallas Route	Lazy H	Chaos
Ridin' Old Paint	Long, Long Time	Don't Blame It All On Me
Happy Polka	Cecelia	Fascination Tango
Sentimental Journey	Varsouvianna	Hot Lips

Milwaukee, Wis.—Mixed Group, New & Experienced Dancers—Caller, George Ziemann.

Runnoutanames	Four Gents Star	Tennessee Polka Square
Arkansas Traveler	Black & White Rag	Joy Ride
Hour Waltz	Ida	Right Hand Up, Left Hand Under
Confusion	Texas Star	Old Fashioned Girl
Between Those Ladies Stand	Alabama Jubilee	School Days
Dreaming	Honky Tonk	Have A Heart
Around Just one	Pretty Girl	

Des Moines, Iowa—Huff 'n' Puffers—1 Year Old—Caller, Gaylord Matz.

Let 'Er Go	Bundle Of Love	Cocoanut Grove
You Were Meant For Me	Gadabout	Cross Eyed Susie
Happy Polka	Apple Crate (New)	Sweet Jennie Lee (New)
Raley's Romp	Hill Billy Fever	Three Rivers Strut
Bo Weevil	Salty Dog Rag	Potluck Special
Butterfly (New)	Little Red Hen	Alabama Jubilee
Thunderbird	Poor Boy	

Buffalo, New York—Stylist Square Dancers—6 Years Old—Caller, Herb Suedmeyer.

Opening Hash	Down On The Farm	Linda Sue
Texas Star Variations	(Teach) Gadabout (New)	School Days
Little Red Wagon	Don't Blame It All On Me	Paper Doll
Aloha Two Step	Raley's Romp	Lazy H
Little Red Hen (Square Thru)	Lonesome Pine	Whispering
(New)	Black & White Rag,	Bonita Two Step
Dixie Chain Variations	Cocoanut Grove	You Were Meant For Me
Driving Nails	Spinning Wheel (New)	Hash
Glow Worm, Humoresque	"X"—Breaks & Gimmicks	Dance Your Troubles Away
Two-Step	She Dreamed	Good Night Waltz
Swing All Eight	Square Thrus (New)	
Stanton Capers	Truck Stop	

Little Rock, Ark.—Experienced Group—Caller, Richard Dick.

Concord Turnpike	Oh, You Beautiful Doll	Happy Polka
Lock My Heart	Texarkana Star	Don't Blame It All On Me
Girls Turn In	Double Alamo Mixer	The Gismo
Red Hot Mama	Little Red Wagon	I Saw Your Face In The Moon
Tennessee Two Step	Wheel & Deal	Hash
Pick Up Your Corner	Chicken Plucker	Three Rivers Strut
Briar Patch	Back Track One	



The **SQUARE DANCERS'**

Christmas

WHAT kind of a Christmas does a square dancer have? How is it different from that of the ordinary mortal? The very fact that square dancing is synonymous with friendship gives it immediate kin to the holiday season, when the spirit of friendship is at its highest degree.

A square dancer looks, early in December if he is lucky or smart, at his Christmas card list and often thinks of a dozen new names to add — a dozen new friends he has made during the last months. And where? Square dancing. Once philosophical Ed Gilmore was heard to state that, while most people number only dozens of close personal friends in their experiences, square dancers can often number their friends in the hundreds. Think about it yourself. Since coming into square dancing, how quickly you have made new friends.

A square dancer, in planning his Christmas gifts, has only to latch on to a bright tie, a new round dance record, a square dance magazine subscription, to be sure of pleasing his square dance friends. Mom thinks of a new western shirt for Dad; Dad thinks, with some trepidation, of a new pretty dress for Mom. Being a square dancer, then, is a big help with the gift problem.

Almost every club or dance group celebrates Christmas in some way. December's early weeks see much scurrying about for decorations for the club party, much thought being given to special Christmas refreshments. Decorations and refreshments can be elaborate if there is time and talent in the square dance group; very simple and still lots of fun, if there is not. A tiny store-bought artificial Christmas tree on the stage will quickly add a festive note to any dance. The caller may be persuaded to lead Christmas carols, a wonderfully warm and unifying effort for the group.

The exchange of gifts in clubs is done in various ways. In a small club, "name-drawing" for inexpensive gifts may be the method. In large groups, "bring a gift for a boy or a girl" works out. The most sophisticated of square dancers are still capable of getting a kick out of some gimmick marked for them.

At Christmas-time the loveliest of fluffs and frills come out on the lady dancers; the men are slick and handsome in their nicest attire. Reds and greens predominate as one looks across the square dance floor and the smiles lighting up the faces are the best attire of all.

"Open houses" are popular among square dancers at the holiday season. At these usually non-square-dance affairs, it is interesting to see what square dance friends look like in "civilian" clothes! It is an opportunity for the visiting that never gets completely finished at the square dance; to meet the host's family; to relax in the warmth and friendliness of square dance association.

There is a distinct difference to being a square dancer at Christmas time. As outlined here, it is the season when the square dancer feels the most gratitude for the many pleasures that have come to him with the sampling and acceptance of a soul-satisfying hobby.



ROUNDS

LET'S DISCUSS 'EM

By Manning and Nita Smith

College Station, Texas

IN America today we have two Round Dance programs. One consists of dances that can be done quickly and easily by the average square dancer; the other of dances that can only be done by experienced dancers of the Round Dance Club level. We call these two programs simply (1) Rounds for Square Dancers; and (2) Rounds for Round Dancers, to distinguish between them, even though we know there is a great overlapping of dances done by both groups. At least it conveys the idea that we have both beginning and advanced dancers in our programs and that both need due consideration in their own right.

Because the advanced Round Dancer already knows many of the basic dances and is experienced enough to choose what he wants in the way of the more complicated routines, we will confine our discussion here to Rounds for Square Dancers. That is where the Round Dance program usually starts and we will try to develop one method of introducing rounds to the beginner.

Assuming that the beginning square dancer is learning through attendance at regular classes, it is wise for the teacher (whom, we presume, already knows how to R.D.) to present a simple round or two on the first night of square dancing in order to show that the two types of dancing complement one another and to train all dancers to participate in all dances. What to present is the big question — and that brings us to our greatest problem.

There are so many hundreds of dance routines that are simple enough for the beginner that it becomes a task just trying to select proper ones. Good advice is to choose those that have been danced through the years in your area, that have *good music* and that have

simple steps and *short routines* that are repeated over and over. These will help to develop a dancer's rhythm and at the same time give him a basic knowledge of steps that most frequently occur in round dance routines. And the practice of simple steps in simple dances done to good music builds confidence and relaxation. Steps that are repeated over and over afford opportunity for the dancer to experiment and attempt to express the inner feelings generated inside him by good music — and it is this self-expression which gives "style" to dancing.

Knowing from experience that the Round Dancer will need to know certain basic steps in order to do routines, we have compiled a list of some of them that will serve as a guide for the teacher in developing a program of Round Dancing for Square Dancers. Others may be added as desired. The following steps are used in "two-step" type dances to music of 2/4 or 4/4 rhythm. This type of music seems to inspire beginners to want to dance — much of it being very similar to square dance music, both hoedown and singing calls.

More next page

THE BASIC STEPS OF ROUND DANCING

- | | |
|----------------------|-------------------|
| 1. walk | 12. balance |
| 2. point | 13. twirl |
| 3. brush | 14. two-step |
| 4. hop | fwd, bkw, sdw |
| 5. heel and toe | 15. two-step turn |
| 6. pivot | 16. close |
| 7. pivot swing | 17. step-touch |
| 8. hand and elbow | 18. step-swing |
| swings | 19. pas de basque |
| 9. walk around swing | 20. twinkle |
| 10. touch | 21. grapevine |
| 11. slide | |
-

ROUNDS — Continued

Positions of partner that should be taught and explained include the following: 1. open; 2. semi-open; 3. closed; 4. semi-closed; 5. banjo or R side; 6. side car or L side; 7. promenade; 8. varsouvienne; 9. butterfly; 10. skaters; 11. escort; 12. star (lft or rt).

With the above basic steps and positions in mind, start the beginner with round dances similar to square dances which involve walking steps, two-steps, or individual footwork where neither partner has to lead or follow the other. There should be no closed position dancing in the beginning. Try dances in lines (Ten Pretty Girls, Jessie Polka) which force correct footwork. Finally, go to couple dances using opposite footwork, but still leave out the closed position turns for a while longer. Take the liberty to temporarily replace the closed position part of the dance with walking steps, or two-steps, etc. When at last the dancers have caught the spirit, teach the turns and add them to the known routines.

Keeping in mind that our goal is GOOD DANCING and that the routine is merely a means to an end, that it simply allows us to dance as a group at the same time without running over each other, we have selected the following as a suggested list of older dances that teach various basic steps and still allow us to dance together. They are not necessarily listed in order of presentation but merely to show how routines should be analyzed and used to teach basic steps.

1. Grand March and Variations:

a. Teaches walking to music or sliding feet to music; good posture must be stressed in the very beginning!



2. Jessie Polka:

a. Teaches footwork: heel, toe, brush; simple but challenging; no partners needed. This may be taught progressively: 8 cts. of the Jessie Polka step and 8 walking steps fwd. Then replace the walking steps later with 4 two-steps and even later than that try 4 turning two-steps.

3. Ten Pretty Girls:

a. No partners needed; line dance, footwork same for both M & W; grapevine.

4. Bunny Hop:

a. No partners needed, any number can dance; same footwork, rhythm, fun dance.

5. Teton Mt. Stomp Variation:

a. Teaches two-step sideward, banjo and side car positions; pivot. This variation is the same as the original dance for meas. 1-8. For meas. 9-16 the banjo and side car walks are repeated 4 times and on the 5th time the M moves up to a new partner.

6. Schottische:

a. Basic rhythm, opposite feet, hop, step-hop, semi-closed position, can be a mixer, use without closed pos. turns at first. Can be taught also with "1 2 3 brush" instead of 1 2 3 "hop", and with a "step brush". Modern music can be used, such as Josephine or Baby Mine.



7. Patty Cake Polka:

a. Fun dance, teaches heel and toe, two-step; elbow swing — which introduces the idea of "tension" in swings. This "tension" makes a couple turn as a unit rather than as individuals walking around each other.

8. Varsouvienne:

a. Partners use same footwork; good rhythm training; challenging; can be a mixer (it is very important to mix people); teaches mazurka; close; point; varsouvienne position.

Others which include good basic and beginning steps are: Lili Marlene; California Schottische; Georgia Polka or Canadian Barn Dance; Glow Worm.

There are a number of simple dances to modern music that might be best for your group. Look for them. Some of these are:

1. This Old House; 2. Smiles Mixer; 4. Stardust; 5. Tennessee Wigwalk; 6. Gadabout; 7. Miss My Swiss; 8. Butterfly Mixer.

These include the same basic steps but may have the advantage of music that is familiar to your dancers. Use whatever will *get* and *keep* the majority of dancers on the floor!

9. The Box Waltz:

We teach a box waltz to all beginning groups and let them practice it with their partners in a quarter turn once or twice each night wherever they might be on the floor. This standard step-step-close done in a small box on the floor in six counts is the first move toward making dancers out of the beginners. The waltz rhythm must be drilled into your dancers along with correct stepping. Until they have mastered this "dancing", it is almost foolish to teach them waltz routines and expect them to do them well. Beautiful waltzing is the ultimate goal of all round dancers and it takes months to accomplish, so take the long range view in your teaching and be thorough and very patient.

The Square Dance caller is the most important person in the Round Dance field today! Where callers teach, or permit, round dancing in their square dance groups and the majority of the dancers participate, we have a healthy situation. Too many callers, however, have tried to keep up with all the latest in both Squares and Rounds and have become so overloaded with the task that they have been forced to make a decision as to which they would do. Invariably they have chosen Squares. Think, though, how wonderful it would be if each caller would learn just TEN BASIC BEGINNING Round Dances and teach them to all his beginning square dancers. And how much better still it would be if the callers of an area could get together and decide what ten dances they would teach, so that at festivals and open dances, the floor would be filled with round dancers as well as with square dancers.

Basics First

No one denies the fact that every square dancer must learn certain basic and fundamental movements; that the Allemande Left and the Right and Left Grand are here to stay! Why, then, can't we get together on some basics for the beginning Round Dancer?

Our Hats Are Off To the World's Best Salesman **YOU**

IF you are one of the many who over the past two years have attended a Sets in Order Winter Vacation Camp we want to say "Congratulations". You have done a selling job no amount of written advertising will ever equal.

It's been wisely said that a happy "customer" is the best publicity medium any product could wish for. In this case, the product is Square Dancing. The Scene is Asilomar on the beautiful sandy coastline of Northern California, and if you're one of the Alumni you'll know just what it was that impressed you the most.

If your main interest is the dancing, you'll talk about the fun of the daily square and round dance sessions where plenty of new material is introduced and enough of the old standards are covered to make you gain added confidence. As a dancer you'll know that this week was designed *just for you!*

If you're a caller you'll remember all the individual and group help you derived from Lee Helsel. If constructive criticism of your calling, your attitude and your understanding of teaching needed a good going-over, Lee was certainly the man to give you the lift.

In talking about Asilomar to your friends at home you'll think of it as a week with a very wonderful family, a family of which you are a part.

Yes, thanks again for telling folks about us, and when you come again next February, tell them to come along for one of the truly fine Square Dancing experiences.

Sincerely,

Bob Osgood, The Manning Smiths
The Bruce Johnsons, the Lee Helsels
and Jay Orem and Ruthie Paul

P.S. THE DATES AGAIN: February 16 through 21, 1958. Send for a Brochure.

Chick Jones
NOTE BOOK

DEAR BOB,

Here it is Christmas again and I've hardly managed to shake loose all the confetti lodged behind my ears last New Year's Eve. It used to be that the time between New Year's and Christmas was infinitely longer than that between Christmas and New Year's. This difference today is appallingly diminished. There seems to be barely time to squeeze in Summer Vacation, Arbor Day and Straw Hat Day between the Rose Bowl and the Punch Bowl. One side benefit though, it isn't nearly such a trying thing to attempt to maintain those resolutions so bravely entered into in the gay flush of a New Year's dawn. When the percolation of champagne bubbles had flattened out and the bleak prospect of a cigaretteless or profanity-less year became clear I would usually reconsider and subside into my normal sinfulness. Today purity becomes increasingly easier and resolutions can be much more cheerfully entered into because years today are so much shorter, more like weeks in fact, and nearly anybody can honor a covenant for a week.



Lulu Braghetta is our cover artist this month and certainly Lulu would be one of the most delightful articles to be found in one's Christmas stocking. Lulu is the type of side-benefit that makes square dancing so rewarding. She is an artist, sculptress (she created a forty by eighty-three foot — *foot*, mind you — bas-relief sculpture for the World's Fair in San Francisco in 1939), dancer and junior college teacher. She is a wonderful wife to her wonderful husband, Florie, and a brilliant student in distant reaches of erudition including Japanese painting and abstract mathematics. She's about one axe-handle high and weighs in the same as a welter-weight angel. She keeps complete control over her education and no control at all over her sense of humor. As others are bird-watchers, Dottie and I are square dance-watchers and certainly the Pink-cheeked Braghetta is one of our happiest discoveries. (Makes a nice pet.)



In England the first week-day after Christmas is known as Boxing Day. It is a legal holiday and though it has always sounded pugilistic to me it actually is the day that grateful Britons give Christmas boxes to their postmen. This is a splendid custom and one that we Americans should cheerfully and immediately adopt. Perhaps no vocation in the world forces a man to see more bobbypins, pin-curls, wrinkled wrappers and run-down mules. In the process of excavating the ruins of Pompeii it was always easy for the archaeologists to identify the postmen by the cheerful smiles on their patient skulls and the Pekinese teeth embedded in their ankle-bones.



CANDLE-WASTER AT WORK

The holiday season covers quite a span and one of the last events occurs on February the second. It also has one of the truly beautiful names of all feast days: Candlemas – so-called because candles for the altar or other sacred uses are blessed on that day.

The word “candle” has the same Latin beginning as “candid” — “*candere*”, to be white, shine. Among other ways that the dictionary finds to use “candle” can be found such terms as “candle-bomb”, “candle-lumen”, “candle-nut”, “candle-ment”, “candle-shrift”, “candle-snuff” and “candle-waster”. The “candle-waster” apparently was the grandfather of the boy who became a midnight oil burner.

Speaking of words, if you really want to insult some thick-skinned adversary call him a “slubberdegullion”. It defines a “mean wretch or a base slovenly boor. Or both.” Very often I feel the urge to walk up to someone and say “You, sir, are a mean wretch or a base slovenly boor,” then hesitate, lift an eyebrow and add, “—or both.” It is obviously more economical to simply snap out “Slubberdegullion!” and turn quickly away. More economical, and safer too.

SIWASH. Chinook Indian jargon from the French word “Sauvage” or “Savage”. A sock with the fist in France is known as a “coup de poing.”

Then there was the magician who was strolling down Broadway and turned into a drug-store.

More valuable information from MANNERS, CULTURE AND DRESS, Des Moines, 1890:

“THE BATH. Only the most vigorous constitutions can endure the shower bath, therefore it cannot be recommended for indiscriminate use.

“THE TEETH. Use no tooth-washes nor powders whatever. There may be some harmless ones, but it is impossible for a person of ordinary knowledge to discriminate between them. Castile soap used once a day, with frequent brushings with pure water and a soft brush, cannot fail to keep the teeth clean and white.

“SMOKING. Gentlemen smoking, and thus tainting the breath, may be glad to know that the common parsley has a peculiar effect in removing the odor of tobacco.”

That washing the teeth with castile soap must have been a pleasant daily chore. What did people chew in those days? As for parsley having a “peculiar” effect this is going to require further explanation.

As we have noted before, Mark Twain said, “...they spell it Vinci and pronounce it Vinchy. Foreigners always spell better than they pronounce.”

Not only foreigners. Our friends Kay and Earl Hough pronounce their name “huff” as in “enough” instead of “ho” as in “though” or “sloo” as in “slough”.

This confusion is probably why Bob and Babs Ruff use the phonetic spelling rather than “Rough” which might lead people to calling him Bob Row or Bob Roo.

Let’s see now: “Bob Rough houghs and poughs after climbing a snough-covered blough. Sough what? He can gough sleighing. Gough, man, gough!”

And to you, Bob Osgood, who have brought so much happiness to so many people all over the world this year, our warmest hopes for a happy Christmas and a happy future. From all Joneses everywhere to all mankind: joy and happiness and peace!

Dottie & Chuck

THIS 'N THAT

By Ivan Hasbrouck, Sacramento, Calif.

Head two couples bow and swing, promenade the outside ring
All the way around with you, two and four right and left thru
Heads circle once don't be late, California twirl — frontier whirl — then separate
Go 'round one with the lady in the lead, Dixie chain now take heed
Girl goes left gent goes right, into the middle and box the gnat
Square thru the other way back, it's a right, left and a right you do
Left past your own then split those two, go 'round one and four in line
Forward eight and back with you, forward again and pass thru
Arch in the middle ends turn in, right to the opposite double the gnat
Box it once box it back, pull her thru left allemande
Partner right, right and left grand.

HONEYCOMB

By Ruth Stillion, Arcata, California

Record: "Honeycomb", Windsor 7461/7161 Instrumental—flip side with Bruce Johnson calling.

Opener, Middle Break and Closer:

Gents star left, go once around, take your girl with an arm around
Star promenade and . . . what then? . . . back out and the girls sweep in
Star by the right in the usual way, four little ladies rollaway
Gents star right, the girls turn back . . . just once around — and do that.
Allemande left with the corner lady, round the ring you roam
To meet a Hank o' hair and a piece of bone — go walk 'n' talk with . . . Honeycomb
Oh Honeycomb, won'tcha be my baby, Honeycomb, be my own
Well, swing 'er neat, she's kinda sweet — like Honeycomb . . .

Gents star left full around and pick up partner in a star promenade. Gents back out and ladies sweep in with a full turn around ending with ladies in center with right hand star. Ladies roll left face across in front of gents to outside of set and gents star right in center. Ladies turn left face out of star and back track in CCW direction. Pass partner once and immediately allemande left with original corner; grand right and left; promenade partner to home position.

Figure:

Gals to the middle, back-to-back, gents buzz around the outside track
Like a honeybee, lookin' for a home — turn a left hand round your own
Corners by the right, it's a catch-all-eight, back by the left and don't be late
Ladies star three-quarters round . . . turn a . . . left hand full around.
Gents to the right and do-sa-do, same little lady — promeno
She's a hank o' hair and a piece of bone — go walk 'n' talk with . . . Honeycomb
Balance home and do-sa-do, she's your honeybee, you know
Then swing and whirl, a pretty little girl — like Honeycomb . . .

Ladies stand back-to-back in center, gents promenade CCW around outside of set. Turn partner left, do a catch-all-eight with corner by turning halfway around with right, back with left forearm full around. Ladies star $\frac{3}{4}$ around inside of set to original opposite, turn with a left forearm swing, gents progress to the next lady CCW around set, original corner, to do-sa-do, taking the same lady for a new partner to promenade full around set to home.

Sequence: Opener, Figure twice, Middle Break, Figure twice, Closer.

STYLE SERIES:

ALL EIGHT CHAIN _____

The figure, All Eight Chain, will obviously follow a call in order to direct the dancer to the starting point. In the illustrations below the dancers start by giving a right to the corner (1), pull by (2), and give a left to the next (or opposite) for a courtesy turn (3). Depending on the next call the courtesy turn (3) may be modified to a forearm turn (4) and in the example shown the four men leave this girl and star right (5) three-quarters around, turning the girl they come to (in this case, original corner lady) with a left Allemande (6), etc.



This All Eight Chain figure is finding its way into many of the contemporary square dance figures. You'll find examples of its use in almost every issue of the Workshop, the special edition of Sets in Order designed for the leader in Square and Round Dancing. Be sure that you get the Workshop "callers edition".





ROUNDDANCERS

ALTHO' they are natives of Kansas, Lawrence and Ruth Risen were introduced to square and round dancing while on a trip to Los Angeles, California. Because of the pleasurable experience there and the people they enjoyed so much meeting, they immediately joined in these activities upon returning home. Since their introduction to this field of recreation they have been busily engaged in promoting square dancing and instructing round dancing.

They are of the firm conviction that the easier round dances fit into a square dance program like a hand fits into a glove.

The Risens work with both teen-age and adult groups, conducting classes and directing club dances. Basic round dance classes are in operation during the fall and winter months, preparing the beginning round dancer with sufficient knowledge of the basic steps that they may join the intermediate and advanced groups.

Lawrence and Ruth are among the originators of the Kansas Round Dance Association,

Inc., which was organized early in 1957. This resulted in the First Kansas Round Dance Festival held in Emporia and attended by over 300 round dancers.

In addition to their regular classes, the Risens find time to conduct city, district and state festivals, along with summer institute work. This is their third year of round dance instruction on the staff of an institute near Lake of the Ozarks and in 1958 they will travel to New England to instruct rounds for Dance 'n' Camp, East Bridgewater, Massachusetts. Among camps they have attended was the Asilomar session in 1952.



Lawrence and Ruth Risen, Wichita, Kansas



ON THE COVER

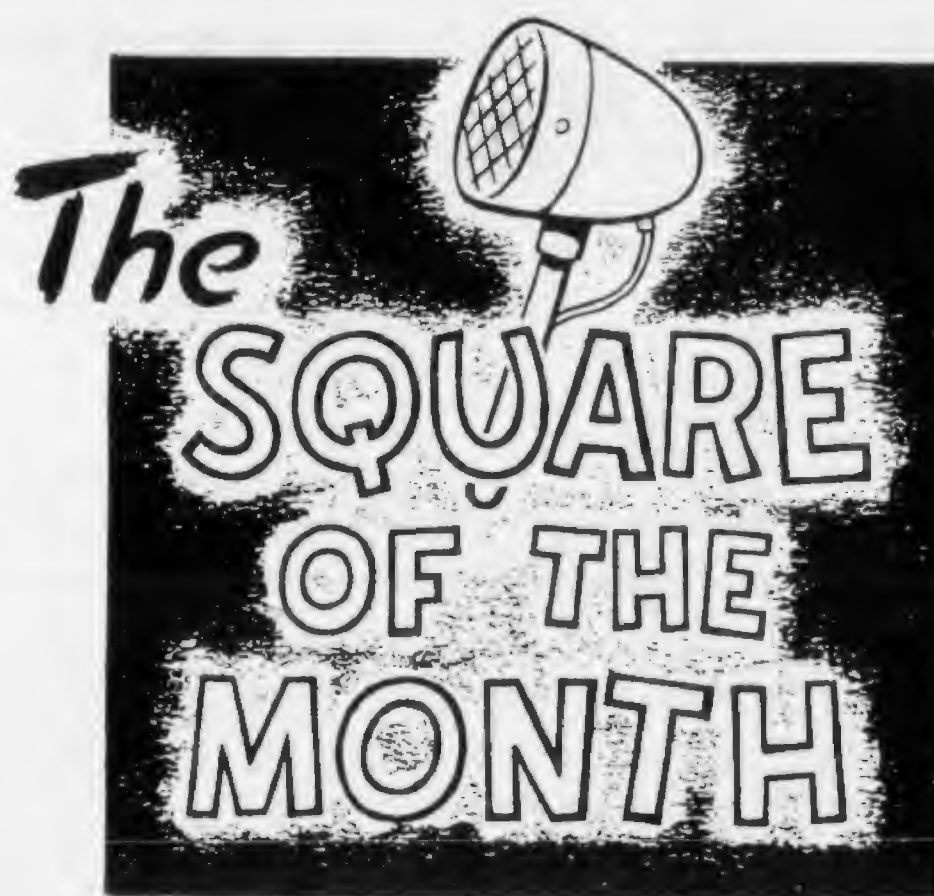
Don't we have a gay and lively cover this month? We have a new cover artist, too, and when you read Chuck Jones' column in this issue you will know that Lulu Braghetta is as gay and lively as her cover. She and her husband, Florie, are members of the Pioneer Square Dancers, Vallejo, California, and her bright cover helps us all to send you all our best Holiday Greetings!



Les Boyer, Okanogan, Wash.

LES BOYER has made many friends throughout the State of Washington and the Province of British Columbia in Canada through his enthusiastic calling. He came by his square dance interest naturally as he was born and raised in a little Western Washington community where square dancing was a part of community life. By the time he was 16 he was helping call at the local Grange dances and the usual Saturday night house parties. During the war, Les worked in a shipyard at Everett, where the "swing shift" made square dancing take a back seat. In 1946, Les and his wife, Ruth, bought an apple orchard at Okanogan and returned to square dancing under the tutelage of Dr. Ruth Radir of Washington State College. The Polkateers Old Time Dance Club was formed from this group and Les became their caller.

By 1950 Les had started square dance classes all up and down the Okanogan Valley, teaching every night in the week. He was approached to hold classes over the border in Canada and did so, at Osoyoos, Oliver, Penticton, Keremeos and Summerland, where he has played an important part in the spread of square dance interest. He has also conducted both square and round dance workshops at



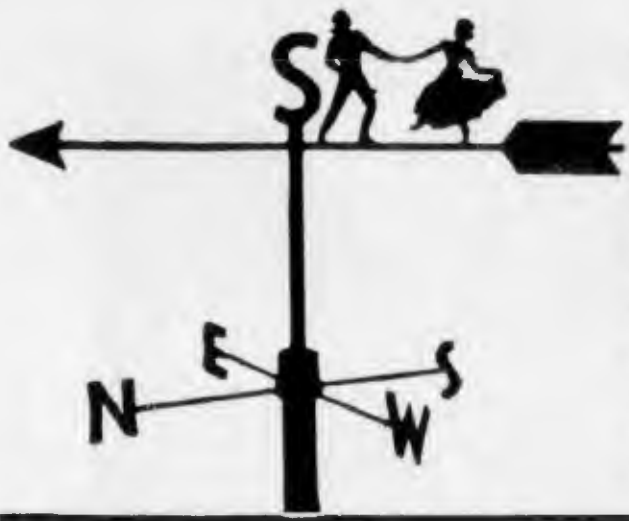
many spots in B.C., in addition to calling and M.C.-ing jamborees. This is the 4th consecutive year that Les has been M.C. at the Annual British Columbia Square Dance Jamboree, held at Penticton in conjunction with the Peach Festival.

Les is a past president of the Square and Folk Dance Federation of Washington and in 1951 received the Almon Parker Trophy, given each year to one who has contributed outstandingly to square dancing. Les is a firm believer in teaching thoroughly the square dance fundamentals and is equally thorough in teaching the rounds. He drives an average of over 35,000 miles each year to prove his deep interest in square dancing as fun. The Boyers have four children and one grandson, all of them square dancers, of course.

MUTABLE MUDDLE

By Jerry Helt, Cincinnati, Ohio

**First and third go forward and back
 Forward again, pass thru
 Split the ring, go around one
 Down the middle, pass thru
 Split the ring, go around one
 Down the middle, pass thru
 Turn to the right, single file
 Lady 'round two, gent fall thru
 Box the gnat with the opposite doll
 A right and left thru in the middle of the hall.
 Turn right back, two ladies chain
 Face in the middle, pass thru
 Split the ring, go around one,
 Down the middle, cross-trail thru
 There's your corner, left allemande
 Here we go, right and left grand.
 Repeat for sides.**



'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.

New Jersey

Monmouth Squares, who meet first and second Wednesdays in Neptune City, presented Ed Gilmore calling on October 26 at Howell Township School, Adelphia.

A Fall Hoedown was held on October 5 at Northern Valley Regional High School, in Demarest, with Bill Lewis and Marty Winter as callers.

Jolly Promenaders of Trenton ended their summer season, or began their winter one, however you look at it, with a hayride, doggie roast and dance, an ideal combination for square dancers. Their more formal activities included a Club Workshop with Lee Helsel on October 10 and Cal Golden calling on November 22. Charlie Kides is regular caller for the club and Winnie and John Nash teach rounds.

Pennsylvania

Mac's Barn, with Mac McKenrick at the helm, has programmed its usual busy season for the winter, at its Kulpsville location. Betty and Sam Evans have recently joined the teaching staff at the Barn School. Mac featured a Trail In Dance for the Atlantic Convention on October 10, where guests and callers were expected from many quarters.

Kon Yacht Kickers of Conneaut Lake had a most successful Labor Day Weekend Institute. The hall was beautifully decorated and the behind-the-scenes operations went smoothly. Callers on hand included Katie MacKenzie, Herb Suedmeyer, Pete Heckman, Ange Dalesio, Harold Neitzel, Howard Liffick, Dick Holbrook, Gordon Densmore, Damion Rhoney, Stan Bryan (and his family), and Ruth Gallagher. The program included round dancing as well. A one-day Jamboree Dance is now being planned for June 28, 1958, again at Conneaut Lake, with 12 callers, and the Labor Day Weekend Institute will take place in 1958 on August 29, 30, 31 and September 1. Write Mary Shadley, Kon Yacht Kickers, R.D. #1, Conneaut Lake, for further information.

Colorado

Square Pegs is a newly organized club near Aurora. 52 charter members attended the Kick-Off Party and officers are Tiger Young, Bob Soderborg, Bill Dillon and Don Biggs. The club dances 2nd and 4th Fridays at the Victory Grange, with Rae Hope as caller.

Iowa

The Northwest Iowa Callers' Assn. held their Annual Camp and Workshop on September 21-22 at Crandall's Lodge on Spirit Lake. Ed Gilmore conducted the sessions and called the Pre-Camp Public Square Dance to Luchtel's music. New association officers are Marvin Hartong, Georgia Richter and Ralph Creek.

Virginia

The Richmond Square Dance Workshop and Festival were held on November 9 at the Richmond Arena. Al Brundage was programmed to head the festivities with Lou Hildebrand and Dick Anderson sharing the spotlight for the evening program. The afternoon session included instructions in squares, rounds and contras.

Ohio

A new square dance barn is the result of a busy summer for the Robert Steffees of Massillon. They and another couple purchased a 76-acre farm and have remodeled the barn on the property so that it can accommodate 9 squares. When it is completely gone over, it will hold about 15 squares and bears the harmonious name of Happy Valley Barn.

Whirlaway Club of Columbus is whirling into a very active year. The Committee, headed by Paul and Maxine McKinley, has arranged a lively program. Jerry Helt will call every 2nd Friday thru May at Whetstone Recreation Center and the club's regular Goofer Sessions are on the first Saturdays, thru May. They dance and goof to up-to-date tapes of the nation's best-known callers. Telephone Paul McKinley at BE 5-8908 for more information.

Florida

Mr. Sun's Sets of St. Petersburg, celebrated their first anniversary with a party and also held a swim party with the Hicks and Chicks Club as guests. Jim Pearson is the caller.

Jack Davis' Thunderbird Club honored the Rick Banas of Lake Park at ceremonies on the Roof Garden of the Elks Club. In a colorful Indian village setting and to the beating of drums the Banas were presented the Thunderbird Peace Pipe and adorned with headdresses. The club also played host to the Sand Spurs Club from Winterhaven.

California

The 2nd District of Associated Square Dancers of Los Angeles sponsored a unique weekend in the form of a Caravan dance on November 16. They proceeded by special bus to Parker Dam on the Colorado River, where they danced with the Havasu Hoppers, a club which is a member of the 2nd District. The group of 64 people making the trip travelled 274 miles one way. The Bob Detros of the Hoppers and Griff Griffey's, club delegates, made the plans.

New officers of the Round Dance Teachers' Assn. of Southern California are Les Airhart, San Diego, Pres.; Norm Pewsey, Veep; Merl Olds, Secy.; and Charlie Quirnbach, Treas. November 10 was the date of the Fall Gathering of the Round Dance Clan at Glendale Civic Auditorium. Ivan Lowder was General Chairman for this occasion.

On September 30 the 1st District of Associated Square Dancers held their delegates' meeting with a dance and potluck supper. Bill Elliott was M.C.; Lunette Breazeale and Jack Hawes made the music. Shortie Siefert was in charge of the potluck with Helen Bergstrom decorating the dining room and table in Hawaiian theme.

Do-C-Do Club of Valley Center in San Diego County celebrated their 15th Birthday on Sept. 29 with a potluck picnic and dance. About 150 adult dancers and 30 children were present. Vic Biewener was M.C., assisted by other callers from the Palomar Assn. The Do-C-Do's are looking forward to a 25th Birthday Party in 1967! We're rooting for them!

A "Square Dance Special" will be held on December 15 at Paso Robles Recreation Hall in Paso Robles. It's a benefit for the Recreation Hall and Do Paso Squares will host.

Texas

On September 15 the Houston Square Dance Council sponsored a Square Dance Picnic for square dancers, families and friends. Many who had drifted out of the activity returned for this special event. Council officers for the ensuing year are: Al Treppke, Pres.; Boots Lewis, Veep; Pat Page, Treas.; and Blanche Marrero, Secy.

Tip Toe Round Dance Club of Lubbock have celebrated their 100th dance! This called for a big celebration for which they dug back thru some of their oldest programs for a few of the early dances to mix with the new ones. "Tonight's the Night" was the late dance presented. The specialty number was given by the children of couple dancers and was a combination of ballet and be-bop! Door prizes were many and special guests were the Two-Stepers Club.

Michigan

A new club for advanced square dancing has been formed in Frankenmuth with Del Coolman of Flint as the caller. Valley Squares, the name of the group, indicates that dancers come from all over the Saginaw Valley. Jim Bader is the president and the charter roster includes 43 member couples.

Flint Area Square Dance Clubs with the cooperation of the Mott Foundation held their Fall Send-Off Dance at Wildanger Field House in Flint. Music was furnished by Frank Sigliano and his orchestra and nine callers participated, with Eldred Dunlap as M.C.

Wyoming

The 8th Annual Laramie Festival on September 27-28 was again a "doozer". Capacity crowds jammed the Union Ball Room and University Gym on the University of Wyoming Campus. Chuck Jones was imported from Warner Brothers to act as M.C. for the 7th straight year and the Leonard Zuerleins of Downey, California, presided at the round dance session. Walt Poindexter was General Chairman of this extraordinarily enjoyable affair. Two squares from the Rip 'n' Snort Club of Hollywood, California, were on the scene to sample the fun, having made the journey by train, somewhat to the consternation of the Union Pacific R.R.

The 4th Annual Oil City Hoedown took place on October 12 at Casper, in the Airport Officers' Club. Johnny LeClair was the featured caller. Circle Eight Club were hosts.

KUBUSH KAPERS

By Ang and Dit Rasmussen, Chicago, Illinois

Record: "Fancy Pants," Mercury 70292 (78 RPM played at 45 RPM or 45 RPM played at 33 $\frac{1}{3}$ RPM)

Position: Promenade

Footwork: Identical. Start with L foot

Introduction: Wait 4 meas.

Measures

1-4 Side/Behind, Side/Brush; Walk, Two; Side/Behind, Side/Brush; Walk, Two;
Grapevine to L; walk fwd R, L; Grapevine to R, walk fwd L, R.

5-6 Repeat meas. 1-2.

7-8 Step, Touch; Step, Sweep (Brush);

Step to R on R, touch L to R; step to L on L, swing R ft across L in a sweeping motion;

9-16 8 Two Steps; (Figure Eight)

Starting with R ft do 4 two steps in CW circle; 4 two steps in CCW circle, end facing LOD.

17-20 Step, Swing; Step, Close; Step, Swing; Step, Close;

Step fwd on R, swing L fwd; step fwd on L, close R to L; repeat.

21-24 Repeat meas. 17-20 end releasing hands.

25-28 4 Two Steps: (backward and forward)

Starting with R ft M does 2 two steps bwd: 2 two steps fwd: while W does 2 two steps fwd: 2 two steps bwd: meet side by side.

29-32 2 Two Steps: (forward and backward) **Step, Sweep; Step, Close;**

M continues fwd 1 two step; bwd 1 two step; while W continues 1 two step bwd; 1 two step fwd; step to R on R, sweep L in front of R; step to L on L, close R to L;

(Meas. 25-32 optional M starting fwd and W bwd.)

Dance goes through three times.

Ending: 2 Two Steps: Step, Sweep; Step, Stomp;

In OPEN POS inside hands joined starting with L ft do 2 two steps fwd; step to L on L, sweep R in front of L; step to R on R, stomp L to R.

WE REMEMBER JACK

Jack O'Donnell, of the popular square dance team of Jack and Gertrude O'Donnell, Portland, Oregon, passed away on October 3. He and Gertrude contributed largely to the square dance activity in Portland by their building of the Hayloft, a compact, picturesque and exceedingly sought after hall for square dancing. Jack and Gertrude traveled to various camps and festivals pursuing their hobby of square dancing and made many friends wherever they went. At Christmas time their friends were always remembered with boxes of Oregon holly.





THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

DECEMBER 1957

HOW MANY DANCES

As the December issue of Sets In Order goes to the printers we've made a count of the number of dances contained in the 12 issues of 1957. Care to guess?

If you came up with the figure 258 you're absolutely correct. In the regular issues of Sets we find that we've run 24 squares, plus 15 more listed as Square of the Month, and 24 round dances. The pages of the workshop have supplied the greatest number with the total hitting 165 for the squares and breaks and 30 rounds.

Just in case you might be wondering, the squares and rounds run in the main part of the magazine are ones that appear to be aimed at the greatest bulk of the square dancers. None are extra difficult nor are they the basic simple figures. We feel, as do our dance editors, that these dances belong in the Workshop. The one exception to this may be found in the Square of the Month feature where each caller that we spotlight is asked his favorite dance. This can be a simple figure or one that is more difficult, we leave it up to him.
—Editor

SQUARE PEG-ROUND HOLE BREAK #7

By Bill Castner, Alameda, California

Circle eight around that way
Whirl away with a half sashay
Circle eight don't take all night
Side two couples lead to the right
Circle four into a line
Forward eight and back in time
Forward again, square thru
Right, left, right, left to your thing
Go the wrong way two around the ring
It's right and left—left allemande
Right to your partner right and left grand.

SQUARE GNAT

By Ed Mills, San Lorenzo, California

One and three you swing a few
Two and four a right and left thru
One and three go forward and back
Right to the opposite, box the gnat
Pull her by go 'round one
Into the middle and turn back
Right and left thru with the outside two
Inside two face your partner
Half square thru, go right and left
Right and left thru with the outside two
Inside two face your partner
Left square thru, go left and right
Left and right lookout man
Corners all, left allemande, etc.

BOX OF DATES

By Bill Hansen, West Covina, California

Head two couples right and left thru
Turn on around and pass thru
Turn alone and circle up eight
Now box the gnat with the nearest date
All join hands and circle up eight
Four little ladies trail thru
Separate an dgo around one
Make a line of four, go forward and back
Box the gnat with the nearest date
All join hands and circle up eight
Four gents now trail thru
Separate and go around one
Ladies center and back to the bar
Four gents center a left hand star
Back by the right in the middle of the land
Pass your gal, left allemande.

RAPID TRANSIT

By Bob Daugherty, San Diego, California

First and third swing and sway
Finish it off with a swing sashay
Then box the gnat across the way
Cross trail U turn back
Pass thru go around one
Down the middle, right and left thru
With a full turn around to the outside two
Right and left thru don't you wander
Inside arch, outside under
Box the gnat across from you
Face the middle and pass thru
Face your partner, square thru
Three-quarters boys, don't just stand
That's right, left, right to a left allemande.

FIDDLIN' AROUND

By Fred Applegate, Lemon Grove, California

All four couples do a half sashay
Up to the middle and back that way
Gents to the right for a left allemande
Partner by the right for a wrong way grand
Meet your darling, meet your maid
Twirl her once and promenade
Promenade, but don't slow down
One and three, wheel around
Two ladies chain, turn 'em too
Pass through to a new two
Two ladies chain, in time to the fiddle
Now right and left through, all face the middle
Heads to the center, go half square through
It's right and left, with the outside two
Pass through, face your partner
Pass through, face your partner
Allemande left with the old left hand
Partner right, a right and left grand.

PA. AND MA.

By Les Farwell, Woodbine, Iowa

First and third bow and swing
Go round and round with the pretty little thing
Promenade half the outside ring
Half way around then lead to the right
Circle four you're doing fine
Head gents break stand four in line
Forward eight and back with you
Forward again right and left thru
Turn 'em around and make your lines
Forward eight and eight fall back
Just the ends box the gnat
Face in the middle right and left thru
Turn 'em around and make a ring
Circle left like everything
Four old gents go forward up and back
Pass on thru and hear me shout
Stop right there stay facin' out
Four little ladies go forward up and back
Pass on thru across the track
Both turn left go single file
Single file there's old Pa
Grab right on promenade the hall
Promenade home now Pa. and Ma.

CROSS TRAIL RED HOT

By Dr. Myron Redd, Marceline, Mo.

First and third you take a little swing
And lead on out to the right of the ring
Circle up four, you're doing fine
Now spread right out and form a line
Go forward eight and back with you
Forward again and right and left thru
Now whirl away with a half sashay
Go forward eight and back you trot
Cross trail thru to the old red hot
Right hand lady a right hand around
Now partners all a left hand around
Go all the way around
The left hand lady a right hand around
Turn your partner and face the middle
Forward and back to the tune of the fiddle
Head two couples a right and left thru
Lead out to the right like you always do
And circle up four, you're doing fine
The head gents break and form two lines
It's forward eight and back with you
Go forward again a right and left thru
Right and left back and you hear me say
You whirl away with a half sashay
Go forward eight and back you trot
Cross trail thru to the old red hot
The right hand lady a right hand around
Partner left, go all the way around
To the left hand lady a right hand around
Partner left like an allemande thar
Back along, boys, in a right hand star
Throw in the clutch and put her in low
It's twice around that ring you go
Pass your partner, don't just stand
There's your corner, left allemande,
Here we go, right and left grand.

CROSSTRAILERS SQUARE

By Bob Lewis, Franklin Park, Ill.

First and third bow and swing
Up to the middle and back again
Forward again cross trail thru
Around one behind the sides box the gnat
Stand there, stand like that
Forward eight, back with you
Center four square thru
It's a right, a left, a right you fly
A left to your own pull her by
Behind the heads you stand
Forward eight and back with you
Center four square thru
It's a right, a left, a right you fly
A left to your own pull her by
Go round one, into the middle
Pass thru, "look out man"
Allemande left a right and left grand.

SQUARE THRU BREAK

By Gordon Blaum, Miami, Florida

First and third go forward and back
Half square thru right and left
Right and left thru with the outside two
Dive thru pass thru —
Right and left thru with the outside two
Dive thru and square thru $\frac{3}{4}$
That's right, left, right pull her by
Go left allemande. . . .

ROUGH RIDER

By Jim York, Mill Valley, Calif.

First couple you swing and sway
Third old couple do a half sashay
Heads go forward and back with you
Side two couples a right and left thru
First old couple go split the square
A California twirl behind that pair
Same four forward and back you roam
Now split the ring and leave your own
Behind the sides you stop right there
Forward eight and back to the square
Center four circle, now turn it about
A full turn around and hear me shout
A California twirl and then face out
Face those two, a right and left thru
Turn her around, left allemande
Partner right, go right and left grand.

BREAK

By Bob McDaniel, Topeka, Kansas

Honor your partners, corners all
Circle to the left go 'round the hall
And the ladies roll in a half-sashay
Circle to the left in the same old way
Now all eight star with your right hand
And you move that star in the middle of the land
Change hands — the other way back
A left hand star in the middle of the track
Men reach back with a right you know
Then you pull her thru and bow down low
And weave the ring and here we go
Go out and in 'till you meet again
Then promenade home with your Little Red Hen.

QUICKIE

By Johnny Barbour, Campbell, Calif.

First and third a half sashay
Up to the middle and back that way
Trail thru across the land
Behind those side two couples stand
Forward eight and back to the world
Outside four, California twirl
Everyone, turn around
Allemande left and don't fall down. . . .

DEWEY'S DOODLE

By George Dewey, Aberdeen, Wash.

Head two couples bow and swing
Into the middle and back to the ring
Forward again and square thru
It's a right, a left, and a right you do
A left to the next and pull her thru
Right and left thru with the outside two
Dive thru and Dixie chain
Keep on going thru the outside two
Ladies go right and the gents go left
Into the middle and square thru
It's a right, a left and a right you fly
A left to the next and pull her by
Right and left thru with the outside two
Now dive thru pass thru
Right and left thru with the outside two
Dive thru three quarter square thru
It's a right, a left, a right then
Allemande left with the old corner maid
Back to your own and promenade.

JUST PLAYING AROUND

By Stub Davis, Waurika, Oklahoma

One and three lead to the right
Circle half and don't you blunder
Inside arch and outside under
Circle four in the middle of the floor
One full turn, then pass through
Split that couple in front of you
Go around one and line up four
Forward eight and back once more
Then pass through, join your hands
The ends turn in, circle four
You're gone again
One time around, then pass through
Split two, go around one
Line up four and have a little fun
Forward eight and back that way
Center two do a half sashay
Forward eight and back with you
Forward again, pass through
Turn alone and don't be late
Join your hands and circle eight
Circle eight, that's what you do
Men swing the girl that's nearest you
Allemande left that corner maid
Come back one and promenade
Promenade and don't slow down
One and three wheel around
Right and left through and turn 'em around
Right and left back on the same old track
Two ladies chain, that's your corner
Allemande left, right and left grand.

IN A LINE (BREAK)

By Bob Lewis, Franklin Park, Ill.

First and third bow and swing
Up to the middle and back to the ring
Cross trail through go round one
Pass through and cross the floor
'Round one as you did before
Sides divide to lines of four
Forward eight and back with you
Center four pass through
U turn back
Allemande with your left hand
Right to your partner right and left grand, etc.

NAUGHTY ANNETTA

By Bill Shymkus, Chicago, Illinois

Record: Naughty Annetta, Dot 15598
Position: Skaters. W's rt hand free, holding skirt
Footwork: Identical. Both start with left foot.

Measures

PATTERN

- 1-4** Step, Step, Close; Step, Step, Close; Step, Touch, —; Back, Touch, —;
Step fwd L, R, close L to R; step fwd R, L, close R to L; step fwd L, touch R to L, hold; step back on R, touch L to R, hold.
- 5-8** Left, Around, 3; 4, 5, 6; Step, Touch, —; Back, Touch, (Varsouvienne);
Retain SKATERS POS. and turn as a couple L face once around in six steps L, R, L; R, L, R to end facing LOD; step fwd L, touch R to L, hold; step back on R, touch L to R, assuming VARSOUVIENNE POS., hold.
- 9-12** Step, Brush, Brush (Back); Turn, 2, 3; Step, Step, Close; Step, Face/Wall, Close (Reindeer);
Step fwd L, brush R fwd, brush R bwd; retain handholds and turn R face half around R, L, R to end in L varsouvienne (W on left); step in RLOD L, R, close L to R; R, retaining handhold step on L twd and facing wall with man directly behind W in REINDEER POS, close R to L.
- 13-14** Step, Touch, —; Back/Turn, Touch, (Varsouvienne);
Step twd wall on L, touch R to L, hold; step back on R turning to R VARSOUVIENNE POS facing LOD, touch L to R, hold.
- 15-16** Step, Step, Close; Girl/Turn, 2, 3 (Semi Open);
Step fwd in LOD L, R, close L to R; step fwd R, L, close R to L (W does 3 step traveling turn R, L, R) to end in SEMI OPEN POS facing LOD.
- 17-20** Step, Swing, —; Step, Swing, —; Step, Step, Close; Step, Touch, —;
Step fwd L, swing R fwd (keep toes down), Hold; step fwd R, swing L fwd, hold; step fwd L, R, close L to R; step fwd R, touch L to R, hold.
- 21-24** Repeat Meas. 5-8 except to retain SEMI OPEN POS.
- 25-32** Repeat Meas. 17-24.
Ending in SKATERS POS.
Do entire dance through two and one half times. W turns out on Meas. 16 to honors.

WAVE THROUGH

By M. W. "Red" Knutson, San Leandro, Calif.

Two and four swing you two
First and third square thru
Go right, left, right
Left to the next and pull her thru
See saw round the outside two
All the way around for an ocean wave
Rock out and in, then a left hand swing
Heads star right across the ring
Opposite left, a left hand swing
Heads to the middle and box the gnat
Pull her thru to the outside two
Do sa do all the way about
An ocean wave rock in and out
A right hand swing, meet your partner
Left square thru to the tune of the fiddle
Left, right, left, right to the next
Box the gnat, pull her thru
Cross trail too, allemande left. . .

THE VALLEY WALTZ

By Dena M. Fresh, Mission, Kansas

Record: "Down In The Valley", Lloyd Shaw # X-99

Position: Open, inside hands joined. Face LOD.

Directions for M, W does counterpart.

Intro: Wait two measures. Balance away;
balance together.

Measures

1-4 Waltz Away; Waltz Together; Step, Swing,
—; Maneuver, —, —;

Starting on L take one waltz step diagonally fwd away from partner swinging hands fwd; on R take one waltz step diagonally fwd twd partner swinging hands back; step fwd on L, swing R fwd, hold 1 ct; M maneuver to face W and RLOD by stepping down and pivoting on R, touch L (W step L, touch R). Assume CLOSED POSITION.

5-8 Waltz; Waltz; Waltz; Open Out (W);

Step back on L in LOD and take three turning R-face waltz steps, turning once-and-a-half around to end with M facing LOD; while M takes one waltz step in place, W turn R-face to end facing LOD in OPEN POSITION (L, R, L).

9-12 Waltz Away; Waltz Together; Step, Swing,
—; Maneuver, —, —;

Repeat Meas. 1-4.

13-16 Waltz; Waltz; Waltz; Open Out (W);

Repeat Meas. 5-7. On Meas. 16, while M takes one waltz step in place beginning on R, W turn R-face with two steps L, R, HOLD, to end in VARSOUVIANA POSITION (this is a change of foot lead for the W). Footwork identical now.

17-20 Waltz In; Waltz Out; Waltz In; Out To
Face;

In VARSOUVIANNA POSITION, both starting on L, waltz diagonally in twd center; waltz diagonally out twd wall on R; waltz diagonally in twd center on L. Release L hands and as M turns with one waltz step on R to face wall, W sweeps out on joined R hands to face center and M.

21-24 Under, 2, 3; Face, Touch, —; Over, 2, 3;
Turn, 2, 3;

Reaching under the still joined R hands, release them as partners join L hands and at same time change places with three steps (both step L, R, L) — W turn R-face under joined hands; step R, touch L as partners face. A box-the-flea figure! Join the R hands above the joined L hands (releasing L hands) and change places with three steps (both step L, R, L) — W turn L-face under joined hands; with three steps (R, L, R) M maneuver to face LOD and W spot turn L-face. A glorified box-the-gnat figure! Lower hands to VARSOUVIANNA POSITION.

25-28 Waltz In; Waltz Out; Waltz In; Out To
Face;

Repeat Meas. 17-20.

29-32 Under, 2, 3; Face, Touch, —; Over, 2, 3;
Open Out;

Repeat Meas. 21-23. On Meas. 32, W turn L-face with two steps R, L, hold. Couple assume OPEN POSITION.

Repeat dance two more times. End with a bow on Meas. 32.

SKULLPRACTICE

By Ferd Wellman, Topeka, Kansas

Bow to your partners, corners too,
Wave to the gal across from you
Swing your baby, that's what you
Do . . .

1 and 3 (2 and 4), go forward —

Back you go, then square thru

A right, left, right, then

Partner left, pull her thru

With the outside couple, right and left thru

Turn 'em around, the inside couple

Split those two, separate

Around one, stand four in line

Forward eight and back like that

Forward again, box the gnat

Right and left thru the other way back

Turn 'em again, the end two ladies chain

Two end ladies, chain across

Turn and chain 'em down the line

New end ladies, chain across, then

Down the line and all four ladies

Grand chain, a grand chain four

Turn 'em — and chain 'em back

Chain the ladies across the land

Opposite left, a left allemande

Right to your partner, R and L grand

Right and left 'til you meet your maid

Keep her — and promenade

Promenade, but don't slow down

1 and 3 (2 and 4) you wheel around

Right and left thru with the couple you found

Same two ladies chain —

Chain 'em over, chain 'em back

Hold that gal and promenade

That's Mother, don't be afraid

Promenade, on the heel and toe

Walk your baby home, you know.

Merry Christmas and a Happy New Year from your



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CALIFORNIA ASSOCIATIONS

PART II

Of the twelve California Square Dance Associations, five told their stories in last month's issue of Sets in Order. Here are four more.

—THE EDITOR.

NORTHERN CALIFORNIA SQUARE DANCERS' ASSOCIATION . . . This association was formed on February 4, 1951, with a membership of 10 clubs as an organization of square dance clubs independent of the Folk Dance Federation, centering around the Bay Area of San Francisco, Oakland, the Peninsula south and Marin County to the north. The first president of this association was Walt Wells and Irv Encinas is now at the helm.

The original purpose as set forth in the formation meeting was to further the progress of American Rounds and Squares in the area. The aim is to band together the local clubs in a spirit of friendliness and good fellowship to share the pleasures of square dancing. The annual association-sponsored Big Dance is the Golden State Round-Up which takes place in the spring. The 300-plus squares on the floor during the most recent Round-Up would seem to attest to the complete success of this organization in accenting the spirit of fun and participation in square dancing.

PALOMAR SQUARE DANCE ASSOCIATION . . . On a January night, 1950, representatives of 10 square dance clubs in northern San Diego County stopped their dancing long enough to organize the group now known as the Palomar Square Dance Association. Only one club of the charter 10 lives to tap its feet — the Do-C-Do-ers of Valley Center. Others have been added, however. Active in this organization were the Charles Hales, the Morris Caruthers and the Fred Williams, who still continue with their dancing.

The aim of the association is to look after the dancing health of its member clubs. This means working at promoting square dancing in the entire area; acquainting new dancers with the joys of allemanding; scheduling periodic roundups where local callers can dish it out; helping with beginners' classes; organizing the annual Jamboree to which out-of-area callers are imported; and sponsoring summer on-the-

beach dancing at Oceanside in co-operation with the local recreation department. President of Palomar Association is Bob Miller.

SAN DIEGO SQUARE DANCE ASSOCIATION . . . The association was formed in 1949 under sponsorship of the San Diego Parks & Recreation Dept., with the purpose of promoting square dancing in the county. There are now 30 member clubs and each month one of them hosts an association dance in beautiful Balboa Park. Frequently the association participates in benefit drives; it also contributes to local activities such as the presentation of "The California Story" pageant. San Diego Association hosted with efficiency the 1956 National Square Dance Convention which had nearly 12,000 registrants, 4,000 from out-of-state.

A gala Fiesta has been sponsored by the association and the recreation department for the past 6 years, with registered attendance of from 3,000 to 5,000 persons per year. Now president of San Diego Association is Gene Williams.

SOUTH COAST ASSOCIATION . . . Organized in 1949, South Coast Assn., centered in Long Beach, began with 25 clubs. Original purpose for its formation was to promote local fellowship of those interested in square dancing; encourage its high standards; exchange information between callers; and promote inter-club activities. The first president was Tim Oltman and John Whisenant is serving now. The association has had excellent co-operation from the local recreation department, which has placed the enormous Municipal Auditorium at its disposal for various occasions, including the California State Convention in March, 1957 and a benefit for City of Hope.

South Coast takes active part in the annual Long Beach Hobby Show, where square dancing is displayed nightly by member clubs. Other association-sponsored events are the monthly Freshman Hoedown for new dancers; Summer and Winter Hoedowns and the annual Family picnic.

Three more Associations remain to be covered by Sets in Order. Their turn will come next month along with some pictures of Association Presidents.

— Editor.

Your dates in '58 are mighty important!

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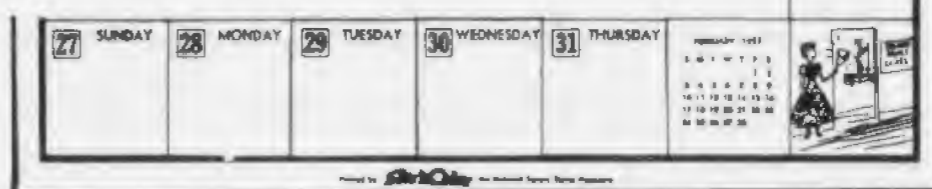
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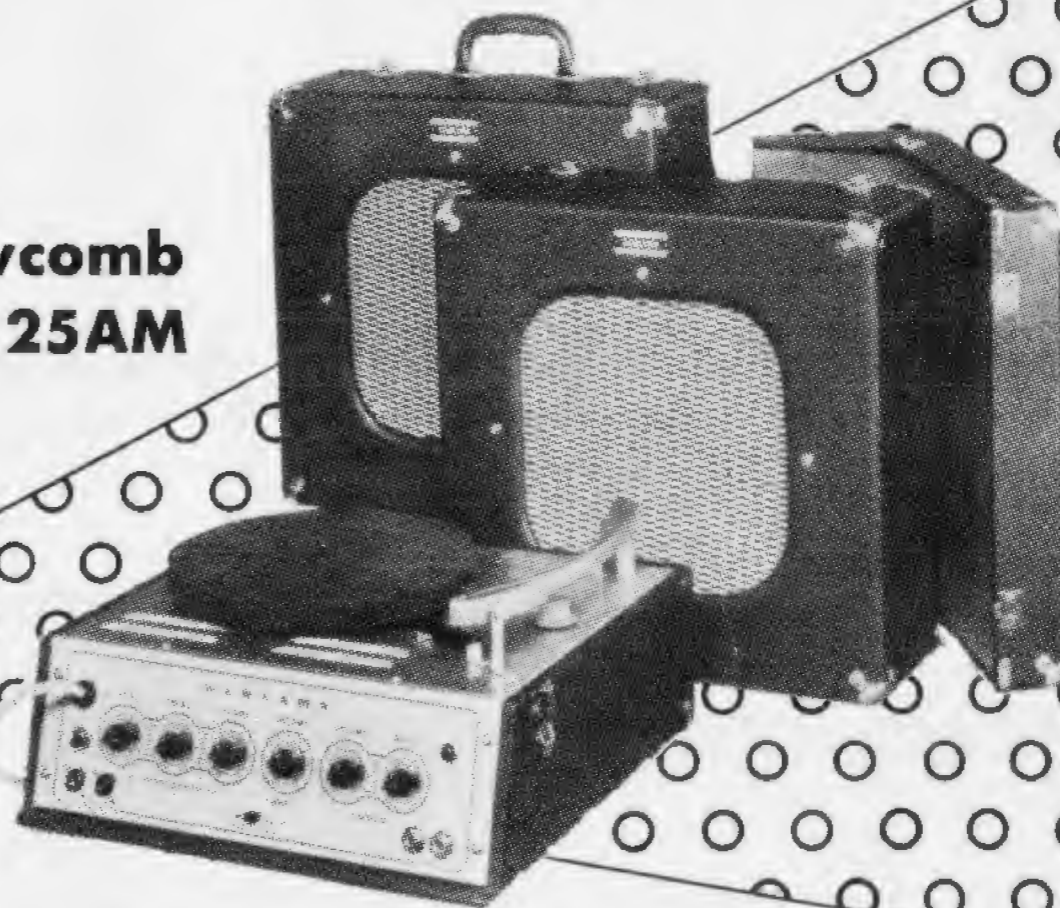
UNIQUE PROGRAM

Belles & Beaux Club of Appleton, Wisconsin, announced its fall program on a very attractive 4-fold card with a square dance design on the front. Inside were announcements of (1) a Fashion Show Square Dance; (2) Square Dance Movie Dance; (3) Gay Nineties Theme Dance; (4) Hag Drag (!) (wish they'd explain this one!); (5) Turkey Trot for November; (6) Christmas Belles & Beaux Dance. All this was illustrated in kind and across the bottom an invitation to dance with the group. This sort of idea makes club dancing more fun.

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CALENDAR OF SQUARE DANCING EVENTS

- Dec. 1—Sunbonnet Callers' Ball, Grand Ballroom, Palmer House, Chicago, Ill.
- Dec. 7—Benefit Jamboree for Alameda Co. Vet. Hosp. Xmas Fund, Air Nat'l. Guard Hanger, Hayward, Calif.
- Dec. 7-8-9—7th Ann. Intermountain Jubilee Nampa, Idaho
- Dec. 28—2nd Ann. Formal Christmas Ball, Esquimalt High School, Victoria, B.C.
- Jan. 17-18—10th Ann. So. Ariz. Festival Tucson, Arizona
- Jan. 18—Northwest Okla. Dist. Festival School House, Mutual, Okla.
- Jan. 25—So. Dist. March of Dimes Dance City Audit., Ardmore, Okla.
- Feb. 8—6th Ann. Couple Dance Festival Houston, Texas
- Feb. 22—Savannah Square-Up Savannah, Ga.
- Feb. 28—11th Ann. Valley of Sun Festival High School, Phoenix, Ariz.
- Feb. 28-Mar. 1-2—Square Rama Munic. Audit., Fresno, Calif.
- Mar. 8—Jamboree, Coliseum, Houston, Texas

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RHYTHM SQUARES GOING STRONG

Rhythm Squares' move to the Beach Recreational facilities in Ft. Lauderdale has resulted in increased attendance and many guests. A Hallowe'en party was given on October 26 and a New Year's "Ring Out the Old" party is being planned. Knotheads are rampant in this club, as are Idiots.

HOEDOWNERS INTO WINTER PROGRAM

The Eden Park Hoedowners opened their fall season in September at the Eden Park School with Ray Anderson at the mike. Ray and his wife, Claire, attended several square

dance camps during the summer and brought much material to impart to the club dancers. Dick Forscher and Dick Doyle have been guest callers at the Hoedowners during the fall.

DETROIT CLUB FEATURES PAPER

Belles & Beaux Club of Detroit have introduced a new format for their club paper, The Grapevine. The new look is very readable and seems a nice forward move. The club dances at Kronk Recreation Center in Detroit on the 4th Saturday of every month except December. Marge and Earl Sanders are duo-prezes; Jeanne and Don Fitch are leaders.

THE CONTRAS ARE COMING!

One of the most striking features of recent square dance conventions has been the phenomenal rise of interest in contra dances. Don't get caught behind the trend . . . send now for your copy of

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3RD ATLANTIC CONVENTION SUCCESS

Ed Burner and his ever-slaving committees who put on the 3rd Atlantic Convention in Washington, D.C., Oct. 11-12 can give themselves collective pats on the back for a job well-done. Not only did about 2500 dancers gather in the elegant atmosphere of the Sheraton-Park Hotel to square dance in a grand ballroom which had never before seen such didoes but they made themselves so popular with the hotel folks they were invited back for next year!

Having most events under one roof added to the efficiency. The Convention staff was well-

chosen, performed excellently and clinics were informative and well-attended. A Fashion Luncheon delighted the ladies and several of the dancers from out-of-state were given a whack at TV shows for publicity's sake.

Those attending came from the New England states, as far as the Middle West and a scattered few from the West and South. This was a milestone in the square dance history of the East Coast.

The names of the staff were: Ed Gilmore, Bruce Johnson, Rickey Holden, Joe Lewis, the Frank Hamiltons, the Manning Smiths.

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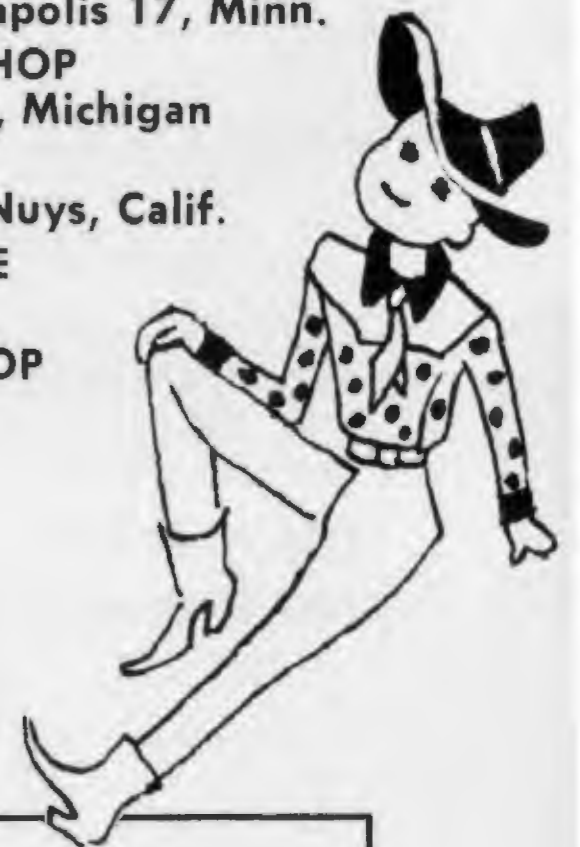
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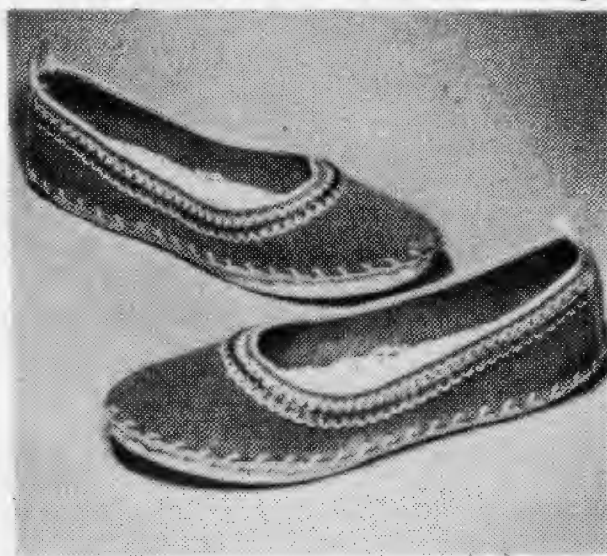
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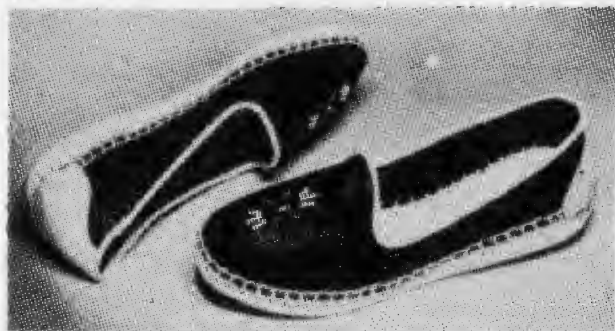


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But that's not all. You'll get a gift too! As a thank you, from Sets, you'll receive, absolutely free, a Sets in Order Binder designed to hold a year's supply of your magazine. With the beginning of a new year you'll be ready for a binder — and here it is — with no cost to you. If you wish, you may give one three-years' subscription, to one person. Man, will you make an impression! (You'll still get your binder free.) Check your November issue for full details and post-paid mailing envelope — but do it now while the offer lasts.

Merry Christmas



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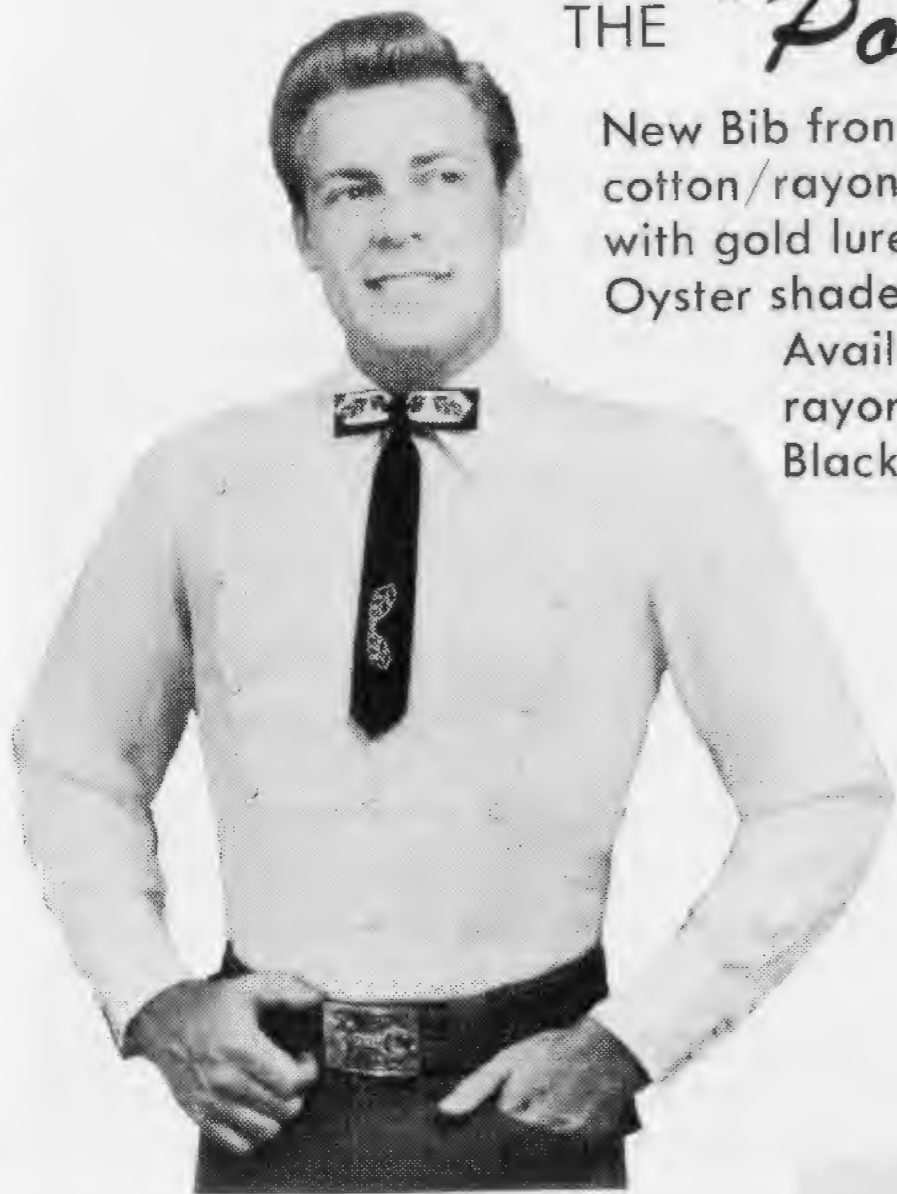
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By George H. Deits, Waterloo, Iowa

The night is dark, the weather is cold,
The winter'll be long, so I'm told.
Snow on the ground, ice on the streets,
The old oak tree, sure weaves and creaks.
Corn's in the crib, wood's in the box,
Just sittin around, a darning my sox.
Tables all set, food a plenty,
Ain't got a dime, not even a penny.
Chores all done, no place to go,
Ain't got no cards, don't like a show.
Kids all married, moved away,
Just maw and me, home to stay.
A knock on the door, who kin that be,
Mary and John, Bess and Lee.
Get on your duds, let's have some fun,
Square dance tonight, at Woodward's barn.
Away we all went, packed in one car,
Eight hands up, in a right hand star.
Danced all night, to the tune of the fiddle,
Laughed too much, it hurts in the middle.
Got back home, at half past four,
Pulled off my shoes, both feet were sore.

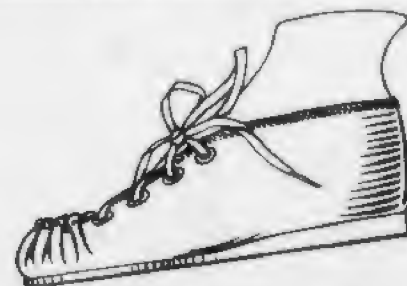
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Life for us, has just begun.
Maw, she's forty, I'm forty-five,
Got to thinkin, we're still alive.
What did he say, that caller Joe,
Break it all up, with a do paso.
Quite a lingo, these callers got,
Tie 'em all up, in an ox bow knot.
Well off to bed, and get some sleep,
Around just one, take a little peek.
Goin back Saturday, to that old barn,
Once a week, can't do no harm.
May join the club, maw and me,

Swing her around, then turn back three.
Real nice people, that square dance bunch,
Promenade four, let's have some lunch.
Glad they came, Bess and Lee,
We'd still be settin, just you and me.

DANCE IN A BARN?

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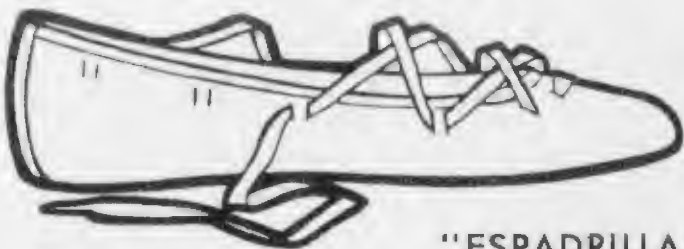
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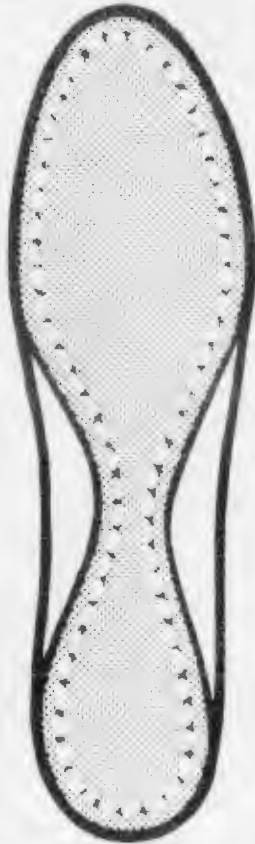
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GEMS FROM THE OTHER PUBLICATIONS

(Helen Wiegink in Square Notes, Tucson, Arizona, June, 1957.)

A square dance is music to your ears —
hoe-down music,
popular music,
singing music,
music with a beat.

A square dance is people —
people who love what you love,
who want to be where you are,
and participate in what you are doing.
A square dance is to feel the excitement,
the thrill of smooth motion,
the lift to your spirit,
which are inherent in a square dance.

A square dance is to get away from it all —
a demanding baby
stacks of dishes,
noisy children,
irritating telephones,
tired-looking houses.

A square dance is to spend money —
new Western shirts,
a baby-sitter,
traveling out of town,
magazine subscriptions,
membership dues.

A square dance is to save money —
sewing your own dresses,
sharing car expenses,
bunking with friends (who sleeps?)
not wanting a big meal before a big dance,
passing up an expensive evening "on the
town".

A square dance is to talk a strange language
patter,
allemande, grapevine, sashay, pivot, cross-trail,
A SQUARE DANCE IS FOR FUN!

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IDEA FOR REFRESHMENT TIME

Looking for a different idea for getting the folks up for refreshments? Some clubs, tired of the usual abrupt ending of activities while the dancers formed a long waiting line, hit upon this scheme with the aid of their caller.

At the right moment, when the food is all out and ready to be served, the caller in the middle of a patter call, has the first and third couples circle four in the middle of their square, while two and four leave the set to get served. Those couples still dancing, join with

another four to make new squares and keep dancing while half of the group lines up. When the crowd at the refreshment table thins out the procedure can once again be followed so that only a fourth of the dancers are on the floor. This keeps up and is controlled by the caller until only one set remains. As an added bit of fun, this last set could be told that all the food has been taken and then surprise them with a special place at the table with their servings all picked out for them. K.D.S.



462 NORTH ROBERTSON BOULEVARD, LOS ANGELES 48, CALIFORNIA

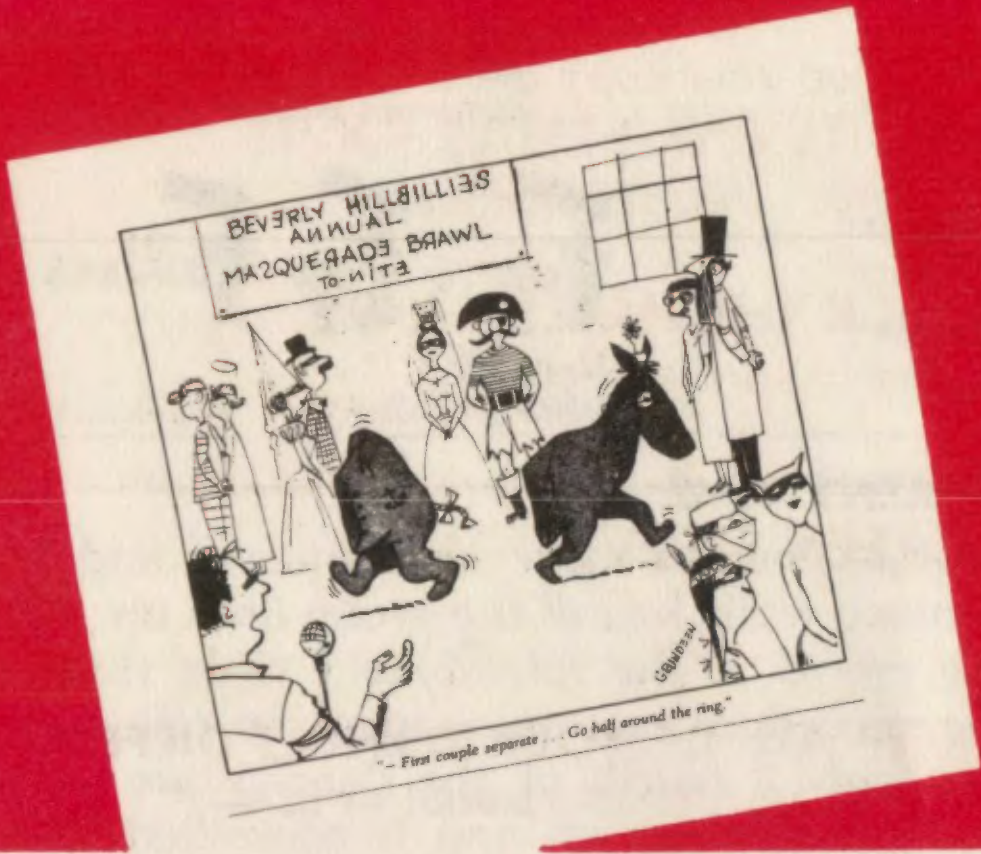
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FRAULINE — #121

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Hunter's Hoedown, Key of Bb

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SQUARE EMPLOYE

Hugh Macey of Akron, Ohio, tells of one of his square dance pupils whose boss recently had a card printed up for him reading, in large letters, "Lloyd (Ben) Ruth, Square Dancing Clubs Organizer. 1st & 3rd Mondays — No charge". In smaller print, at the bottom of the card, was, "Also representing John E. Cooper Co., Builders' Supplies".

DANCER-DESIGNER WRITTEN UP

On her visit to Colorado Springs, Colorado, for a Pappy Shaw Class, Peg Allmond from San Francisco, California, was given an interesting write-up in the local Free Press. Peg Allmond has gained fame for the type of square dancing slipper which she has designed and this was described in the article by Hazel Bunker. Peg came to design the shoes just after she started square dancing and found that the shoes usually worn gave her unhappy feet. She contacted a Polish baby shoe-maker and the two of them worked out the soft but firm-soled slipper which Peg now purveys. Square dance gals all over the country have been made more more comfortable — and have lasted longer — since their discovery of Peg's pretty shoes.

Wishing Everyone a Very Merry Christmas



and Happy New Year

**WESTERN JUBILEE and
OLD TIMER RECORD COMPANY**
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HEARTLAND HOSTS COUNCIL

The California Council of Square Dance Associations was hosted on August 31 by Heartland Federation at Michael's Restaurant, Lemon Grove, California, for its quarterly business meeting and dinner. Jack Ball, President of Heartland Federation, conducted the meeting and the following of the 12 California associations were represented: Associated Square Dancers, Cow Counties, Imperial Valley, Palomar Assn., San Diego Assn., South Coast, Valley Associated Square Dancers and Western Assn., besides the hosting association itself. Most of the meeting time was taken up in the revision and acceptance of new Council by-laws. Announcements of coming events sponsored by the various associations were made. The meeting adjourned for dinner and square dancing, provided by Heartland Association. Favors were ceramic cigarette boxes and place-cards of styrene topped by heart shapes bearing square dance figures, the latter made by Ruth Engle, a past president of the association. The entire affair, meeting, dinner and dance were presented with flair, aplomb and dispatch, as well as considerable fun, by Jack Ball, his wife Evelyn, and their cohorts on the Heartland Association board. The next meeting was hosted by South Coast Association, in Long Beach, on November 16.

CONVENTION GOERS — REMINDER

Now that you're starting out your brand new 1958 Calendar, be sure to circle the dates of June 19, 20 and 21. That's the time when Louisville, Kentucky hosts the 7th Annual Square Dance Convention which promises to be one of the greatest Square Dancing events ever. You won't want to miss it, so start making your plans today and get your vacation dates cleared in plenty of time.

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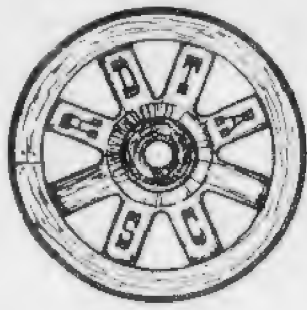
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This is the Southern California Round Dance Teachers' choice for Round of the Month of Dec. for Square Dancers

WALTZ SOFTLY

By Merle and Joy Cramlet, Inglewood, California

Record: "Softly, Softly," Decca 29434, Guy Lombardo (Speed up slightly)

Position: Open, facing LOD

Footwork: Opposite, directions for M

Introduction: Wait 2 meas. Acknowledge

Measures

PART A

1-4 Fwd, Side, Close (back to back); Fwd, Side, Close (face to face); Step, Swing, —; Step, Touch, —;

Step fwd L, swinging joined hands fwd pivot back to back and step to side in LOD on R, close L to R; starting to pivot R face step fwd R, continue pivot to face to face and step to side in LOD on L, close R to L; step L to side in LOD, swing R XIF of L, hold; step R to side in RLOD, touch L beside R, hold.

5-8 Repeat meas 1-4 ending in CLOSED POS, M back to COH.

9-12 Grapevine; Mauv, Touch, —; Waltz R; Waltz;

Progressing LOD step L to side, behind R, side L; maneuver, stepping on R XIF of L pivoting to face RLOD, touch L, hold; starting bwd on L in LOD do two R face turning waltzes.

13-16 Repeat meas 9-12 ending in SEMI CLOSED POS, facing LOD.

PART B

17-20 Fwd, Swing, —; Fwd, 2, Close; Bwd, 2, Close; Manuv, Touch, —;

Step fwd L, swing R fwd, hold; step fwd R, step fwd L, close R to L; step bwd L, step bwd R, close L to R; maneuver, stepping fwd on R and pivoting so that M's back almost to LOD. Take CLOSED POS and touch L, hold.

21-24 Waltz R; Waltz; Waltz; Waltz;

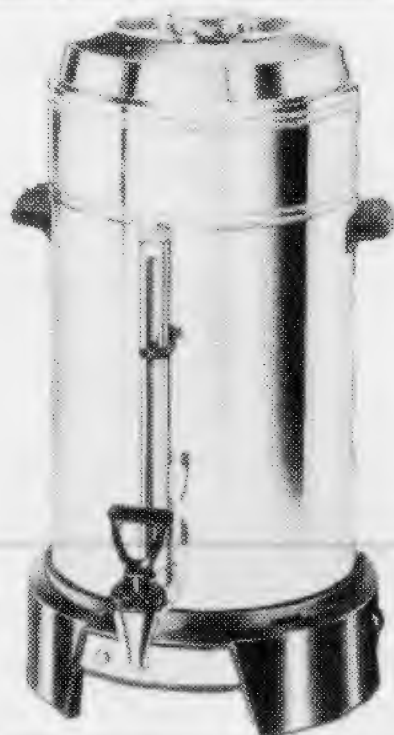
Starting bwd on L in LOD make 2 complete R face turns in four waltz measures; end in SEMI CLOSED POS facing LOD.

25-32 Repeat meas 17-24 but ending with R face twirl to OPEN POS on last meas.

Sequence: Part A B A A B A

Ending: On meas 16, W twirls R face under M's L arm for bow and curtsy.

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On the left is the 72 cup size and on the right is the 24 cup size. (50 cup size not pictured.) All are completely automatic . . . Pour in cold water . . . add coffee . . . plug in AC outlet . . . and it's ready to serve very soon. Write for details on how you can earn these premiums for your club or yourself.



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Dec. 14 — ARNIE KRONENBERGER

Dec. 21 — BILL ELLIOTT

Dec. 28 — GLEN STORY

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AC 131 SO COON DOG

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AC 132 SO RYE STRAW

MUSIC BY JACK BARBOUR AND HIS RHYTHM RUSTLERS



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Winter Institute • Feb. 16-21, 1958

And here are the dates for the 1958 Summer Session of Asilomar — July 20-25 and July 27-Aug. 1. Brochures ready about April 1st.

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