

# Sets in Order

35¢



NOVEMBER, 1960  
VOL. XII NO. 11

SPECIAL IN THIS ISSUE  
The Handbook of  
Youth in Square Dancing  
(See page 33)

The Official Magazine of SQUARE DANCING



# THE



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"I LOVE  
YOU TRULY"



"SOME OF  
THESE  
DAYS"

## TWO OUTSTANDING ROUNDS

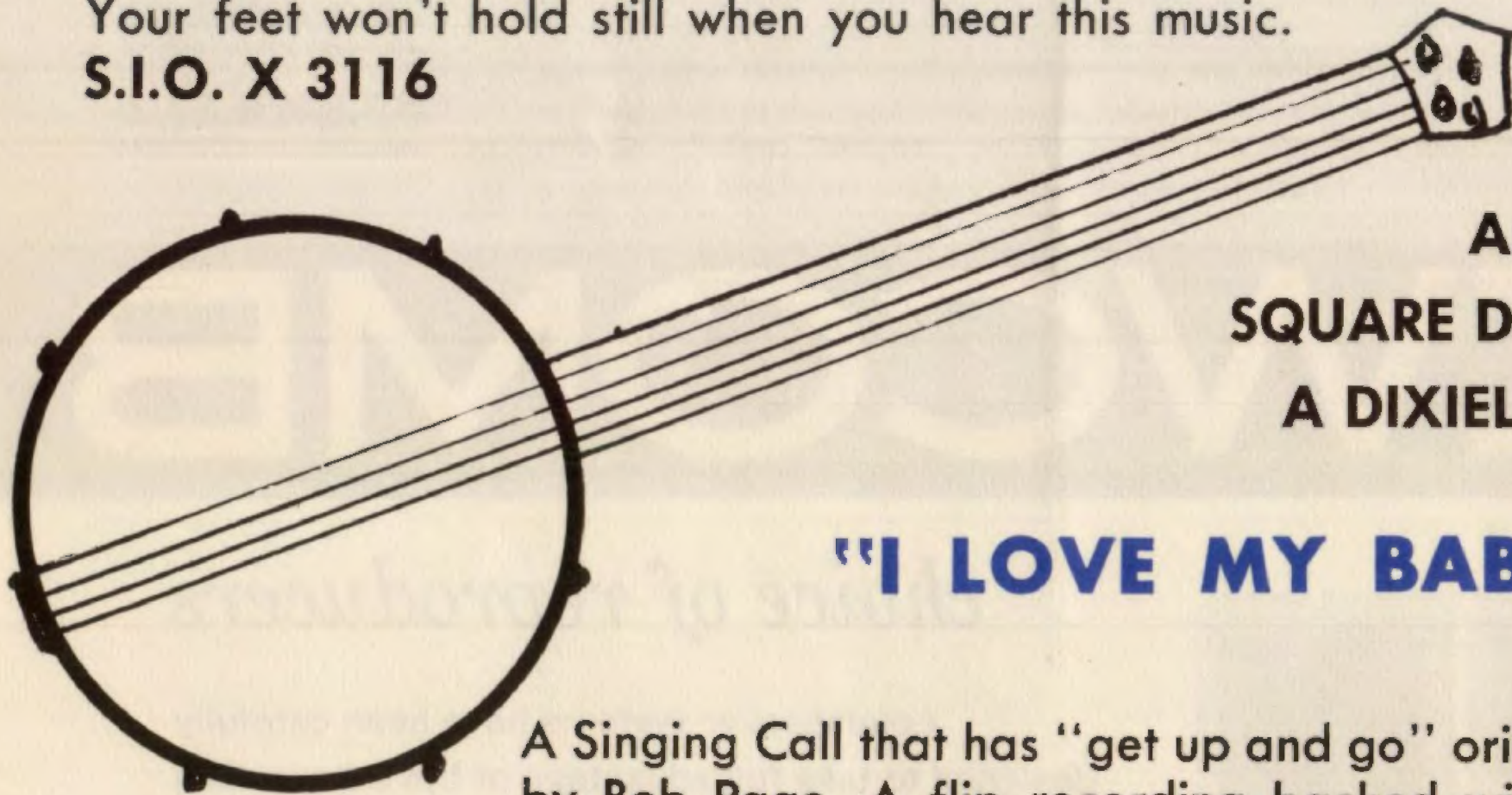
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# Sets in Order

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

VOL. XII NO. 11

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462 North Robertson Boulevard  
Los Angeles 48, California



# Square Dance Date Book

- Nov. 4-5-6—Fiesta de la Cuadrilla  
Balboa Park, San Diego, Calif.
- Nov. 5—Jayhawk Fed. Guest Caller Dance  
Natl. Guard Armory, Topeka, Kans.
- Nov. 5—14th Ann. Okla. State Festival  
Munic. Audit., Oklahoma City, Okla.
- Nov. 5—No. Dist. Caller's Assn. Ann. Festival  
YMCA, Aurora, Ill.
- Nov. 6—A-Square-D Annual Fall Festival  
Palladium, Hollywood, Calif.
- Nov. 6—Sets in Order Subscription Dance  
Ranchland, Camp Hill, Pa.
- Nov. 6—Ind. & Mid-States Knot. Conven.  
Hayloft, Indianapolis, Ind.
- Nov. 11-12—Fiesta da la Cuadrilla  
La Grange & Downer's Grove, Ill.
- Nov. 12—Brawley Cattle Call Dance  
Hawthorn Park, Brawley, Calif.
- Nov. 12—Mich. Council 1st Ann. State Conv.  
Cobo Hall, Detroit, Mich.
- Nov. 12—EAASDC Winter-Roundup  
Paris, France
- Nov. 12—Snake River Callers' Assn. Fall Fest.  
Armory, Idaho Falls, Ida.
- Nov. 12—Square, Folk & Round Fed. of S.D.  
10th Ann. Dance—Arena, Huron, So. Dak.
- Nov. 12—10th Ann. Fest. Callers' Assn. Greater  
K.C.—Munic. Audit., Kansas City, Mo.
- Nov. 13—RDTA-S.C. 8th Ann. R-D Roundup  
Sportsman's Park Audit., Los Angeles, Calif.
- Nov. 18-19—"Fawl Ball"  
Rock Eagle, Ga.
- Nov. 19—Rainbow Room Festival  
Lake Kampeska, Watertown, So. Dak.

(Continued on page 68)

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 AND JUNE 11, 1960 (74 Stat. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Sets in Order published monthly at Los Angeles, California for September 27, 1960. (1) The name and address of the publisher, editor, and managing editor is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California; business manager is: Jay Orem, 462 N. Robertson Blvd., Los Angeles 48, California. (2) The owner is: Sets in Order, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California. (3) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None. (4) Paragraphs 2 and 3 include in cases where stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. (5) The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 17,000. (Signed) Jay Orem, Business Manager. Sworn to and subscribed before me this 27 day of September, 1960. (Signed) Charles J. Munns (Seal) (My commission expires July 2, 1963.)





## IT'S IN YOUR HANDS

**A**SILOMAR—the greatest thing that can happen to a square dancer—is available to YOU. Your first step toward this wonderful experience is simply to send for a free brochure. Do it today!

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**Sets in Order**

462 N. Robertson Blvd.  
Los Angeles 48, California



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

Dear Editor:

... I enjoy the articles you feature in Ladies on the Square. I know the majority of ladies who sew are most appreciative of them. So many are eager for any new ideas, short cuts and little tricks to make their sewing easier. Hardly a day goes by but what I receive requests for this type of information. I write detailed information and oft times send drawings. I know the time and effort is worth-while as they have taken the time to write back and tell how much it has aided them . . .

Vivian Griffith

Vee Gee Patterns, San Leandro, Calif.

Dear Editor:

... We feel sometimes that if more of our good square dance friends would read S.I.O. that many of the everyday problems of our square dance clubs wouldn't even exist . . .

Bill Grover

Phoenix, Ariz.

Dear Editor:

... I have participated in many exhibitions here, the most memorable one being our appearance at the Brussels World's Fair, and American square dancers never fail to create a good impression on European spectators. I know of no better activity for erasing language barriers and creating a true feeling of personal friendliness than the "person to person" contacts established in these international dancing festivals.

I have often thought that much could be accomplished for international good will and understanding in accord with President Eisenhower's Person to Person Program if we had an individual or group in Europe working full time arranging for the participation of American square dancers in these events. There are literally hundreds of festivals held throughout Europe every year and we have clubs scattered

*(Continued on page 50)*





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It will help  
to inform others  
on the philosophies,  
ideas,  
dance descriptions  
and all the news  
important to  
the growth of  
this activity.

Remember —  
an informed  
square dancing  
public is  
the best  
insurance  
for the  
perpetuation  
of American  
Square Dancing

## The ANSWER to your CHRISTMAS Shopping Problem

Here is the perfect Christmas gift for any square dancer — be he caller, club officer, dancer or running mate. A twelve-time reminder of your thoughtfulness, not just at Christmas, but every month of the year, is a subscription to Sets in Order. Since Sets in Order adds immeasurably to the over-all enjoyment and education of your dancing friends, it will be welcomed into their homes.

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BOTH of these offers are LIMITED! Envelope must be postmarked by December 31, 1960.





# AS I SEE IT

bob osgood

November 1960

A few years ago while in college a friend of ours had as his classmate a young man who was the son of a tribal chieftain in the African colony of Nigeria. The several years of college taught this young visitor to our country many things which he hoped some day he might take back to his people.

A short time ago this friend of ours called to tell us that he had heard from Nigeria. The son of the tribal chieftain, now elevated to an important station in the government of his country, had written asking for help. It seems that while in this country two things had impressed this young man as being typical democratic activities. Now that he was in a responsible position in this new member of the independent nations, he thought perhaps that he could best help his people by introducing these two activities. One was American baseball; the other was American square dancing.

As Nigeria celebrated its independence last month the people of that country had an assurance from their friends in America that they would get all of the help they needed in the form of materials and teaching assistance.

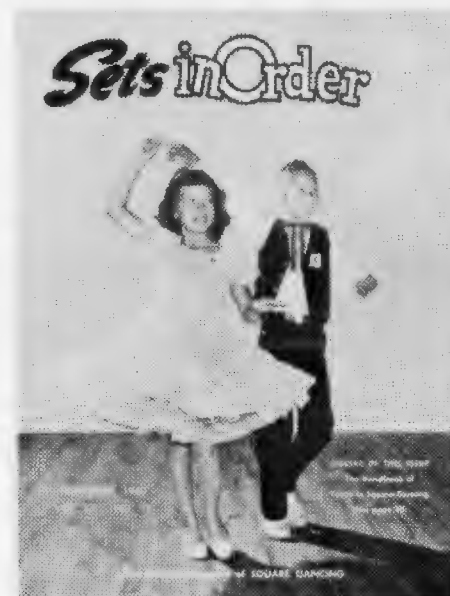
We're delighted to see square dancing receive recognition of this type. Soon, perhaps in a month or two, we'll have more to report and maybe even a plea for help as square dancing steps into the news headlines of the day.

## Up in Front

Our cover this month is a lead-in to a new *Sets In Order* first. For several years we have been getting numerous inquiries regarding the teaching of youngsters to square dance. The more letters we received the more we began to realize that here in our young people lay the answer to the future course of American square dancing. Finally several months ago we embarked on a project that we felt was long overdue, and it has been a challenge.

With the help of teachers and callers who work with teens and pre-teens, we began to gather valuable information which would help direct others in this specialized type of work. At first our planned section was to take four pages in this issue of *Sets In Order*. It quickly grew, first to eight, then 12 and finally to its present format of 16 pages. You'll discover it in the center of this issue.

On our cover are Susan Smith and Don Ballensky, active square dancers in the children's program conducted by Dick Wilson in California's San Fernando Valley. These two represent an ever growing program of square dancing that this year sees many classes of 200 and more youngsters springing up in all parts of the country.



ON

THE

COVER

These two young people on our cover share a rather important event with us. On the second of this month Susie will be 12 years old. On the sixth, Don will also celebrate his twelfth birthday. Just to keep things even, *Sets In Order* also celebrates its twelfth birthday this month. So to all three of us, *Happy Birthday*.

## A Hot Potato

A recent survey of dance teachers made by one of our top recording companies turned up a rather astounding bit of news. It seems from the results of this survey that a majority of those teachers questioned want to include



Latin (South American) rhythms as a part of the round dance picture.

We may be old-fashioned but we can't help feeling that we are biting off more than we can chew and that we're aiming toward the round dance specialist rather than the average square dancer. The Cha-Cha-Cha, rumba, tango and all the rest are great. We must admit that we enjoy trying them out occasionally but as the ballroom dances they are, not as American round dances. So one teacher has a background in this specialized field. That isn't going to make the rest of us either look or feel good handling something so far from our natural dance.

It may be that some folks feel we need a change. We'll buy that. But change should be an improvement on what we have developed rather than a step in another direction. Change should be toward fulfilling the real need of developing rounds that will "sell" the spirit of dancing, rounds that once again will get the square dance hobbyists up on the floor rather than move them further and further into the corner.

We never have known how much a survey actually means, whether it's a Gallup Poll for some presidential election, a TV check to determine what programs are being watched or, in this case, a survey of 158 teachers to see who wants to change the appearance of the American round dance picture. We estimate that there are in the neighborhood of 7,000 who are calling and teaching in the square and round dance field today. These are the ones who will be influenced by the results of a survey that showed 92 people in favor of this change in the type of our dancing. We may be hard headed but until we hear from a majority of these 7,000 we won't believe that the square and round dance picture today needs this type of change.

### *Nothing New Under the Sun*

**R**emember that couple mixer we used to do a number of years ago called Spanish Circle? Despite its name it was true American folk — not Spanish at all. It had one little gimmick in its first part that was interesting. As you may recall, with two couples facing each other they would each move forward and back and

then each man would give his right to the opposite lady's left and as he would walk around her she would duck under his arm to end as his partner facing the other two. This would be repeated for a total of four times and then the foursome would star and then waltz round that couple and move on to the next.

Well that first part — where the man turns his opposite under — has just been "discovered." It's called Star Thru or Snapperoo. You'll see more about it in this issue of the Experimental Lab (page 23).

### *On The Line*

**W**ITH THE ISSUANCE of our first Handbook (Youth in Square Dancing, starting on page 33 in this issue) Sets in Order embarks on a new service campaign for its many readers. Directed largely by requests we have laid out a several-year-plan to produce special handbooks on the most pertinent needs of square dancing.

Top-notch leaders are helping us gather material for books on publicity, party stunts and party ideas, club organization, calling techniques, sound systems, and a host of other subjects. If possible we hope to present one, two or more of these handbooks each year and include them in your regular subscription.

The continued growth of our magazine will warrant the extra time and expense involved in preparing these publications for its goes without saying that if this work will benefit those who now gets Sets in Order regularly it will undoubtedly help those who are not yet subscribers.

Our request to you is this: If the regular services and special projects of Sets in Order help you, won't you help us by encouraging at least one new potential subscriber to "join the family"? On page eight is a special never-before-offered value to new and old subscribers. As one of the *family* yourself, please know that any efforts you may direct toward this drive will not only be appreciated but will result in an expanded and more helpful publication.

### *In The Spotlight*

**C**ONNECTICUT ADDS its name to the growing list of states whose Governors at one time or another have declared a special square dance holiday. The period August 21-27 was



declared by Governor Ribicoff as "Learn To Square Dance Week." As our friend, Dorothy Needham, from Milford said, "What a boon to our Festival! What a boon to clubs, callers and dancers throughout the state!"

Here is the text of Governor Ribicoff's statement:

"Square dancing as an organized club activity is observing its tenth anniversary in Connecticut this year.

"Connecticut's first club of country dancers was organized in 1950 with sixteen members. There are now more than sixty clubs with a total membership in the thousands.

"In recognition of the tenth anniversary of this activity, and of its increasing popularity, the period from August 21-27 has been designated in Connecticut as LEARN TO SQUARE DANCE WEEK.

"Square dancing is beneficial in many ways. It provides persons of all ages with pleasant recreation; it promotes physical fitness, and it fosters an American folkway and folk music well worth preserving.

"Congratulations are extended to all organized country dance groups on the observance of LEARN TO SQUARE DANCE WEEK. May the sound of lively fiddles and the voice of the caller be heard more and more as our people enjoy this good old American custom."

It may be a little while before the results of this outstanding publicity are felt but classes this fall in Connecticut should reach an all-time high.

### *Helping Hands*

A FRIEND OF OURS told us of just one more testimonial to the fact that square dancers are the most wonderful people. Stranded in a Western Canadian city with motor trouble on a Saturday our friend finally located a place that would repair the car but was then faced with the problem of paying the bill. They wouldn't take his check. Banks were closed. Of all the credit cards in his wallet none were acceptable at this particular station and what little cash he had with him was far from sufficient to pay for hotels and meals for the week-end let alone handle the repair bill.

At wit's end after exhausting just about every idea it suddenly dawned upon him to

contact the only person in that city whose name he knew. Having arrived in town the day before he had spent the previous night at a square dance and happened to remember the caller's name.

A quick check of the local phone book and a hurried phone call put the traveler in touch with the first friendly voice he had encountered in some time. After unloading his problem he heard the voice at the other end say, "Stay where you are; I'll be right over." Within a matter of minutes the rescuer was on the scene. Wallet in hand he said, "How much do you need?" In short order a check was cashed, the car paid for and our no-longer lost friend on his way with additional cause to be glad he is a square dancer.

### *Tid Bits*

HETTEE WADE suggests one good solution to the correspondence problem with the use of regular government reply postcards. Corresponding by postcard is fast, efficient and economical. By buying and using the double reply postcards you not only get your message out in a hurry but are fairly sure of a quick reply. Try it... Perhaps you noticed it on television, but at the recent International Beauty Pageant in Long Beach, Calif. the special parade of beauties also featured dances representing each of the countries. The group just preceding the float of Miss United States were square dancers, naturally...

Looking for variety in your square dancing? No need to go out and invent a new basic, just try some of the rather amazing variety of patterns that are being essayed. Contras and circle contras are becoming a standard with many of the callers across country. Expanding squares, a development by Ed Gilmore, where squares lined up across and down the dance floor intermix and then reassemble to the astonishment of all, are proving tremendously popular. An oldie dug up from the past is the Kannon Waltz. Like the three-part singing rounds (Three Blind Mice or Row, Row, Row Your Boat) this novelty is done in three circles, one inside the other. Each circle does a simple three-part waltz, starting at three different times so that the three circles are moving in the same rhythm but doing different figures. The resultant flowing pattern is fascinating...





# THE OLD CHISHOLM TRAIL

By Terry Golden, Colorado Springs, Colorado

THE OLD CHISHOLM TRAIL started somewhere down in Texas, ran up through the middle of Oklahoma and Kansas to the rail head at Abilene, which for a time was the end of the railroad — as far west as it went. As the rails were extended westward, the northern terminus of the trail swerved a little, maybe, until as the train got too far west, other trails farther out were developed. There was an Indian trader named Jesse Chisholm. His father was a white man, his mother an Indian, of one of the Oklahoma tribes, I believe. He used to load up his freight wagons at Abilene, Kansas, with the wares of the white man's manufacture and then drive down through Oklahoma and into Texas trading with the settlers and Indians as he went, finally returning to Abilene with wagons laden with the loot he had acquired in trade along the way. Later on when the big trail drives got under way, the cowboys, pushing their big herds northward, to load them on the cattle cars at Abilene for shipment to eastern markets, followed Jesse Chisholm's wagon tracks to find the way; so they just naturally named it after him.

There is probably no one cowboy song that is quite so complete a story of the life of the cowboy, the range, and the early settlement of the west. Composed entirely of simple couplets, each couplet summarizes in itself an incident, an attitude, an experience — even a story. No one knows how many verses there are. There are hundreds recorded, and probably thousands more that served their purpose for a moment and were then forgotten. Many verses are utterly unprintable.

There was another trail whose name sounds the same, but was spelled differently, and that was the Chizum Trail, named for John Chizum, one of the big cattle barons of New Mexico in the years after the Civil War. His brand was a single long bar on the side of the cow, and a jingle-bob on one ear. (A jingle-bob was a slice in the ear in such a manner that part of ear flopped down). John Chizum established a cattle trail from the vicinity of Las Cruces in southern New Mexico and it stretched westerly into Arizona, and northeasterly into Texas. I guess it doesn't matter much for purposes of the song which "Chizum" you have in mind,

Well, come a - long boys and lis - ten to my tale, and I'll  
tell you of my troub - les on the Old Chis - holm Trail, Come a  
ki yi yip - py yip - py yay yip - py yay, Come a  
ki yi yip - py yip - py yay!

(Continued on page 68)



# THE DANCER'S WALKTHRU

*Sets in Order*

## A Sane Approach to **MONEY FOR YOUR CLUB**

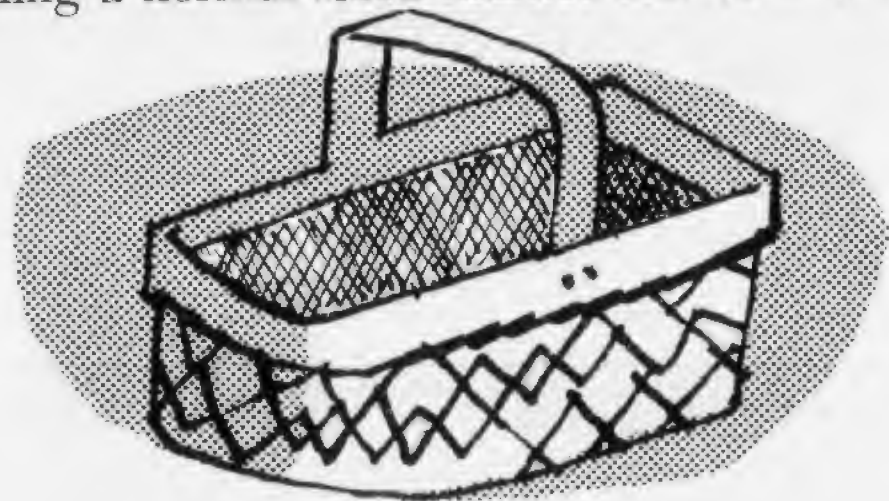
**D**OES YOUR CLUB NEED MONEY? Does it, really? What for? "Oh, how silly," you say, "of course we need money to run a square dance club — for the hall, the caller, the refreshments and maybe live music, too."

That's fine. It's a basic fact that a square dance club, like any organization, needs some funds in its treasury so that the club may keep going, dispensing joy to numbers of people. So — one collects quarterly or yearly dues of the members; charges a certain fee at the door; or depends upon donations from members and guests. Considering the going rate and the situation, which alters with almost every club, this should ostensibly cover the basic expenses of hall, caller, etc. Sometimes it doesn't and we have some ideas in this article which may help you here.

Remember this, tho'. A square dance club *doesn't have to be rich to be happy!*

The richness of a square dance club is in what it offers to the people who come, in the way of relaxation, recreation, friendliness and all of those qualities which have been discussed many times before. Therefore, assuming that your club has, first, all of these genuine qualities and you still can't get by with what you charge for membership and dancing, maybe these following ideas will help to swell the treasury so that you can keep on having square dancing fun.

**The Market Basket.** One member begins by filling a normal-sized market basket — or fancy



basket of some kind if she wants to be gay — with baked goods, canned goods or any articles she feels the person she is giving the basket to would like. The basket, along with a "bank" of some type, is delivered to one of the other members. This person places in the bank any amount he feels the contents are worth, a well-kept secret between the bank and the donor! He or she then fills the basket with another selection of goodies and passes it along to someone else. A list of members and addresses accompanies the basket and names are crossed off as those people receive the basket. The person who started the basket on its way will be the last one to receive it back. The money collected in the bank goes into club funds and everyone along the way has gained something thereby.

**Party Nights.** Some clubs feel that "Party Nights" once or twice a year are sufficient to augment their treasuries. These may or may not include catered or pot-luck dinners. On a catered dinner, the club has to be sure to make something above its cost to them. On a pot-luck dinner, with food provided and paid for by the members, there is naturally more profit. A "Party Night" implies something extra special in the way of a guest caller or a theme or decorations, etc. Handled right, the club treasury should benefit therefrom.

**Raffles.** In rural areas, clubs have raffled off live turkeys, chickens or piglets. Not only has this been profitable for the club, since the livestock is donated, but it creates a lot of laughs on the night of the drawing.

Urban areas might offer such items as square dance record albums, square dance dresses or shirts, etc. In approaching suppliers, however, be discreet. Many of them have almost been "done to death" by club members eager for door prizes and the like.

**Kaffee Klatch Cooking School.** Here is a unique idea which operates in some of the larger cities and might, perhaps, be suggested



## The WALKTHRU

in even the smaller communities. One of the local public utilities companies will sponsor, in connection with an electric or gas stove manufacturer, a coffee hour in which one member of the club to be benefited will be at the door welcoming the guests, usually just the lady-members of the club, since these are daytime sessions. If they take place in the morning, coffee and rolls are served. Then a cooking demonstration is given, using the products of the sponsoring manufacturer. Included in the demonstration are freezer hints, recipes, cooking hints and sometimes door prizes consisting of the utensils which have been used. The whole operation takes about two hours AND — here is the real meat — the club is paid 50c or so per head for all of the people who come to the session. Consider — with 50 women present, including members and friends, your club has made \$25.00 and the gals have had a good time. Since this operation varies widely from community to community, we might suggest that you call the Public Relations office of your local gas, water or light company and see what they have to offer.

**To Save Money.** Several ideas have come to light along the line of *not having to pay out* money because the club members have performed certain services.

For instance, one club up in Canada pooled its resources of time and muscles and scrubbed, washed and scoured out the hall they used, gaining several nights of Free Rent thereby. Another one, also in Canada, had an artist in the crowd who made big drawings of pirates for a theme party night and gave them by request to the school whose hall they were using in exchange for that night's Free Rent.

We will bring you this kind of club-help material from time to time and will welcome ideas which you and you and you have found successful in the way of club fund-raising.

Next Month: We'll give you some juicy ideas on how clubs may *spend* money so as not to accumulate too *great* a treasury.

(Acknowledgment is made for the help of Mrs. Harold Jeske and the Silhouettes, Cecelia Greenwood and Centennial Hoedowners, Earle Park, Helen Jones, and Jeannie Bostrup. Thanks to you all.)

## PARLIAMENTARY PROCEDURE

WITH A LITTLE EFFORT toward learning the basic essentials about Parliamentary Law, everyone can have within his means an effective force in shaping policy and making decisions during his club's or association's business meetings. So often folks fear getting tangled up in that "red tape" which is popularly associated with Parliamentary Law; however this added bit of knowledge instead of tangling up will unravel ill-advised methods or favoritism, offset wrangling, allow everyone his chance to be heard, limit discussions to one issue at a time, reach decisions within a reasonable period of time and be an effective force in shaping policies of the majority while still allowing the minority to be heard.

Proceeding to the meeting itself, the first necessary tool is an order of business. Here a wise president will have such an agenda prepared and written down ahead of time. While it is not necessary to read the procedure, checking off each item as it is concluded will forestall the easy error of omission.

The usual suggested order of business would include the following:

1. Call to Order (may also include the Pledge of Allegiance to the flag or an inspirational message depending on the type of meeting).
2. Reading of Minutes (to be approved or corrected and approved).
3. Treasurer's Report (allow time for questions about any items).
4. Presentation of Reports (would include the Board's report, any standing committee's reports, special committees, etc.).
5. Unfinished Business (should come from the chair, not the floor).
6. New Business (from the floor or chair).
7. Announcements (such as next meeting, time and place; listing of dances, invitations, etc. . . . also the time to introduce guests and a program or speaker if one is planned).
8. Adjournment.





# CLUB HELP – Nomination Night

**J**ACKS AND JENNYS CLUB of LaVerne, California, passed out an Open Letter to All Club Members as they arrived at the door on the night devoted to nomination of new club officers. It was written by club member Audrey Pritchard, was highly effective and went something like this:

Before you decline any nominations this evening – think!

This is your club and it takes people like you to keep it going – not only by your attendance at club dances, but in other ways, too. Being nominated for an office doesn't necessarily mean that you will be elected – there should be two other couples for each office on the ballot with you – so it's a ONE in THREE chance that you'll be elected.

Being an officer is NOT a lot of work. It DOESN'T mean that you have to go square dancing 2 or 3 times a week, or any more than twice a month – to your own club dances, if that's your limit. Leave the visiting to those who want it. A club is for club members and

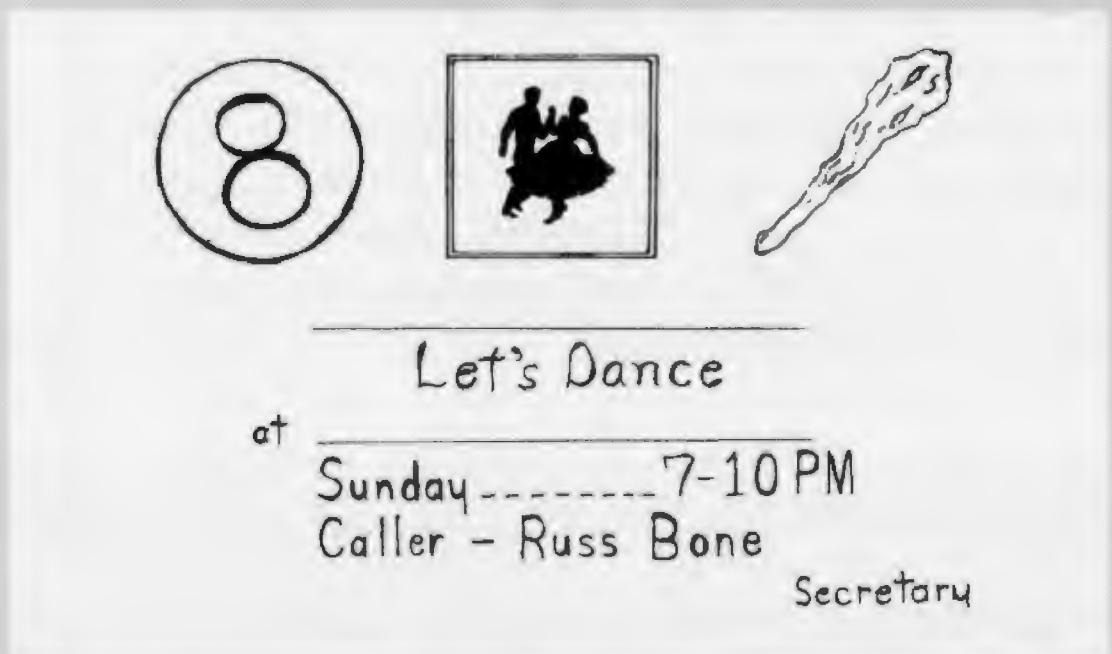
your work as an officer need only be devoted to the affairs of keeping the club dancing twice a month.

Being an officer DOES mean that if you are a President you will be present at club dances or have someone fill in for you; you will greet guests; make any necessary announcements; preside at any club meetings that may be held and in general just be a "nice guy."

If you are Vice-President-Treasurer, you will fill in for the President in his absence; be in charge of club funds and try to be present at club dances or have someone fill in and you be a nice guy, too! If you are Secretary, about 4 hours EACH MONTH is all the extra time you will have to devote to club duties, aside from attending club dances – and being nice guys, of course.

Finally, the reason the term of office is only for 6 months is so that, in a shorter length of time, every member can have a whack at it. So why not get your whack in now?

Thank you for being such nice guys – we love to dance with you!



Courtesy Mrs. Evelyn Smith, Watseka, Ill.

Here are two more samples of post card reminders used by square dance clubs. The one on the left is designed to publicize one particular AWA-WEGO party. The one above is the Circle Eight Square Dance Club's regular reminder. The date and place need to be filled in.



# The WALKTHRU

NOVEMBER

IDEAS

FOR DANCE NIGHT



**S**TILL GOOD, the suggestion of last month for autumn decorations (check your October SIO) . . . Don't overlook the availability of Thanksgiving cards, stickers, cutouts, etc., at your local five-and-ten-cent store . . . Or the wonderful art work the children in school turn out on the Pilgrim theme...Have you ever tried baking pine cones you collect? Putting them on a sheet of foil or heavy brown paper and baking

slowly for about an hour in your oven will cause the natural sap in each to run and color them individually in the most heavenly hues. Be sure and turn them while they are "cooking" and it might be wise to test one until you get the knack. (Thanks to Ozelle Shockley for this.) . . . A good door prize is the old "bird" himself. Have your local poultry shop save you a nice fat one and then with the aid of a member-carpenter who can build a pen, the live turkey can be the center of attraction at your November dance. Maybe you can even get the winner to invite you all to dinner. Don't forget to include the dressing of the bird (done at the poultry shop) as part of the winnings . . . And your kitchen crew might want to venture into pumpkin or mince pie, or maybe hot gingerbread, for a chilly November evening.

## AFTER PARTY TIME

## Club Spell-down

**L**OOKING FOR IDEAS for your after-dance get-together? Here's a twist on an old idea that 'mid much happy confusion is a great deal of fun. It's a square dance version of a spelling bee.

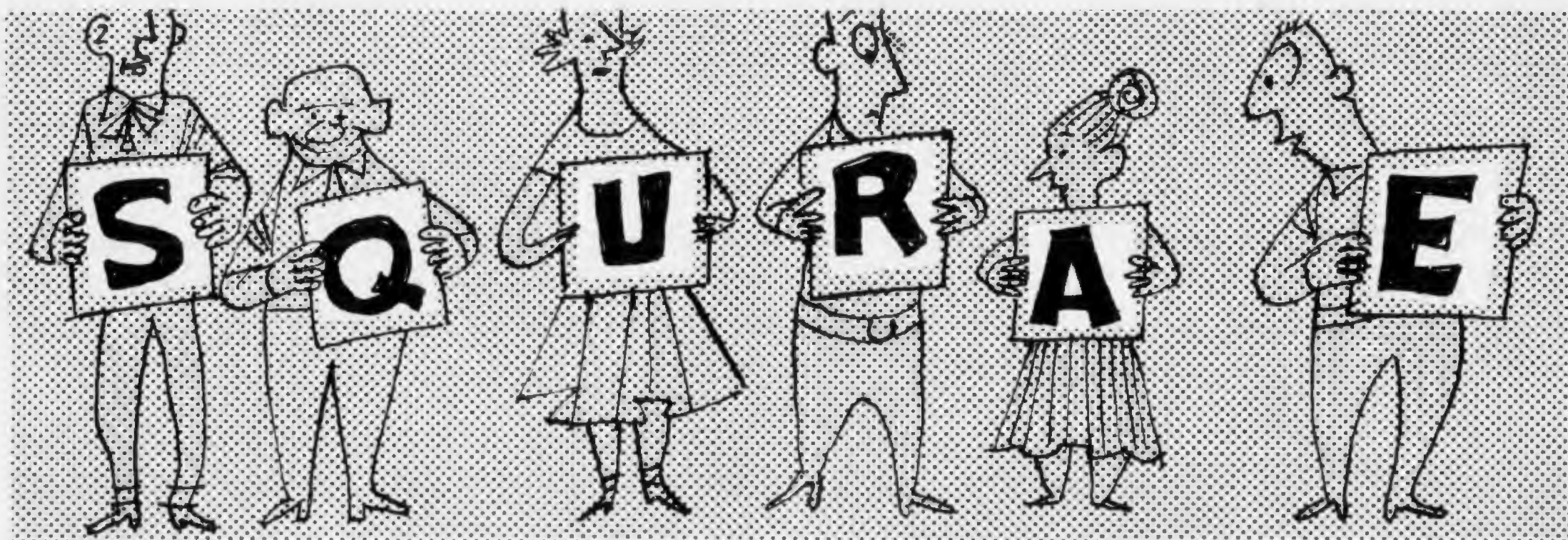
You'll need two teams with six persons on each team. Every person is given a card (approximately 12" by 12" square) with a large letter printed on each side of it. The two teams receive identical letters but one set is printed in black paint and the other in red. Your caller (or whoever is in charge of the entertainment) then calls out a square dance term and the first team arranged in the correct spelling order receives a point. Naturally, depending on the size of your affair, you can alter the number of persons on each team.

Here, with one possible combination of letters, is a suggested list. Have fun, varying this one with your own ideas.

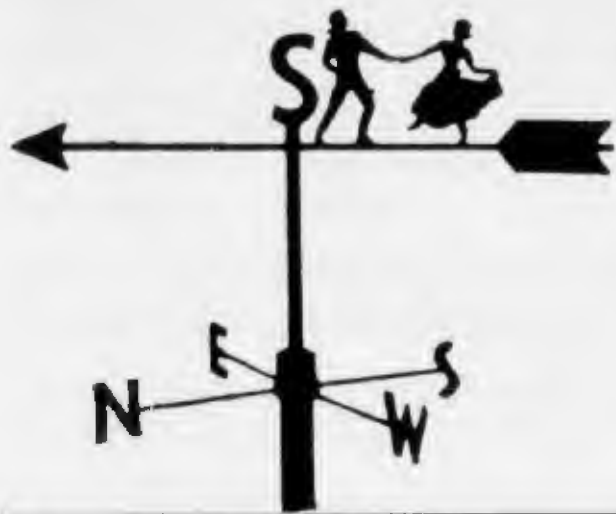
- Card 1 - A; reverse side I
- Card 2 - N; reverse side E
- Card 3 - R; reverse side W
- Card 4 - U; reverse side T
- Card 5 - Q; reverse side G
- Card 6 - S; reverse side H

With these letters you can "spell down" such terms as SET, TAW, STAR, EIGHT, RING, THAR, RIGHT, GNAT, SQUARE, etc.

Just think what would happen if you work it out so you could say, "Now spell varsouviana!"







# ' ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Nebraska

On September 17 the Circle Eight Club of Lincoln started their season's activities with a Buffet Dinner Dance at the Antelope Pavilion. Ken McCartney and Bill Speidel provided the peppy calling and the dinner was served at 10 P.M. Club prez is Willis Johnson.

The Lincoln Square and Folk Dance Council is again sponsoring free square dance lessons in co-operation with the Callers' Assn. and the City Recreation Dept.

The High Flyers Club which meets regularly at the club on the Lincoln Air Force Base, had their big jamboree on September 17. Bud Watton, the club caller, was in charge of plans for this big day, with Betty Pike, the service club director at the base, assisting. Music was furnished by Mrs. Dorothy Douglas and her Rural Ramblers.

—Marie Schafer

## California

Round Dance Teachers' Assn. of Southern California will have their 8th Annual Round Dance Round-Up on November 13 at Sportsman's Park Auditorium in Los Angeles. There will be an exhibition by the Candlelighters, a group directed by Pete and Helen Mighetto of San Diego. Midway in the program as a change of pace there will be a square dance called by Vera Baerg. Phyllis Johnson, the General Chairman, has compiled a list of some 29 popular rounds for the program.

—Willie Stotler

On Sunday September 11 Annetta Duck gave her annual square dance party at beautiful Allen Center, the Navy Officers' Club on Terminal Island, Long Beach. The 244 square dancers attending were treated to a most enjoyable afternoon of dancing followed by a steak dinner. Osa Mathews and Larry Ward provided the calling. Annetta has made something of a name for herself as a square dance hostess at her popular annual parties.

—Hazel Brewer

It's amazing to scratch the surface of a square dancer and find so many varied talents. For instance, Peep Kenoyer who runs the K-5 Barn at Cupertino, is an author of childrens' books. She is now on her third of a series published by Duell, Sloane & Pearce. Her first was "A Horse for Claudia"; her second, a Junior Literary Guild selection, is "Claudia's Five Dollar Horse." Peep's agent is Brett Halliday, author of the Mike Shane detective stories, now in Hollywood filming a series for TV.

Hoedowns — hoedowns . . . On October 1, the Skirts 'n' Flirts 4th Anniversary at Camden High School in San Jose, with M.C. Johnny Crawford; Guest Caller, Don Hills. On Oct. 9 the Swing 'n' Teens of Ontario hosted teenage dancers at the Teenage Semi-Annual Hoedown at Montclair Senior High, with Tom Davis calling. On October 29, the 1st Annual Sacramento Valley Harvest Hoedown from 12 noon 'til 11:30 P.M. in the Sacramento Memorial Auditorium.

Some 28 clubs were represented at the Appreciation Dance given at Sportsman's Park, Los Angeles on September 4, to honor those co-operative folks in the Parks and Recreation Dept. of the city, who have been so fine about providing halls for square dancing. Walt Woodham M.C.'d the Round Dance portion of the program; Jonesy, Johnny Velotta and Wayne Donhoff shared calling duties.

—John Ericson  
A-Square-D's Fall General Meeting was held at Sportsman's Park Club House on September 18. This was an open meeting with many subjects of interest to square dancers discussed. After the meeting, presided over by President Bill Bergstrom, the ladies of the board served a potluck dinner. Square dancing finished off the day.

## New York

The Western New York Callers' and Leaders' Assn. slipped over a national border to Prudhomme's Recreation Center, Vinelands,





## ROUND THE OUTSIDE RING

Ontario, Canada, on September 10 for a workshop. The locale is just 16 miles from Niagara Falls. Jim Brower of Texarkana, Texas, was the leader at this occasion. —Betty Stark

The 1961 National Directory of Instruction Groups is now in preparation. Groups and classes may obtain free listing by sending information to Folk Dance Guide, P.O. Box 342, Cooper Sta., New York 3. —Paul Schwartz

### D.C. Area

The Washington Area Square Dancers' Co-operative Assn., conveniently known as WASCO, sponsored a First-Nighter Square Dance free on September 24 — in duplicate. One section of the dance was held at Sligo Junior High in Silver Spring, Md.; the other at McLean High School, McLean, Va. Several well-known caller-teachers officiated at each.

Still another item for your 1961 Square Dance Calendar is the 2nd Annual Spring Square Dance Festival on March 23-25, 1961, at the Sheraton-Park Hotel in Washington, D.C. On the staff will be Ed Gilmore, Les Gotcher, Arnie Kronenberger, Johnny LeClair, Joe Lewis, the Frank Hamiltons, Manning Smiths and Joe Turners. For further information on this block-buster type affair write Al Forrester, 1619 Burnwood Rd., Baltimore 12, Md. WASCO is the sponsor.

### Oregon

The 2nd Annual Beavers' Baseball-Square Dance Jamboree and Barbecue followed a baseball game in Portland at Multnomah Stadium, with 800 dancers whooping it up to the music of Eddie K and his Band. Louie Popp of Willamette Valley Callers' Assn. and Marv Moyer of Northwest Callers' Assn. were M.C.'s for the dance. —Louie Popp

The Hoedowners in Springfield celebrated their 5th birthday on October 8 with three of Oregon's callers present to call a topnotch evening of dancing. Doug Fosbury came over from Medford; Dude Sibley from Cottage Grove and Ray Steele, the club caller, added his contribution, as well. —J. Duval

### Ohio

The East Central Ohio Square Dance Federation held its Charter Festival at Coshocton Lake Park Ballroom on September 18. The

program started at 3 P.M., included a "covered dish" supper and dancing until 9 P.M., featuring callers from the Central Ohio Callers' Assn. Host club was Gingham and Swing 'Em of Coshocton. —Larry Crawford

Wickliffe Recreation is sponsoring a series of square dances to benefit the Class "E" Baseball League in Wickliffe. Dances will be held on third Saturdays at Worden Road School, with Katy McKenzie slated to call on November 19, followed by Lloyd Litman, Howard Liffick, Lloyd Litman twice, Howard again, Lloyd again and a caller to be announced for April 29, 1961.

### Oklahoma

The Northeast Oklahoma Square Dance Assn. danced nightly with P.M. performances on Saturday and Sunday at the week-long Tulsa State Fair beginning October 1st. Forty-three clubs in the district acted as hosts during the nine performances. Frank Lane and Johnny Barbour were guest callers for the Saturday and Sunday dances. —Dorothy Ekart

### Kansas

The Jayhawk Federation of Square Dance Clubs, Inc., will sponsor a special party dance on November 5 at the National Guard Armory in Topeka. Terry Golden of Colorado Springs, whose pithy comments on old time tunes you have enjoyed in the Americana section of Sets in Order, will be the caller. There will be an afternoon workshop in addition to the evening dance and all area and visiting dancers are invited. —Lorena Sneller

The Square D Club of Salina recently celebrated its 11th anniversary with a dinner dance enjoyed by some 50 happy hoedowners at the Frontier Cafe. The cake centerpiece with its "red barn" and "silo" in gooey icing was especially enjoyed. In addition to the club's regular caller, Art Roberts, Lee Dyer of Topeka was also at the mike. —Marjorie Hood

### Georgia

Square dance doings are perking along just fine in Georgia, with several "specials" scheduled for recent months. In October the Pairs and Squares of Atlanta had Jack Jackson down from Columbus, Ohio, to call for them. On October 29 was the Greater Atlanta Federation of Square Dancers' Splash Dance. Does this have anything to do with Aqua Ducks? Will someone enlighten us all? In November





## ROUND THE OUTSIDE RING

the folks are looking forward to the "Fawl Ball" scheduled for Rock Eagle on November 18-19.

There are now several square dance organizations in the State of Georgia, which cover certain territories. These include the South Georgia Federation, the Middle Georgia Federation, the North Georgia Federation and the West Georgia-East Alabama Association. They are in addition to the Greater Atlanta Federation.

—John A. Mooney

The graduation party and dance in honor of recent graduates into the square dancing world was a lively event at Savannah Beach. Earl and Loree Anderson, active square dance teachers, were responsible for preparing the dancers for their new experience. Anderson, Fred Dyche and young Billy Fulghum were the callers.

—Shirley Knauz

### Florida

Starlight Promenaders of Sanford enjoyed a whopper beach party at New Smyrna Beach with more than 100 members, their families and friends, attending. Swimming, softball, volleyball and horseshoes occupied the hours. Three squares of dancers, led by caller Joe Johnson of Windermere, headed for knee-deep water, where they square danced amid the breaking waves. To end a perfect outing, the company gathered around a campfire and roasted marshmallows while they enjoyed a community sing. Musical accompaniment for the singing was provided with a tape recorder that Harold Jenkins had hooked up cleverly to his car battery.

—Shirley Burkholder

### Texas

The beautiful Rice Hotel is once again the chosen setting for Houston's 9th Annual Round Dance Festival on February 10-11, 1961. Got your Sets in Order Calendar handy? Put it down. Roy Mackey and Bill Watson, with their taws, are Chairmen and plan to make this a really fine affair. Another big date in Houston is December 10 — for the Houston Jamboree.

—Jimmy Holeman

### Arizona

Current officers of the Valley of the Sun Square Dance Organization in Phoenix are: President, Carl Cockerel; Vice-President, A. F.

Sequeira; Secretary, Mrs. Charles Carty; Treasurer, James Stevens. Upwards of 30 round and square dance clubs are members.

### Ontario, Canada

New officers have been elected for the Toronto & District Square Dance Association which is doing such a fine job in that area of Canada. President is Audrey Van Sickle; Vice-President, Jack Temple; Secretary, Jo Hurst; Treasurer, Jack Hough. Past-president Marg. Hough is remaining as a member of the board and Members-at-Large are Ede Butlin, Rod Anderson and Al Derumaux.

Here's another date for your 1961 Square Dance Calendar (Sets in Order type). It's April 28-29, 1961, the Toronto Square Dance Convention at the Royal York Hotel in Toronto. Featured artists will be Al Brundage, Johnny Davis and the Frank Hamiltons.

—Jack Temple

### Alberta, Canada

The young fry of Hinton are beginning to take an active part in square dancing. Peg and Vic Webb started things off by teaching two squares of 12- and 13-year-olds. Their younger son, Bruce, got in to the act by learning to call a few for his friends. Later on the Jack Williams' responded to the demands of the young set and started another class for 8- to 10-year-olds. In the teen-age category, the Webbs have instructed two squares who have now joined the adult clubs in the area.

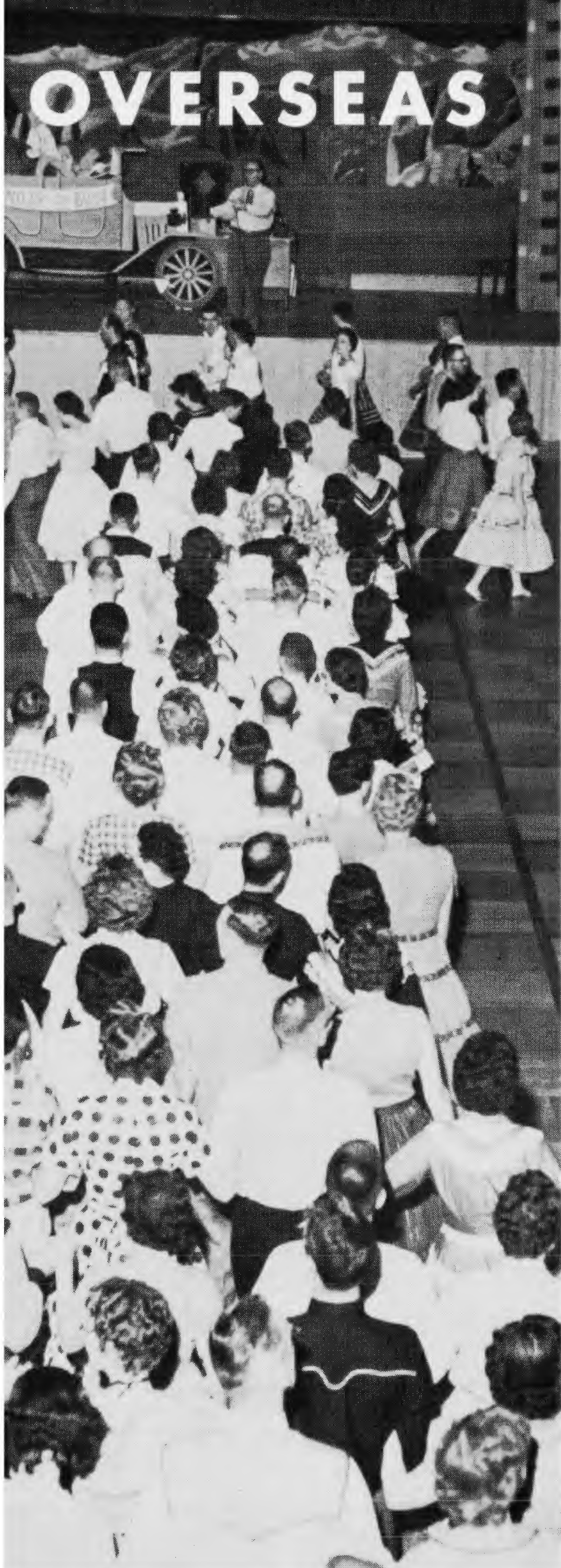
—Stan Hart



Mayor Frank McDonald of Evansville, Indiana, lent civic support to square dancing in his city by issuing a proclamation naming October 16-22 as Square Dance Week. Evansville was the site of the 4th Annual Hoosier Festival, October 21-23, with Joe Lewis and Frank Lane featured. Picture with Mayor McDonald are the Harry Ansons, General Festival Chairmen.



# OVERSEAS



# DATELINE

Today, in all parts of the world, folks are finding the great pleasures of square dancing. Here are notes from enthusiastic square dancers telling of the activity in their area.

*Melbourne and Adelaide, Australia . . .* Caller Jim Vickers-Willis is very much in the middle of the new square dance boom in Australia. He has several half-hour radio broadcasts scheduled plus two "Open House" dances every week, one in Adelaide and one in Melbourne. Eddie Carrol is also very busy calling and other Melbourne callers have been requested recently to form clubs. A few months ago there were about 1500 square dancers in Melbourne; now there are upwards of 4000. So a boom is really on. —Jim Vickers-Willis

*Ramstein, Germany . . .* The Boots and Ruffles Club of Ramstein honored its departing caller, Lou Herrick and his pretty taw Dale on July 16 by naming their dance evening "Lou and Dale Night." The gala Auf Wiedersehen party was attended by 16 squares from all over Europe. The couple was presented with a scroll from the club in recognition of their contribution to square dancing in Europe and the traditional going-away gift, a colorful German beerstein engraved with square dancers, the local coat of arms and the recipients' names in gold. Lou is in the Air Force and is being transferred to Pease Air Force Base, New Hampshire. Taking over for Lou, with Bill Brockett, will be Ralph Hay, recently transferred to Ramstein from Wiesbaden.

The Time: Labor Day Weekend 1960.

The Place: Frankfurt, Germany.

The Event: The Annual Labor Day Weekend Square Dance Roundup.

Here on the stage is Lee Helsel, this year's guest caller, directing the hundreds in attendance in the grand march. The occasion as usual was a highlight of the square dance year overseas and Lee in rare form contributed greatly to the success of the event.



*Bremerhaven, Germany* . . . Bremerhaven Boots and Bustles Club, located on the coast of the North Sea in Bremerhaven, West Germany, is the first club in the area. The next nearest square dance club is 300 miles away. Boots and Bustles have been accepted in the EAA-SDC and were looking forward to the fall Roundup in Frankfurt. Bob Bowie is club caller and visiting dancers are welcome. The club squares its sets at 2000 hours at Speckenbuetel School Auditorium.

*London, England* . . . Pat McQuaid, the rhythm-full young caller who spent some time in Canada and the U.S. last year, has now returned to his native habitat, London, and is the current president of the British Association of American Square Dance Clubs. Serving with him are Tommy Cavanagh, Vice-President; O. V. Cannon, Secretary; Ella Nickson, Asst. Secretary; Mrs. Ruth Knight, Treasurer; Michael Burnham, P.R.O.; Eddie Hill, Hon. Auditor; Tony Pears, Functions.

*Berchtesgaden, Germany* . . . This beautiful section of beautiful Bavaria in southeastern Germany was the scene of the First Squarapean Holiday. About 50 couples attended this session which included workshops in squares, rounds and contras and party dancing in the evening, at the impressive General Walker Hotel, Obersalsberg. The staff was comprised of Jo and Al Spencer, VeVe and Ralph Hay, Dorothy and Tex Hencerling, with Helen and Mac MacGuire doing all the "paper work."

—Jane Smith

*Spain* . . . In mid-April the Urb Tretters, late of Long Beach, Calif., and now stationed at El Ferrol, Spain, were the house-guests and traveling companions of the Lynn Mixers to the Jamboree in Zaragoza. Urb and his wife, Ruth, have already started a class in squares and rounds in their new Spanish home town.

There is a new square dance group in Aranjuez, about 30 miles from Madrid. Its graduation was held on April 15. The name of the group is the Queen Valley Squares and their emblem is a real beauty. They dance Friday nights with Dick Gilham doing the calling.

—Millie Mixer

*London, England* . . . The British Association of American Square Dance Clubs has formed a sub-committee with Mike Burnham as its head, to handle publicity for the association and its member-clubs. A letter in a women's magazine brought many inquiries from prospective dancers and the Festival at Beaulieu Abbey during the year prompted an article in another magazine. The committee has publicized two dancing trips on river-boats up the Thames and is presently advertising this year's Beaulieu Abbey Festival, October 29th.

Wally and Cora Spratt are organizing a Weekend Camp at the California in England Holiday Camp . . . The British Association is now classified in the list of useful organizations for Americans visiting England, in the new publication, London American . . . Association President Pat McQuaid has started a new beginner class of 10 weekly lessons.

—Mike Burnham

Here are some of the 21 square dancers who made the 600-mile round trip from the Paris area to the French-Swiss border to take part in the International Folklore Festival on July 9-10 in Annemasse, France. American square dancing was received enthusiastically by a French and Swiss audience estimated at over 6,000. The square dancers were from the Etoile Eights, Evreux Promen-8-Ers and Paris Squares, with Herb Lock as their caller.







**B**EFORE STARTING out on each of these Experimental Labs, let's first review the definition of a basic. Then, after reading the description of a Star Thru (or Snapperoo) check to see if it meets the necessary requirements.

*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

### STAR THRU

By Ed Michl,, Coshocton, Ohio

**Called to two facing dancers, two facing couples or in a circle of three or more couples. First (two facing dancers):** Man's right hand joins the lady's left. Joined hands are raised and as the two walk toward each other the lady goes a quarter left-face turn under the man's right and he does a quarter right face turn to end up side by side with the lady now on his right. **Second (two facing couples — lady on the man's right):** Do movement as explained above starting by giving man's right to his opposite's left and ending with opposite as new partner — each having moved a quarter from starting position. **Third (from a circle):** Face corner, man's raised right takes lady's left and as they walk past each other (man on the outside of the circle) lady ducks under man's arm and both end as partners facing center.

In the example shown here dancers start from a square (1). Couples one and three go forward and back then they Star Thru with the man giving a right to the opposite's left and as the girls move forward and duck under (2) the men move forward and around (3) to end with new partner in the center of the square ready for a double pass thru (4). The same results can be obtained with facing couples passing thru then turning a quarter to face partner; or, by having facing couples swing with opposites (5) then facing center (6); or, by boxing the gnat with opposite (7) and then turning to face the center (8). A common objection to Star Thru is that it uses the lady's *left* and the man's *right* hand. Thus, as a method of going from one position to another, it forces one or the other to use the same hand twice, depending on the next call.

When doing a Star Thru in a circle each man gives his right to his corner's left so that she can go under his raised arm (9) and end as his partner on his right side (10). The same effect can be achieved in several ways. In the one shown here, Corners Whirlaway, the ladies just roll across (11) and end in the same position to face the center (12).

(Note: Another movement, recently presented, called Snapperoo, has the identical instructions.)



### Experimental Material

*As in the past experimental labs here are examples to try out in small workshop groups. Workshopping of this material will bring out the advantages and disadvantages of the movement.*







**STAR THRU BREAK**

By Jim Cargill, Sewell, New Jersey

Promenade don't slow down  
 Girls roll back like a Chinese fan  
 Promenade with a brand new man  
 One and three wheel around  
 Star thru now pass thru  
 Those who can star thru and pass thru  
 Separate around one, allemande left.

**STAR THRU BREAK**

By Ham Wolfrain, Toronto, Ont., Canada

Side two couples right and left thru  
 Heads go forward back with you  
 Forward again Star thru  
 Pass thru, star thru the outside two  
 Pass thru, go on to the next  
 Star thru with that two  
 Girl you face, left allemande.





**SQUARE DANCERS WILL CONVENE IN**

**COLOSSAL COBO HALL**

**T**HE TERM beloved of so many Hollywood producers — colossal! — can nowhere be more correctly used than to describe Cobo Hall, Detroit, scene of the 10th Annual National Square Dance Convention on June 29 - July 1, 1961.

The vast vistas and spacious splendor of this building is breathtaking and has to be seen to be appreciated, but try and picture, if you can, a building that could nicely house a horse racing track — and where the main halls could allow easily nine football games to be carried on simultaneously. The acoustics and sound in this building are the result of a careful and outstanding job of work. This will be a revelation to square dancers, who know so well the importance this plays in full enjoyment of the convention. Any one of the three separate halls will accommodate over 800 squares.

For the round dancers, a special room will be provided that will accommodate as a comparison over 260 squares. This room has a beautiful teakwood floor and one complete wall is composed of picture windows looking directly across the river into Canada.

There will be a separate room for exhibitors where dancers may rendezvous, browse over new records, see the new dresses, shirts, accessories, etc. in this veritable bazaar.

The Children's Room will have attendants constantly, with continuous recreational programs for children during the time their parents are elsewhere in the building.

**Variety of Choices**

There will be a special room for "challenge" square dancing — they take your dare. Another room will be set aside for contra, old time and folk dancing and this, too, will have a beautiful river view.

Attached directly to Cobo Hall is a large circular arena which will accommodate about 9500 spectators. This will be the scene of various dance exhibitions.

The building houses an efficient cafeteria which seats 1500 persons and it, too, has a

view looking over the river. You can watch the Great Lakes boats sailing by so close you feel you could reach out and shake hands with the captain! Ocean-going vessels from foreign ports are also a part of the colorful prospect.

Three separate rooms will be available for the various panel activities on the program. Each will seat 200 persons. It is strongly recommended that you plan on spending time at as many of these panel sessions as possible. You will find them interesting, informative and comfortable, for all rooms are air-conditioned.

Cobo Hall is built on such a grand scale that watchmen and other service people use small automobiles that run around the halls, to get from one place to another. There are ramps between floors, escalators at strategic points, along with elevators and stairways. The little rooms for ladies and gents are popping up constantly wherever one goes here.

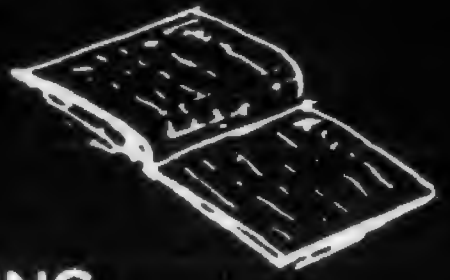
Parking facilities are exceptional. On one side of the building there is a spiral driveway up which one reaches the roof of the building. Up here is the enormous parking area which will hold 1200 cars. Before taking the elevator down into the building, pause a moment for a little walk around the roof to enjoy the wonderful unfolding panorama.

To the south, yes — the south, lies our northern neighbor, Canada. Odd, but geographically true. On the west one looks down into the Detroit River and can see one of the largest suspension bridges of the world crossing between the two countries about a mile beyond Cobo Hall. On up the river in the distance the large steel and chemical plants jut their spires and structures into the sky.

One goes to the northern side of the building to get a complete view of the Detroit residential section with its many trees. From the eastern side is an awe inspiring view of the downtown section of Detroit, with modern skyscrapers piled one on another like an enormous wedding cake. Also to the east you will get the full effect of Detroit's new Civic Center, of which Cobo Hall and arena are a part.

See you lucky ones at Cobo in 1961!





NOVEMBER, 1960

## PROFESSIONAL ETHICS

By Bill Gamble, Vallejo, Calif.

**B**Y THE VERY NATURE of the case, square dance callers are competitors with each other. The *natural tendency* in a competition is to try to win; in our specific case, to be more popular; to be in greater demand; to have more clubs; to get more and better publicity; or to get more applause.

So, we have to set up certain ground rules of fair and unfair competition. These we call *ethics*.

I have divided the following statements into two broad categories: *positive* and *negative* aspects of the ethical question. I have used the words "fair" and "unfair" instead of "ethical" and "unethical," but the sense is the same in each case.

**POSITIVE:** It is fair to:

1. study and work hard to be the best caller you are capable of being;
2. turn in a top performance every time you call;
3. be friendly;
4. have a friendly wife;
5. compliment a fellow caller's work;
6. share material with fellow callers;
7. set a good example for your dancers to follow;
8. encourage newer callers;
9. follow the rules of the professional association to which you belong;
10. work for the association and help keep it in a healthy condition;
11. get paid for your services.

**NEGATIVE:** It is unfair to:

1. criticize fellow callers to other callers or to dancers;
2. do a bum job of calling (if you are capable of better work);

3. appear before a crowd while or after indulging in alcoholic beverages;
4. "steal" material from another caller and publish it under your own name;
5. appear late at an engagement or fail to keep the engagement at all.

I am sure that this list does not exhaust all the possibilities for being ethical or unethical. I suggest you take pen in hand and add your own ideas.

There is a special type of situation which I feel pretty strongly about. If your home club is sponsoring a hoedown with you and a guest caller sharing the mike, a certain type of behavior is called for. *You* are on home ground; *you* know the floor, the acoustics, the dancers, the equipment, the club's hoedown routine. *Your guest knows none of this*. You have a duty to put him at ease and extend every courtesy to him. Here are some specifics:

1. Give him equal space with you. Better yet, give him the prime space. Be sure he has ample room on the table for his records and materials.
2. Let him call his own "sets in order." Assume that he is at least as competent as you at the mike. After introducing him once, let him *really* share the program. It is most annoying to have the home caller get the squares all set up *every* tip, then hand the mike to the guest caller as he says to the crowd, "and here again is . . ."
3. See that his wife gets to dance. This really is the duty of the club, but the home caller should make sure that it is done.
4. Dance when *he* calls. Don't sit around and gab with your friends. The caller who doesn't enjoy dancing any more ought to quit calling.



### BREAK

By Bob Dennington, San Diego, Calif.  
 From a promenade:  
**One and three wheel around**  
**Square thru three-quarters round**  
**Go on to the next**  
**Left square thru all the way round**  
**Allemande left.**

### SKIN DIVER

By Nonie Moglia, Castro Valley, Calif.  
**One and three lead to the right**  
**Circle four you're doing fine**  
**Head agents break make two lines**  
**Forward eight back you blunder**  
**Side gents hook, heads dive under**  
**Dive once more, yes, you do**  
**On to the next and square thru**  
**Three-quarters is all you do**  
**Go on to the next a right and left thru**  
**Turn 'em around — circle up four, doin' fine**  
**Side gents break and make two lines**  
**Forward eight back you blunder**  
**Head gents hook, sides dive under**  
**Dive once more, yes, you do**  
**On to the next and square thru**  
**Three-quarters is all you do**  
**U-turn back and box the gnat**  
**Right and left thru the other way back**  
**Turn 'em around and cross trail**  
**Allemande left.**

### BROKEN 8 CHAIN

By Jerry Helt, Cincinnati, Ohio  
**Promenade don't slow down**  
**One and three wheel around**  
**Grand chain eight and turn a new Sue**  
**Half square thru**  
**On to the next grand chain eight**  
**Turn a new mate**  
**Half square thru**  
**On to the next — pass thru**  
**With the next two cross trail thru**  
**Allemande left.**

### SURPRISE MAN

By Cec Dixon, Port Alberni, B. C., Canada  
**Heads bow you two**  
**Sides a right and left thru**  
**Head ladies chain across**  
**Heads go forward and back**  
**Swap and swing in the middle**  
**Face the sides split those two**  
**Around one down the middle**  
**A right and left thru**  
**Turn your girl and chain her too**  
**Same girl with the corner man**  
**Forward up and back like that**  
**Forward up and box the gnat**  
**Go right and left thru the other way back**  
**Pass thru around one**  
**Into the middle box the gnat**  
**Face the middle pass thru**  
**Turn alone that's what you do**  
**Allemande left.**

### WOW!!

### MAFALAU\*

By John Fisher, Thousand Oaks, Calif.  
**Now the side two couples right and left thru**  
**And couple number one . . .**  
**Do a half sashay, now number three**  
**Go down the middle, split those two**  
**Stand behind the sides for fun**  
**And number one, go down the middle**  
**Stand behind those lines of three**  
**And now original heads . . .**  
**You Dixie chain in the middle of the night**  
**The gents go left, the girls go right**  
**Down the middle, two by two**  
**First couple left, next go right**  
**Stand behind the sides in time**  
**And double Dixie down the line**  
**First couple left, next go right**  
**On to the next, square thru**  
**Three-quarters round I'm telling you**  
**On to the next, trail thru**  
**Allemande left.**

\*Author says this is a Tongan word meaning roughly "Plenty talk — no work."

### BREAK

By "Chappie" Chapman, Encino, Calif.  
**Forward eight and back to the lane**  
**Face your corner, all eight chain**  
**Forward eight and back to the world**  
**All four couples Calif. Twirl**  
**With the girl on your left, left allemande.**

### FORWARD SIXEY

By Mel Rich, University City, Mo.  
**Head couples bow and swing**  
**Spin your girl to the right of the ring**  
**And three in line they stand**  
**Lonesome gents pass thru**  
**Both turn right round one**  
**Stand behind the middle one**  
**Forward eight and back you go**  
**Right hand high and left hand low**  
**Spin 'em across and let 'em go**  
**Four gents you Dixie chain**  
**Both turn right is what you do**  
**Lead gent crowd between those two**  
**Forward eight and back you go**  
**Right hand high left hand low**  
**Spin 'em across and let 'em go**  
**Four gents Dixie chain it light**  
**First gent left second gent right**  
**Round one to a line of four**  
**Forward up and back once more**  
**Four gents forward pass thru**  
**Round one is what you do**  
**Down the middle pass thru, look out man**  
**There's your corner, left allemande, etc.**

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . . Round Dance Editor  
 Bob Page . . . . . Square Dance Editor  
 Don Armstrong . . . . . Contra Dance Editor



### HANDY ANDY

By Frank Green, Glen Ellyn, Ill.

Swing your partner, swing your maid  
 Head two couples promenade  
 Half way around and then no more  
 Right and left thru across the floor  
 Turn 'em twice with all your might  
 Chain your girl out to the right  
 To the right you know and don't get lost  
 New head ladies chain across  
 Two and four a right and left thru  
 One and three square thru  
 Four hands around to the outside two  
 Look 'em in the eye, eight chain thru  
 Eight chain thru across and then  
 Turn at the end and cross again  
 Handy Andy, don't be late  
 Walk right along and when you're straight  
 With the same two you square thru  
 Three-quarters, ain't it grand  
 Original corner, left allemande

### JOLLIGATOR

By Merl Olds, Huntington Park, Calif.

Head ladies chain across the way  
 Heads go into the middle and back that way  
 Square thru on the inside track  
 Four hands 'round, don't look back  
 Right and left thru the outside two  
 Turn your gal and dive back thru  
 Right and left thru in the middle of the set  
 Turn your gal you're not thru yet  
 All eight move forward and back  
 Now double pass thru across the track  
 First couple left, next couple right  
 Right and left thru the first couple in sight  
 Right and left back like you usually do  
 Now trail thru, find a corner allemande left, etc.

### SEA ISLE RETURN

By Gordon Blaum, Miami, Fla.

Two and four do a half sashay  
 Number one split Number three and "U" turn  
 back  
 Forward four and back in time  
 Forward again and bend the line "U" turn back  
 Box the gnat with the outside two, face those two  
 Box the flea, "U" turn back  
 Forward eight and back again  
 Centers arch, ends turn in  
 Square thru three-quarters around,  
 box the flea with the outside two  
 Face those two do a half sashay  
 Forward eight and back that way  
 Box the gnat across from you  
 "U" turn back, centers arch ends turn in  
 Square thru three-quarters around  
 Box the flea with the outside two  
 Face those two do a half sashay  
 Forward eight and back that way  
 Box the gnat across from you  
 \*"U" turn back, centers arch ends turn in  
 Right and left thru inside the set  
 Sides divide and box the gnat  
 Allemande left  
 \*Chain two girls across the land  
 Chain them back to a . . . left allemande . . . .

### RED DOG SQUARE

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back with you  
 Side couples a right and left thru  
 Head ladies chain across  
 Turn 'em around and the same head couples  
 Forward up and back you glide (tread)  
 Half square thru and face the sides  
 Do-sa-do go all the way round  
 Make an ocean wave when you come down  
 Balance forward, balance back  
 Cross-trail thru, but U-turn back  
 Inside arch, outside under,  
 Pass thru you go like thunder  
 Split the sides and line up four  
 Go up to the middle and back once more  
 Pass on thru and join hands  
 Center couples arch, ends turn in  
 Circle in the middle, you're gone again  
 Once around and pass on thru  
 Split the sides, both turn RIGHT  
 Go around one . .  
 Dixie chain, have a little fun  
 Lady go left, man go right  
 Round one to the middle, but U-turn back  
 A right and left thru, watch it Jack  
 Dive to the middle and square thru  
 Three-quarters round to a left allemande  
 Partner right go right and left grand.

### SINGING CALL

#### SWINGING WITH YOU

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1555

INTRO, BREAK, ENDING

(Well now the) four ladies chain turn 'em . . .  
 with a left around  
 Chain back home turn that . . . cutest girl in town  
 Join those hands circle round that old track  
 Break and trail go the other way back  
 Single file.  
 Stop at home girls turn back, grand old right . . .  
 and left you glide.  
 Around that old ring, do si do on the other side  
 \*Prom . . en . . ade your lady home  
 She'll always be there swinging with you  
 \*Alternate: Gents star left across to home  
 She'll always be there swinging with you  
 (Orig. partner)  
 (Using above you get partner back half way  
 thru dance.)  
 FIGURE  
 (Well now you) docey corner . . . come home and  
 swing your taw  
 Gents star left go . . one time around that hall  
 Break at home take a walk with your maid  
 Gents turn in and star (r.h.), those girls  
 promenade  
 Go twice around then left hand . . turn your  
 little lady  
 \*\*Corner promenade yes . . take her home and  
 maybe  
 Then sweetheart I'll promise true . .  
 He'll always be there swinging with you.  
 \*\*If too much time for dancers at home, swing  
 corner before promenading her.



## IMPORTED PLEASURE

### MICKEY

By Lloyd and Maizie Poole, Wiesbaden, Germany

**Record:** Grenn 14014

**Position:** Intro: Facing, both hands joined.

Dance: Semi-closed, facing LOD.

**Footwork:** Opposite throughout, directions for M.

**Meas.**

#### INTRODUCTION

**1-8** Wait four meas; Step, Touch; Step, Touch; Turnaway, 2; 3, 4;

Facing partner, M's back to CCH, both hands joined, step L twd LOD, touch R toe beside L, step R twd RLOD, touch L toe beside R; releasing hands, spot turnaway in four steps L, R, L, R, coming together in SEMI-CLOSED, facing LOD.

#### DANCE

**1-8** Fwd Two-Step; Fwd Two-Step; Walk, 2; Pivot, 2; Fwd Two-Step; Fwd Two-Step; Walk, 2; Twirl, 2;

Two fwd two-steps; walk fwd two steps L, R, then do a full CW couple pivot in two steps, L, R; two fwd two-steps; walk fwd two steps L, R, then M walks alongside W in LOD with two steps L, R, as W makes one complete R face twirl in two steps, under her R and M's L arm, ending in OPEN pos, inside hands joined facing LOD.

**9-16** Walk Fwd, 2; 3, Swing; Back Up, 2; 3, Touch; Apart Two-Step; Apart Two-Step; Together Two-Step; Together Two-Step;

Step fwd in LOD, L, R, L, swing R fwd; still facing LOD back up R, L, R, touch L toe beside R, as you face partner; M backing twd COH (W backing twd wall) do 2 two-steps apart; then return to partner in two two-steps, assuming open pos, inside hands joined, facing LOD.

**17-24** Step, Brush; Step, Brush; Side, Behind; Side, Touch; Two-Step Balance; Two-Step Balance; Roll Away, 2; 3, Touch;

Step fwd in LOD on L, brush R, step on R, brush L; then do a three step grapevine along LOD, step L to side, R behind L, L to side, touch R toe beside L, as you face partner, both hands joined; starting on M's R do a two-step bal, R, L, R, to side along RLOD, a two-step bal L, R, L, to side along LOD; starting on M's R do a full turn roll away from each other down RLOD, R, L, R, in three steps, touching L toe beside R, and assume SEMI-CLOSED pos, facing LOD.

**25-32** Fwd Two-Step, Fwd Two-Step; Side, Behind; Side, In Front; Turn Away Two-Step; Away Two-Step; Walk Together, 2; 3, 4;

Two fwd two-steps; M drops R hand from W's waist, retaining hand hold with his L and her R, for a four step grapevine along LOD, step L to side, R behind L, L to side, R XIF of L (W XIF also); two two-steps turning away from partner, M turns CCW

toward COH (W CW twd wall); walk back twd partner in four steps, L, R, L, R, ending in semi-closed pos, ready to repeat dance.

DO ENTIRE DANCE THREE TIMES, THEN DO TAG

**Tag:**

**1-8** Step, Swing; Back, Touch; Roll Away, 2; 3, 4; Fwd Two-Step; Fwd Two-Step; Twirl, 2; 3, 4;

In loose semi-closed pos, step fwd on L, swing R fwd, step back on R (to face partner) touch L toe beside R; starting on M's L do a full turn roll away from each other down LOD in four steps, L, R, L, R, assuming semi-closed pos; two fwd two-steps; then M walks alongside W in LOD with four steps L, R, L, R, as W makes one complete R face twirl in four steps, under her R and M's L arm, ending with bow and curtsy.

## LOWDOWN MUSIC

### SWINGING THE BLUES

By Gene and Ima Baylis, Miami, Florida

**Record:** Windsor #4659

**Position:** Open pos for Introduction, semi-open for Dance.

**Footwork:** Opposite, steps described for M.

**Meas.**

#### INTRODUCTION

**1-2** Wait

**3-4** Bal Fwd, Touch, Bal Bwd, Touch; Bal Apart, Touch, Bal Together, Touch;

Bal fwd on L ft in LOD, touch R toe beside L ft, bal bwd on R ft in RLOD, touch L toe beside R ft, bal away from partner twd COH on L ft, touch R toe beside L ft, bal twd partner R ft, touch L toe beside R ft while taking SEMI-OPEN pos with M's R arm around W's waist, W's L arm on M's R shoulder, outside hands free;

#### DANCE

**1-4** Walk, —, 2, —; Cross, Touch, Back, Touch; Grapevine Apart; Grapevine Together;

In semi-closed pos, start L ft and walk two slow swaggering steps fwd in LOD; step on L ft XIF but close in to R ft, touch L toe behind L heel, step back slightly in RLOD on R ft, touch L toe in front of R ft; with short steps and sliding out to arm's length with inside hands joined, partners grapevine away from each other, M twd COH and W twd wall; partner grapevine together to resume semi-open pos;

**5-8** Repeat action of Meas 1-4 except that when partners grapevine together, W walks three steps, L, R, L, in a small half-circle in front of M turning 1/2 L to face RLOD as partners take CLOSED dance pos;

**9-12** (Box) Side, Close, Fwd; —; (Bwd Turning) Side, Close, Back, —; (Fwd Turning) Side, Close, Fwd, —; (Bwd Turning) Side, Close, Back, —;



In a L face turning box two-step, step to L side twd COH on L, close R ft to L, step fwd in LOD on L, hold 1 ct; step to R side on R ft twd wall, close L ft to R, step bwd in RLOD on R turning  $\frac{1}{4}$  L to face COH, hold 1 ct; step to L side in RLOD on L ft, close R ft to L, step fwd twd COH on L turning  $\frac{1}{4}$  L to face RLOD, hold 1 ct; step to R side twd COH on R ft, close L ft to R, step bwd LOD on R turning  $\frac{1}{4}$  L to face wall, hold 1 ct, having completed a  $\frac{3}{4}$  box turn and ending in LOOSE CLOSED dance pos with M's back twd COH;

**13-16 Grapevine and Twirl; Grapevine and Reverse Twirl; (Sidecar) Dip Fwd, —, Recover, —; Dip Bwd, —, Recover, —;**

As M grapevines along, LOD, W makes a full R face twirl under her R and M's L arm with 3 steps, R, L, R, touch; as M grapevines along RLOD, W makes a full L face twirl under her R and M's L arm with 3 steps, L, R, L, touch, ending in loose closed pos; turning to SIDECAR pos with L hips adjacent, dip fwd diag twd wall and RLOD on L ft, hold 1 ct, step bwd on R ft twd COH to recover loose closed pos, hold 1 ct; dip bwd twd COH on L ft, hold 1 ct, step fwd on R ft twd wall to recover loose closed pos, hold 1 ct while lightly touching L toe beside R ft;

**17-20 Side, Close, Cross, Swing (Flare); Behind, Side, Thru, Touch; Fwd, Close, Back, Touch/Lift; Fwd (face), —, Touch, —;**

Step to L side in LOD on L ft, close R ft to L, step on L ft XIF of R (W also crosses in front), swing R ft in small quick CW arc in RLOD and twd back of L ft; step on R ft XIB of L (W also crosses in back), step to L side in LOD on L ft turning  $\frac{1}{4}$  L to face LOD in semi-closed pos, step thru and fwd twd LOD on R ft, touch L toe beside R ft; step fwd in LOD on L ft, close R ft to L, step bwd in RLOD on L, touch R toe beside L ft and lift R ft fwd and up, step fwd in LOD on R ft turning  $\frac{1}{4}$  R to face partner in loose closed pos, hold 1 ct, touch L toe beside R ft, hold 1 ct, ending with M's back twd COH;

**21-24 Side, Behind, Side, Touch; Side, Close, Cross, —; Two-Step Turn; Two-Step Turn; Grapevine in LOD, step to R side in RLOD on R ft, close L ft to R, step on R ft XIF of L (W also crosses in front), hold 1 ct; take CLOSED pos and do 2 R face turning two-steps down LOD, making 1 turn and ending in LOOSE CLOSED pos with M facing wall;**

**25-32 Repeat action of meas 17 thru 24 ending in SEMI-OPEN pos, ready to repeat dance; PERFORM ENTIRE DANCE FOR A TOTAL OF THREE TIMES, ending with an additional two-step after meas 32, then W twirls, partners change hands and bow.**

**DREAMY**

**GOODNIGHT TWO-STEP**

By Gordon Moss, North Hollywood, California

**Record:** Sunny Hills — AC 316150

**Position:** Closed, M facing LOD

**Footwork:** Opposite, Directions for M

**Meas.** INTRODUCTION

**1-2 Wait;**

**3-4 Apart, Touch; To Closed, Touch;** Standard Acknowledgement coming into closed position for start of pattern.

PATTERN

**1-2 Walk Fwd, 2; Half Turn Two-Step;** In closed position, starting fwd in LOD, walk fwd 2 slow steps; make  $\frac{1}{2}$  R face turn in one two-step to face RLOD.

**3-4 Walk Bwd, Manuv; Half Turn Two-Step;** Starting bwd in RLOD, walk bwd 2 slow steps, maneuvering on 2nd step  $\frac{1}{4}$  R-face to face COH; make  $\frac{1}{2}$  R-face turn in one two-step to face wall.

**5-6 Side, Behind; L Turn Two-Step;** Step swd L in LOD, XRIB turning to SIDECAR M facing RLOD (W XLIF); make  $\frac{3}{4}$  L-face turn in one two-step coming into CLOSED pos facing COH.

**7-8 Side, Behind; R Turn Two-Step;** Step swd R in LOD, XLIB turning into BANJO M facing RLOD (W XRIF); make  $\frac{3}{4}$  R-face turn in one two-step coming into CLOSED pos facing LOD (W makes  $\frac{1}{2}$  R-face turn).

**9-16 Repeat action of meas 1-8 ending in SEMI-CLOSED position facing LOD.**

**17-18 Walk Fwd, 2; Fwd/Close, Bwd (Banjo);** In semi-closed pos starting L, walk fwd in LOD 2 slow steps; as M does fwd/close, bwd (W turns slightly L-face and does swd(LOD)/close, cross to Banjo pos facing RLOD).

**19-20 Bwd/Close, Fwd; Pivot, 2;** As M does bwd/close, fwd still facing LOD (W turns slightly R-face and does swd (RLOD)/close, cross to semi-closed pos facing LOD); do a full R-face couple pivot in 2 slow steps.

**21-24 Repeat action of meas 17-20 ending in SEMI-CLOSED pos facing LOD.**

**25-26 Step, Roll/2; 3/—, Roll Back/2;** Step fwd L in LOD one slow step, roll W XIF in three steps, (LRL) to L HALF OPEN pos as M takes three steps progressing slightly (RLR), roll W back twd wall in two steps turning to face W and wall (W face M and COH).

**27-28 Side/Close, Cross; Side/Close, Cross;** Starting L in LOD do side/close, cross coming into SIDE CAR pos M facing RLOD (M XLIF, W XRIB); repeat side/close, cross to BANJO pos M facing LOD (W turns on last beat back to SEMI-CLOSED pos).

NOTE: Rhythm thru meas 25-28 is — 1/ Hold,  $\frac{1}{2}$ ; 3/HOLD,  $\frac{1}{2}$ ;  $\frac{3}{4}$ , 5/HOLD;



1/2, 3/HOLD;

**29-32 Repeat action of meas 25-28** ending in BANJO pos for first count of repeated pattern, coming to CLOSED pos on second fwd step.

DANCE GOES THRU THREE TIMES

**Ending:** Last time thru music begins retarding on meas 30 so roll W XIF slowly then couple pivot two free rhythm R-face turns and end with one twirl to bow and curtsy.

#### FOUR AND THREE

By "Lefty Davis, South Gate, Calif.

**Eight to the middle and come on back  
Four ladies chain across the track  
Turn 'em boys and here we go  
Head two square thru four hands 'round  
that's what you do  
Then square thru with the outside two  
Sides go four, heads go three  
Center four left square thru  
Sides separate, box the gnat  
Face the middle, allemande left, etc.**

#### BREAK

By Herb Perry, Lancaster, Calif.

**Head two gents and your corner chick  
Go into the center and back real quick  
With the opposite gal you box the gnat  
Now right and left thru in the same old track  
Same two gonna pass thru, go around one  
Into the center do a right and left thru  
Just you two, left allemande  
Everybody go right and left grand.**

#### THIRTY-THREE

By Del Coolman, Flint, Michigan

**Circle left — pretty little ring  
Break that ring with a corner swing  
Head gents with a brand new girl  
Up to the middle and back  
Then square thru, three-quarters round  
Separate, around one, into the middle  
Left square thru three-quarters round  
Right and left thru — the outside two  
Dive thru — California twirl  
Square thru three-quarters round  
Original corner allemande left.**

#### CONTRA CORNER

#### VERONA'S FAVORITE

By Rod Linnell, Peru, Maine

Not for Beginners  
1, 3, 5, etc. active and crossed over  
**All gents cross and balance partner  
Swing your lady around right there  
Down the set four in a line  
Turn alone, come back to place  
Ends close in, circle four  
Circle right the other way back  
Ladies chain over  
All right and left thru.**

#### ECHO I

By Ken Oburn, Campbell, Calif.

**One and three a right and left thru  
Finish it off with a half sashay  
Go forward now and box the gnat  
Change hands, left square thru  
Count out four, look for the corner  
Allemande left.**

#### PARTLY MIXED

By Bill Hansen, Santa Barbara, Calif.

**Head gents swing that corner right off the floor  
Same old two lead right and circle up four  
Now the ladies break and line up four  
Go forward eight and back once more  
Go half square thru the opposite two  
Everybody turn back, opposites box the gnat  
Change hands, left allemande, etc.**

#### SPANISH CREEK STOMP

By Gordon Collins, Mill Valley, Calif.

**One and three swing you do  
Two and four a right and left thru  
Couple No. 1 stand back to back  
With your corner box the gnat  
Square your sets just like that  
New head couples up and back with you  
Square thru three-quarters round you do  
Separate go round one, line up four  
Circle up eight, circle to the left  
Reverse back, go single file  
Four ladies, four men, let's see a smile  
Four men turn about  
Dixie grand, hear me shout  
Keep on going hand over hand  
Meet your corner, left allemande.**

#### A THINKER

#### UNBALANCED LINE

By Fred Applegate, La Mesa, Calif.

**Couple No. 4 bow and swing  
Chain your girl to the right of the ring  
Head ladies chain across the floor  
Turn 'em boys, we'll dance some more  
Couple No. one pass on thru  
Split the ring, go round two  
Line up three as you always do  
Couple No. three half sashay  
Lead on out to the right that way  
Circle five you're doing fine  
Ladies break and make that line  
Forward eight and back with you  
Same sexes arch, ends duck thru  
Three men make two arches, two ladies make one.  
All three turn right to the middle with you  
First lady by the left and hang on tight  
Take the next one by the right  
Balance a little, then pass on thru  
Star by the right with the sides you do  
Gents keep going just like you are  
The girls reverse to a left hand star  
Any old gent pick up your maid  
The rest all follow in a star promenade  
Girls roll back to a left allemande.**



## SHUFFLE AND SQUARE

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back with you  
Side two couples a right and left thru  
Head ladies chain across  
Turn on around with a brand new boss  
Heads to the right and circle four  
Head men break and line up four  
Forward eight and back by heck  
Pass on thru, shuffle the deck  
Forward out, back to the world  
All four couples Frontier whirl  
Forward eight and back with you  
Inside couples a right and left thru  
Turn 'em around and square thru  
Count four hands and man alive  
Count one more and make it five  
Find the corner, left allemande  
Partner right go right and left grand.

## MORE DRILLS ON BASIC 17

ONCE AGAIN we're indebted to Virginia Johnson and to Dancer's Association of Northern California from whose notes these drills are taken. This month the emphasis is on the Three-Quarter Square Thru. Taking this versatile basic we look at it in ways that it will be most likely to occur in common usage.

### WITH LADY ON LEFT

One and three half sashay  
Square thru three-quarters of the way  
Separate go round one  
Into the middle, square thru  
Three-quarters round  
Split the sides go round one  
Into the middle, pass thru  
Separate go round one  
Into the middle, U turn back  
Right and left thru to the outside track  
Then dive thru, square thru  
Three-quarters round, left allemande.

### FOUR LADIES WORKING

Side ladies chain across the way  
One and three a half sashay  
Circle eight while you're that way  
\*All four ladies forward and back  
Pass thru, U turn back  
Pass thru go round one  
Into the middle square thru  
Three-quarters round, left allemande.  
\*Four ladies forward and back  
Square thru three-quarters round  
Separate go round one  
Square thru three-quarters round  
Split the men go round one  
Into the middle square thru  
Three-quarters round  
Separate go round one  
Into the middle, U turn back  
Left allemande.

## NORMAL POS., BACKS TO SIDES

One and three pass thru, U turn back  
Right to the opposite, box the gnat  
Face sides, right and left thru  
Dive thru, square thru  
Three-quarters round, left allemande.

### FOUR MEN WORKING

Forward four right and left thru  
Same two ladies chain you do  
One and three half sashay  
Circle eight while you're that way  
\*Four men pass thru, U turn back  
Pass thru go round one  
Into the middle, square thru  
Three-quarters round, left allemande.  
\*Four men square thru three-quarters round  
Separate go round one  
Into the middle, square thru  
Three-quarters round  
Split the ladies go round one  
Into the middle square thru  
Three-quarters round  
Separate go round one  
Star by the right in the middle of land  
Once around, left allemande.

### FROM HOME POSITION

One and three square thru three-quarters round  
Separate go round one  
Into the middle, square thru  
Three-quarters round that's what you do  
Split the sides go round one  
Into the middle, cross trail  
Left allemande.

### FROM LINES OF FOUR:

#### NORMAL POS AND HALF SASHAYED

One and three lead to the right  
Circle four you're doing fine  
Head gents break and form a line  
Forward eight and back to town  
Square thru three-quarters round  
Forward out and back that way  
Whirlaway with a half sashay  
Arch in the middle, ends turn in  
Circle four in the middle of flour  
Once around and pass thru  
Split the outside line up four  
Forward eight and back to town  
Square thru three-quarters round  
Then arch in the middle, ends turn in  
Circle four in the middle of flour  
Once around and pass thru  
Swing Ma in front of you.

### FROM WHEEL AROUND:

One and three wheel around  
Right and left thru the couple you found  
Turn on around and square thru  
Three-quarters round  
On to the next, right and left thru  
Turn on around and square thru  
Three-quarters round  
On to the next, right and left thru  
Then cross trail, left allemande.



**CAUTION — UNPROVEN MATERIAL!** The following workshop drills on the star thru (see page 22) and the wheel and deal are presented for experimentation rather than for general usage.

### STAR THRU AMA

By Ham Wolfraim, Toronto, Ont., Canada  
Head two couples right and left thru  
Side two couples you do too  
And the side two ladies chain  
Heads go forward back with you  
Forward again, star thru  
Change girls, box the flea, quarter in  
and pass thru  
Separate and you go round one to a line of four  
Forward eight and back with you  
Forward again, star thru  
Forward again, double pass thru  
First go left, next go right  
Star thru the first in sight  
Girl you face box the flea  
You turn back, left allemande.

### LEFT STAR THRU

By Ham Wolfraim, Toronto, Ont., Canada  
Four ladies chain across the ring  
One and three you bow and swing  
Two and four do a right and left thru  
Heads go forward, half square thru  
Now double star thru the outside two  
The inside four star thru  
Separate go round one  
Face that Sue, and left star thru  
Girl you face left allemande.

### PROM — STAR THRU

By Ham Wolfraim, Toronto, Ont., Canada  
Promenade don't slow down  
One and three wheel around  
Star thru, do a right and left thru  
Turn your girl, half square thru  
Go on to the next, double star thru  
You turn back, left allemande.

### WHEEL AND DEAL BREAK

By Dr. Myron Redd, Marceline, Missouri  
Side ladies chain right  
Turn 'em, boys, don't take all night  
First and third pass thru  
Separate around just one, line up four  
Forward eight and back you reel  
Pass thru wheel and deal  
Gals pass thru left allemande.

### WHEEL AND DEAL QUICKIE

By Dr. Myron Redd, Marceline, Missouri  
One and three go up to middle back with you  
Forward again cross trail thru  
Go up the outside around just two  
Line up four like you always do  
Go forward and back, let's keep in time  
Pass thru bend the line  
Forward eight and back you reel  
Pass thru wheel and deal  
Gals turn around  
Do an allemande left old left hand.

## SINGING CALL

### NOBODY'S BABY

By Ruth Stillion, Arcata, Calif.  
Record: Windsor 4182, with calls by  
Bruce Johnson  
OPENER, MIDDLE BREAK AND CLOSER  
Walk all around your corner . . . see-saw your pet  
Corner right — box the gnat, and then  
(all you men)  
Star left a little while, and pass the last maid  
Well, pick up your own, in a star promenade  
And now the girls turn back, when you  
meet do sa do  
Left allemande and come back one somehow  
Promenade  
You promenade a while, she'll make your life  
worth while  
Because she's somebody baby now.  
FIGURE  
One and three a right and left thru, turn that  
gal and then  
Sides promenade just halfway around  
Four ladies right hand star across, turn 'em  
left hand you know  
Corners box the gnat, do sa do after that  
Left allemande new corners, grand ol' right  
and left you go  
Meet a brand new maid and promeno  
You promenade and smile, in your courtin' style  
Because she's nobody's baby now.  
SEQUENCE: Opener, figure twice for heads, mid-  
dle, break, figure twice for sides, closer.

### BREAK

By Fred Bailey, North Las Vegas, Nev.  
One and three wheel around  
Right and left thru the two you found  
A full turn around to the next old two  
Let's do-sa-do, just me and you  
Go all the way round and catch her right  
Make an ocean wave, don't take all night  
Balance up and back to the world  
Now pass thru, Calif. twirl  
Circle up four in the broad daylight  
The head gents break, make lines tonight  
You pass on thru across the world  
The centers arch, now Dixie twirl  
Find your corner, left allemande . . . .

### THE FOLLOWING SECTION MAY BE REMOVED

The following Handbook can easily be separated from the rest of the magazine. If you wish, you may remove the section by simply gripping the 16-page booklet in a vertical position while holding the balance of the magazine on a flat surface. Firmly pull the section free. You will find that it is stapled separately for your convenience. With a blunt object press down on the two remaining staples in the center of the main body of the magazine and you have preserved your copy for further use.

Next month the Workshop returns to the regular center section of Sets in Order. Editor.



*Sets in Order*

THE HANDBOOK OF  
YOUTH  
IN SQUARE DANCING



EDITED BY BOB OSGOOD  
EDITOR, SETS IN ORDER

**T**HE ANSWER TO THE QUESTION "Where do we go from here?" seems to lie in the direction of a new generation of square dancers — teen-agers and pre-teens — who have been discovering in their hobby a sensible, enjoyable and a challenging approach to growing up. They are the ones who will carry the fun into the future.

More than just a recreation, square dancing serves to develop many of the social responsibilities of young America. Courtesy, tact and leadership are just a sampling of the qualities derived from participation in this very non-"square" activity.

As a research project of the official magazine of square dancing we have interviewed, corresponded with and observed countless leaders in the field of youthful square dancing. From these people come the thoughts that form this handbook.

As an introduction we have asked Dr. and Mrs. Ralph Piper of Minneapolis, Minnesota to help us look at the young teen and the pre-teen-ager. Next we have traced the various chapters necessary to the building of a complete square dance program for our children. Perhaps in our desire to be thorough on some points we may have allowed ourselves to overlook others. Because we depend largely upon those in the field to supply us with the results obtained from new methods and techniques we shall endeavor to augment this initial study from time to time in the regular pages of *Sets in Order*.

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# The Child's Nature and Square Dancing

*By Ralph and Zora Piper*

IN DECIDING whether to include square dancing, or any other activity, in a program for elementary school children (in or out of school) one must consider the physical and psychological characteristics of children in order to judge the contribution to the wholesome development of the child. The following is a brief list of these characteristics for two age groups and examples of implications for the teacher or square dance leader in terms of the conduct and content of the activity.

## **Children Age 6 to 8**

Strength and endurance are poor; coordination is limited to gross movements. This means styling, precise movements, clear-cut directions are not to be expected. Reaction time is not well developed, therefore short figures will not be timed well and cues must be given well in advance. There is a strong desire for big muscle activity for its own sake. Children will skip, hop, jump, run in spite of the instruction. They will not stand still.

This age group is interested in having fun now with no thought of the future outcome; they are not interested in some glory which they will get later or in the leader's prestige. Imitation, curiosity and self-assertion are strong. This means we should give them good things to imitate in nature and life, answer their questions and expect nonconformity. Opportunities for creative activity should flourish. This age group enjoys doing things alone rather than in a group. Square and round dancing is not an individual activity. Need more be said?

The interest span is short; adult approval is more important than that of the peers. This means it is futile to dwell on an item, that variety is important and activity which will produce adult frustrations taken out on children must be avoided. Sex differences are insignificant; so why try to develop boy-girl relationships foreign to this age? There is little interest in leadership and this is why an older person leads the first youngster in line.

## **Children Age 9 to 11**

Strength is still poor but endurance is improving. This means that activity can be longer

but muscle fatigue is still imminent, especially during practice where one set of muscles is used repeatedly. Coordination of large movements is now automatic and ability to perform finer movements increased. Imposed style is still not worth the effort but step patterns, planned directions and changing formation are.

Reaction time is good. Reaction to a command is more immediate but callers should use judgment. The gregarious spirit begins; cooperation and teamwork is more developed; children are less individualistic and self-assertive. Elementary square dances (one couple active) may serve their needs. There is a longer interest span; the children love excitement and adventure. Dances which have a background or patter about the adventures of people and incidents from square dance folklore and history should be stressed.

These children are interested in fighting and competitive activities; there is an interest in practicing to develop skill; girls have a strong interest in rhythms; boys lose interest unless leadership is skillful. Desirable elements of competition can be used in teaching techniques, vigorous movements are more fun and drilling to perfect a skill is in some measure possible.

The approval of peers becomes more important than that of adults; therefore unless children can use what they learn in their own social world in and out of school and establish themselves in the eyes of their playmates, they are not interested. Leadership abilities are de-

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### **Doctor and Mrs. Ralph Piper**

Both long associated with square dancing, Ralph and Zora Piper are also experienced leaders in the field of Physical Education and Recreation. For them, a study of youth in square dancing comes very close to their daily work. Ralph is Professor of Physical Education at the University of Minnesota and Zora is Assistant Professor of Physical Education at St. Catherine's College in St. Paul, Minnesota. Together they have written two books on square dancing and several articles. Among their many activities in the dance field they recently taught and encouraged dancing in Burma. The Pipers urge every person teaching children's dance to read the book, "Dance in Elementary Education," by Ruth Murray, Harper and Brothers, 1953. — Editor.



veloping; boys are interested in popular sports and imitate sports heroes. For this reason the school coach as the rhythms teacher and the boys who have some athletic skill as members of the group make for success. Teaching techniques making use of peer standards must be utilized.

### **Rhythmic Activity Important**

Rhythmic activity is a part of the total activity in a well-balanced school physical education curriculum. In the first six grades about 15 to 35% of physical education program time is recommended for rhythmic experience and this decreases as the children get older. Square dancing is a small part of this percentage because children need other rhythmic experiences, too. The amount of square dancing recommended for the early grades is zero but it increases with the grades. This means that if square dancing receives more than its share of time in any grade, some other physical and psychological experience contributing to the development of the child is sacrificed. This sacrifice may be in non-rhythmic experiences but most often it is in the area of other rhythmic experiences such as creativity, self-expression, folk dancing.

The school experience in square dancing can well be amplified by special clubs either in school or out. Unless children in these special clubs are hand-picked, for their rhythmic and psychological maturity, the program in square dancing should be no more sophisticated.

No one can tell a leader exactly what dances should be taught. The success and approval the leader enjoys in selecting dances from a recommended list depends on his understanding of the needs and characteristics of children. After the dance has been taught, the leader asks himself, "Did we have to spend too much time learning it? Did the children enjoy the process or were they *forced* to go through with it in places? Did the children sacrifice time they should have spent doing something else? Did the children perform radiating an inner struggle or a shackle to self-expression? Did the children bring something desirable from their world to the dance or did they imitate something undesirable from the adult world?"

Remember always — do not exploit children for some adult purpose. Make the reason for conduct and content stem from the nature and needs of children. The child is the most important unit of instruction, not the subject. §

## **A Bit About the Teacher**

WHO IS THE RIGHT PERSON to handle the responsibility of introducing the program to the young people?

So often the one who is doing the teaching is the one who is *available* at the time and who is not necessarily the most experienced. Those best qualified may shy away from working with the youngsters or be involved with a full program. Often it's the new caller just learning to call and teach who faces these new dancers. In a way it's like the "dude" who went out to the stable for his first riding attempt, telling the cowboy-instructor to pick out a good horse as he'd never ridden before. The instructor said, "Lightning is just the horse for you. This is the first time he's been ridden."

It would be well if every square dance teacher of young people had gained his experience in teaching and calling through time spent with adult groups. His trial-and-error period of experimentation out of the way, he could

adapt his methods more quickly to the accelerated teaching of youth.

This leader will have to be wise in the psychology of handling young people. He will have to be a dedicated and friendly person of patience and high ideals. He must have a sense of humor and he must be prepared to take on his responsibilities often with little or no compensation other than that of great satisfaction. An instructor should be versatile and not easily discouraged. One of the foremost prerequisites is a complete desire and ability to work with young people.

### **Most Important**

Leadership training in all phases of square dancing is a prime concern of all those interested in perpetuating the activity. It is not the intent of this handbook to lay out a step-by-step course of teaching young people to square dance. Progression in teaching based on the twenty basics, history and philosophy of square



dancing, rhythms and other essentials are covered in regular adult training courses. The prospective leader should attend any courses in calling and teaching square dancing that are available locally.

While there are some general texts available on teaching and calling\*, actual experience is the best teacher. An interested person would do well to check with callers' groups in the area to see what is available. Perhaps the great-

est need today is a somewhat standardized course that can be made available to those in school and recreation work. Several colleges and universities have offered one and two unit courses in the past but certainly a much broader approach is needed. In addition to the important requisite of knowing how to square dance, a teacher and caller could fortify himself with courses in rhythms, music, public speaking, voice and microphone techniques.

## Finding a Good Place to Dance

THE FIRST REQUIREMENT for a meeting place is a suitable and convenient location that is conducive to a wholesome atmosphere for the activity. Neighborhood school auditoriums or multi-purpose rooms, YMCA, YWCA, church recreation halls, park field houses, union halls and similar facilities often fill this bill.

A necessary requirement of a square dance facility is one in which a public address system may be used successfully. That is, sound must not only be heard but must *be understood* as well. A hardwood floor is far superior to other forms. Floors should be clean of dirt and not be too sticky or too slick. A happy medium is

achieved when feet are allowed to slide freely.

In organizing a young people's square dance program, school gyms and public buildings may be difficult to obtain. In some instances leaders have found it wise to establish their group first, then with the help of a parents' committee seek out the desired facility and jointly present the case for the program. A great deal of energy can be misdirected in trying to tackle this task alone.

Wherever you decide to meet, be sure that the place and time of meeting are consistent. The leaders should always be on the scene ahead of schedule, set up and ready to go.

## Recruiting, Registration, Publicity

PUBLICITY METHODS that apply to adult groups (posters, newspapers, etc.) are also adaptable to the youth program. Just as in the case of the adults, however, word-of-mouth advertising is undoubtedly of the greatest value. A satisfied square dancer, young or old, can usually be counted upon to bring other friends into the picture.

Those already in the program can often furnish names and addresses to be used in an effective direct mailing campaign. Organizations such as church groups, 4-H and school clubs, lodges and country clubs can furnish the nucleus of a new class. Combinations of members of boy scout and girl scout troops have proven to be ideally suited for square dance instruction. When children who have other interests in common form a square dance class, the results are quite desirable.

One caller tells how an extremely large and

successful children's square dance program developed from the eight children of members of one of his adult groups. (Conversely he later found out that new children brought into the group proved excellent recruiting agents by bringing their non-dancing parents into an adult program.)

To begin with, a successful program should aim for the leaders. Once the president of the student body, the leading athlete or other campus leaders are enticed into the program, others among their friends will follow.

Exciter dances or studio parties where a one-night-stand type of program is presented

\**Training Manual* published by the Square Dance Callers' Association of Southern California (Write: P.O. Box 1024, Dept. S, South Gate, Calif.); *Sets in Order Year-books Nos. 1, 2, 3 and 4*; *Sets in Order 5 Year Book*; *American Round Dancing* by Frank Hamilton (published by Sets in Order); For vital, current information a regular subscription to *Sets in Order*, the official magazine of square dancing (Write: 462 No. Robertson Blvd., Los Angeles 48, Calif.).



and experienced dancers are invited to bring their non-dancing friends are sometimes a successful means of recruiting. Invitations may be printed and circulated among the dancers who in turn address them to their friends.

In registering, the children may be signed up by telephone prior to the first night. If the class quota isn't reached on the first night, the class may be kept open for two, or at the most three evenings. This quota is often determined by the size of the hall.

As there are generally more girls eager to sign up than boys, try to keep a balance of

boys and girls as registration progresses. Perhaps you will register only 50% of the girls who wish to join, keeping the others on a waiting list. Then accept a girl from the waiting list for each additional boy signed up. Here it has been discovered that girls on the waiting list prove to be excellent recruiters for additional boys.

Some leaders have found that when working with older teens it is wise to encourage youngsters to sign up in couples of their own choice and they feel this accelerates the teaching program. This the teacher himself must decide.

## Tips on Teaching Young People

AN OBJECTIVE of the teacher is to transform the non-dancer into an individual who can follow square dance commands smoothly and automatically. In this respect the youth in square dancing is no different than the adult.

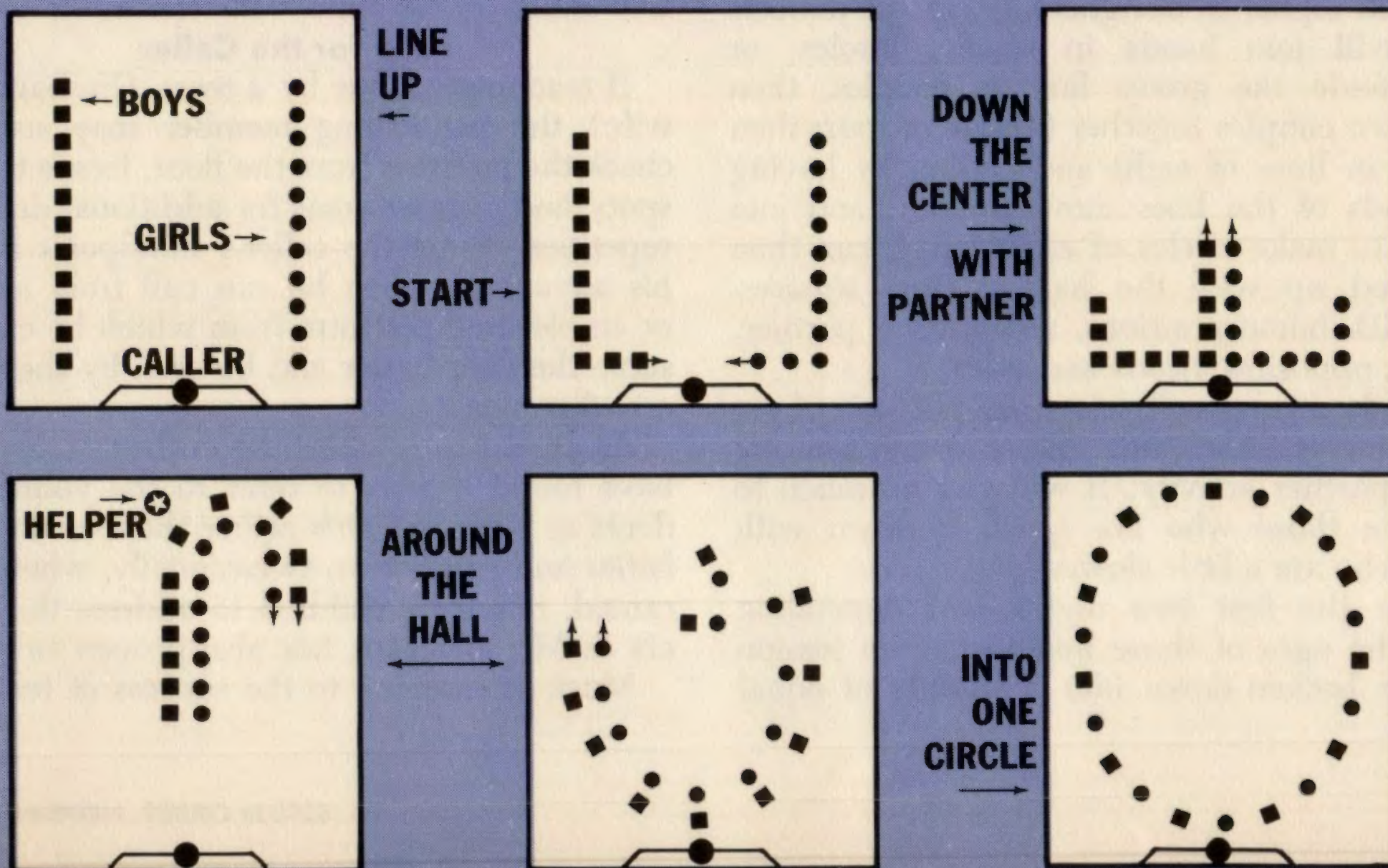
Although methods may be modified to a degree, teachers will find their greatest success in teaching basics rather than dances. The number of class lessons and the time allotted for each lesson plus the average learning ability of the individual class will help to determine the total number of basics to be adopted for any given group.

The material used in the first three nights of a young people's beginner class is about the

same as with an adult group. However, in at least one respect it is definitely different.

Some teachers feel that with youngsters a caller doesn't say, "Get your partner, put her on the right and make a ring." The first time youngsters are told to get a partner it usually results in chaos. Instead, adopting a method like the following will get the teacher past this first hurdle.

Line the boys on the caller's left along the side of the hall and the girls on the opposite side. Have them face the caller in single file and walk toward the head of the hall. Then with the boys turning to their left, and girls to their right they meet in the center and as they





do they turn toward the foot of the hall, taking the hand of the person they meet as their partner. With a person at the foot of the hall to help, the couples are directed clockwise around the hall so that they eventually end in a large circle.

In at least one instance a teacher uses a different tack than that explained above. Emphasizing courtesy on the very first evening he teaches the boys how to ask the girls to be their partners and finds this method best suited for his style of teaching.

When a caller works with a variety of ages within the same group, he will find it helpful to ask the younger children to dance near the front and the older children to form their squares in the back of the hall.

### Teaching in a Circle

Most of the primary movements of square dancing can quite conveniently be introduced in a large circle. At the same time this affords a good opportunity to explain the courtesies of dancing (asking for a dance, saying thank you, etc.). The amount to be covered in the first evening depends on the group and the instructor but such movements as circle left and right, do sa do, swing and promenade can first be taught in a large circle and then in squares.

To avoid any degree of standing instruction try doing most of the teaching with music. Have the hoedown accompaniment set so that it is audible but low enough so that the instructions may be heard and understood.

Form squares by using one of several automatic methods. Have helpers count around the circle in eights to designate groups of dancers who will join hands in smaller circles; or promenade the group first as couples, then with two couples together in lines of four; then finally in lines of eight and ending by having the ends of the lines move forward and join hands to make circles of eight which can then be lined up with the hall to form squares. Establish home positions, recognizing partner, corner, opposites, heads and sides.

Simple mixers will serve the purpose of establishing the fact that square dancing is *not* a one partner activity. It will also do much to equalize those who are quick to learn with those who are a little slower.

After the first two nights and depending upon the ages of those involved, each session may be broken down into a number of equal

periods. Usually the *first period* will be a review of the previous week's new material. During the *second period* either a new or review mixer can be used to lead off. Follow this by an instruction period for a new square dance basic. During the *third period* schedule review dances using basics taught in the previous period. During the *final period* review a round or mixer learned earlier and relax with squares already mastered. Also possibly review some of the material taught during the evening.

As the series progresses occasionally ask dancers to select their own partner and then conclude that period with a mixer. Sometimes suggest a "ladies' choice" after first establishing the ground rules that a boy is not to refuse a girl if he has been asked to dance.

As in any teaching, emphasis should be placed upon a carefully prepared program. A teacher is in a much better position to study what material has been covered, what needs to be reviewed and what should be taught next if he does this prior to reaching the dance hall.

In teaching there may be some nights that just don't work out according to preplanned schedule. While these don't occur too frequently it's wise at that time to avoid teaching too much new material and to lower the pressure a bit using the most popular and more simple types of material.

It will soon be discovered that the youngsters learn very rapidly and remember well, especially at certain ages. Because of this, the continual use of two movements in the same order often develops the problem of anticipation much faster than with the adult dancer.

### Help for the Caller

If teaching is done by a team (husband and wife) the non-calling member may serve to check the progress from the floor, locate trouble spots, and suggest areas for additional drill and repetition. From the caller's standpoint it is to his advantage when he can call from a stage or an elevated platform from which he can observe the floor better and be seen by the dancers when necessary.

As an aid to establishing authority, teachers have found it wise to refer to the young students as *boys* and *girls* rather than the familiar *ladies* and *gentlemen*. Occasionally, when warranted, requiring children to address the leaders as Mr. and Mrs. has also proven valuable.

Music is essential to the success of teaching



and teen-agers in particular are very aware of the rhythms of their "pop" favorites. Many of the simple mixers can be fitted quite easily to familiar pop tunes (Do Sa Do Mixer, GKW, All American Promenade, etc.) The same applies to some of the quadrilles, occasional patter calls and singing calls. Once sold on the dancing the young people will adapt more readily to standard square dance melodies.

### Dozen Helpful Hints

The following points may be of help when working with youngsters:

1. The youthful square dancer will be quick to say if he likes or dislikes a person or an activity. In turn it pays to admit mistakes when you make them.
2. Meet the youngsters on a level rather than talking down to them.
3. Be sure your commands are given definitely and clearly and that you have your material well in hand. Be sure that you can be understood as well as heard.
4. A successful leader of young people must not only be prepared for each of his teaching sessions but must be equipped with the correct mental approach to teaching in general.
5. There is no substitute for patience. You will often be most successful in using a fairly slow progression from figure to figure with lots of repetition.
6. Try to use a minimum of demonstration and a maximum of good, clear description in teaching. Demonstration can be used to show comfortable ways of executing a movement that has been learned by the dancer.
7. Offer quantities of encouragement to the dancer. Remember that praise for the slightest improvement will go a long way.
8. Though it may take time, try to listen to the problems of your pupils.
9. Square dance teaching can be made pleasant. See that it is kept a joyous and fun-type activity. After all, the children have come to relax and enjoy themselves.
10. Be sure to avoid embarrassing any individuals. Show them how to laugh at their mistakes but not to make fun of others.
11. By being enthusiastic, considerate, patient, thorough and courteous, you will instill in your youthful students these qualities which will in turn make them good square dancers and good salesmen for the activity.
12. One of the more successful approaches to teaching is to disguise teaching so that it appears to be fun and actually a part of the dancing.

A teacher will soon realize that children have the knack of absorbing everything they are told while at the same time appearing to be completely bored, sidetracked, involved in some outside activity or just not "with it." Go ahead and treat them like adults *but* remember they are *just children*. What works in one place with one group of youngsters will not necessarily work in another place with other children. However the preparation, teaching techniques, theory, philosophies and general approach will be as effective in one place as in another. Teach comfortable dancing in the proper spirit and you will be preparing the young people for a long and happy association with the activity.

## What To Charge

THE COST of square dance lessons and club dues seem to vary just as greatly with the young people as with their older counterparts. Prices seem to range from 25c to approximately a dollar per student per lesson.

While some instructors have found that a charge of any amount might restrict the child of low-income families, others feel that by charging for attendance the general interest is more greatly assured. The majority expressed the opinion that the idea was not so much the amount paid (it could be a dime or a quarter)

as the fact that each youngster *must pay his own way*. In this way he gains an appreciation for and feels more a part of the activity.

Some of the leaders feel that the fee should be collected in advance for a period of several weeks or for the entire series rather than attempting to collect for each lesson. A payment plan can be established where, for example, a student could pay one-half down and the balance half way through the term or series. Refunds are usually discouraged except for lengthy illness.



Other leaders have discovered distinct advantages in having fees collected each evening rather than charging for the series in advance. An awkward situation is sometimes avoided when, because of disciplinary necessity, a

youngster is dropped from the class.

In the case of a square dance club a portion of the amount paid in could be set aside for the club treasury. This has been worked out most successfully in any number of cases.

## Age Requirements in a Youth Program

DEPENDING LARGELY upon the success of those questioned there seems to be considerable difference of opinion as to the age of those brought into a youth square dance program. As outlined in the introduction, young people's capacity for absorbing material plays a large part in the age decision.

It has long been felt that by introducing square dancing to the very young the activity becomes typecast and the older youngster will remember it as a "kid activity." Here much depends upon the teaching attitude, for swimming and many other athletic activities are taught while the child is quite young and yet remain as a favorite sport as the individual matures.

It is conceded in most instances that groups should be divided into natural maturity stages, either by confining them to school grade levels (i.e.: 5th, 6th and 7th grade girls and boys; 8th and 9th grade girls and boys, etc.); or by natural age levels such as pre-teens and teenage categories. One teacher has made the decision to work with groups of either seven to nine year olds or from ten years and older thus eliminating youngsters younger than seven. The principal difference is in the ability to learn and the natural sense of rhythm. One



A year's difference in age can mean the difference of a foot or two in height (Calico Kids — Chicago).

leader felt that grouping by grades and with friends is perhaps better than by age. Sticking to the students of one school or church or lodge group also seemed more successful to many than when mixing students from various schools, who have different general interests.

## Dances — Variety in Programming

IN SELECTING MATERIAL to be used with junior dancers the teacher will be influenced by dances that appeal to him and dances that best serve the purpose of illustrating the basics being emphasized at the moment. Adhering closely to the 20 Basics of Square Dancing (Sets in Order, December 1959 and also available in booklet form) the teacher will find that there is unlimited material that can be presented.

Singing calls to be used will depend largely

upon records that are available. Variety is essential and new material and music with different patterns, tempos and routines will help to create and maintain interest. A teacher will learn quickly that a teen-ager will be sure to let him know if in his opinion the dance is good or bad.

The need for challenge on the part of the young dancer is often satisfied with a variety of pleasing patterns and does not necessarily require complexity, additional speed or use of



awkward figures. Dances that can be done the first time through with a minimum of instruction are extremely valuable. Many times the dancers will prove quite adept and fond of traditional figures such as contras and quadrilles. When told that certain types of dances

were done at a certain period in their history, their interest often will be stimulated.

For a list of some of the favorite rounds, patter calls and singing calls that appeal to various age groups, see below. These can serve either as a guide or as a good place to start.

## What Are Our Young People Dancing?

FROM LISTS submitted by leaders of young people's square dance groups and from recent children's jamboree programs comes as varied a list of squares and rounds as you'll find anywhere. Interesting to note is the great mixture of the old and the new, the simple and the more complex. Within a short period of time a portion of this list will change and new dances will be added while others will be dropped. This is normal, of course, with the activity as a whole. However, many of the dances on this list have weathered the test of time and are considered "standards."

### The Hit Parade

**Patter:** Arkansas Traveler, Bird in the Cage, Cast off Six, Diminishing Star, Dip 'n Dive, Divide the Ring, Ends Turn In, Forward Six, Four Gents Star, Inside Out - Outside In, Lady 'Round the Lady, Lazy H, Little Red Hen, Pot Luck Special, Route, Runoutanames, Square Thru Hash, Susie Que, Take a Peek, Texas Star.

**Singing Calls:** Alabama Jubilee, Banjo Pick-

ers Ball, Bells in My Heart, Chinatown, Crawdad, Deed I Do, Don't Blame it All on Me, Down South, Down Yonder, Everywhere You Go, Fine and Dandy, Grand Square, Hurry Hurry Hurry, I Feel Better, If You Knew Susie, Just Because, Kansas City, Little Red Wagon, Marianne, Oh Johnny, Old Fashioned Girl, Pistol Packin' Mama, Poor Boy, Poor Little Robin, Pretty Girl, Put a Ring on Her Finger, Red River Valley, Solomon Levi, Somebody Else's Date, Too Many Times, Trail of the Lonesome Pine, Tweedle De De, Waiting for the Robert E. Lee.

**Rounds and Mixers:** All American Promenade, Butterfly, Bye Bye Blues, Cecelia, Dancing in the Street, Gadabout, GKW, Glow Worm, Happy Polka, Hi Neighbor, Humoresque, Jessy Polka, Left Footers One Step, Lili Marlene, Love Me, Nola, Oklahoma Mixer, Patty Cake Polka, Star Waltz, Tennessee Wig-Walk (mixer), Teton Mountain Stomp, Trudie, Walkin' and Whistlin', Waltz of the Bells, White Silver Sands.

## Time of the Dance

THE NUMBER of sessions in a young people's course of square dancing and the length of time devoted to each session vary greatly. For teen-agers one leader says, "My classes run for 20 weeks with each lesson lasting two hours." Another leader working with younger children says, "Classes should be limited to a one-hour session, once a week. Young people are at their best for short periods of time only so a class that is longer than 45 minutes or one hour proves to be dangerous to the success of the activity."

Adapt to a sensible timetable for the people. This could be a school semester, vacation period or something similar.

Late afternoon, early evening and Saturday

sessions seem to be the choice from which a leader must select depending upon his schedule, availability of the hall, etc.

One teacher states his time preference in the following way:

1. Evenings are the best. Youngsters are rested and cleaned up after their day in school. With 6:30 P.M. as the ideal starting time, 8:00 or 8:15 as the stopping time, they are assured of getting home and to bed at a good hour.
2. Early Saturday morning would be the second choice. At this time youngsters are fresh and the sessions will be over in time for them to enter into their other week-end activities.



3. Third choice would be immediately after school. Youngsters are usually tired of learning at this time and are often exhausted from the day's activities.

The slogan of show business, "Leave them wanting more," seems to hold true in this field. If the session ends on a high note the feeling will carry over to the next meeting.

## Operation — Discipline — Deportment

IN ONE PHASE the children's dance program does differ greatly from that of the adult's. The successful class run by the successful leader will be governed by certain regulations set down by the leader, understood by the young people and respected by the parents. Young people expect and respect authority.

Leaders have discovered that the more active the program the less need there is for discipline. Unlike the adults who will dance ten minutes and rest five, tips for the youngsters are best when they last from 15 to 20 minutes, followed by a break of only two or three minutes. While children are in the class to enjoy themselves they should never be allowed to run wild or create horseplay that will distract others.

### Importance of Rest Period

An excellent method of planning a dance session is for the caller to organize the rest periods. Realizing that even the young people need to stop occasionally, one leader has his dancers sit on the floor in the squares they are in at the conclusion of the last tip. During this time the leader can discuss the square dance picture, Americana or other items of interest to young people. At times the youngsters themselves can contribute to the discussion. In this way rest is allowed for without turning the youngsters loose on a sometimes uncontrollable recess. A mixer round dance after a sit-session allows the children to change partners and to form new squares under definite supervision.

A compilation of rules of discipline set up by many leaders include these important policies:

1. Have it understood that parents are to bring their children as close to the starting time as possible and pick them up promptly at the end of the session. Parents should feel at ease in leaving their children at the class. If parents stay to watch they should understand that they are not to interfere with the class in any way. Comments or criticism parents might have should be discussed

privately with the instructors, never with the children. Parents should be discouraged from making regular visits to the group. Except on the occasion of a family night, adults should not be allowed to fill in squares. This is of course with the exception of instructors who are dancing for demonstration purposes.

2. After squares have been filled those children not dancing should be expected to remain seated and watch the dancing and benefit from the instruction. No child should move around the hall. The children are kept in the hall at all times unless permission is granted to go to the restroom. If a child leaves the dance area without permission it is considered that he has left for the evening and he may not return for the next tip. No child should have to sit out continually and a close check of those sitting out will avoid this problem. Those youngsters who are left out of a square should be asked to sit on the edge of the stage or close to the front of the hall so that they will not "cut up" or be overlooked.
3. No child should ever take the part of a child of the opposite sex. This not only results in bad dance habits in most cases but it also has the degrading effect of lowering the boy's feeling of importance *if he can be replaced by a girl*.
4. Everyone must participate in the circle drills or the round dances except those not having partners.
5. One of the most important factors of discipline is not only to threaten to do something about problems but to carry through on the promise. At the same time it is important to be fair about everything and to be especially careful not to show partiality.
6. Discourteous action, disobedience or distractions result in immediate reprimand on the first occurrence and if the offense is



repeated the parents are contacted and further action is discussed with them at that time. One teacher explains an effective method of discipline in the following: "In punishing a child I call him to the stage in front of the rest of the group and make him sit there until I have a break when I can lecture to the child why he or she should not have done what he did. Then I let him go back to dancing. The rest of the youngsters benefit from this also and by the end of 20 weeks they have learned to get along with one another, to have respect for the caller, to listen and consequently learn more rapidly and thoroughly."

7. Spectator children are discouraged from attending unless they are with their parents and remain seated.

8. A teacher must watch and be ready to discipline those boys (or girls) who are overly rough with their partners. Correcting awkward or inconsiderate dancing the minute it is discovered will be insurance against this type of dancing predominating in the class.

9. In building a true spirit of square dancing avoid the formation of cliques. Discourage planned setting up of squares. A most helpful policy is to encourage dancers going on to the floor at the beginning of a tip to join the first square that needs dancers rather than passing one group in favor of another. Discipline needn't be a problem if the leader will build respect starting from his first words over the mike. Put your cards on the table, make the rules and then abide by them.

## Code of Ethics for Young Square Dancers

*Developed by Larry Ward*

THE INSTRUCTOR explains each point as he goes along as some of the wording is a little beyond some of the age groups. When the children graduate from a class and into a club, they repeat this Code after their president (also a youngster), point by point, as part of their induction into the club.

1. I'll wear long sleeved shirts and neat attire, remembering that square dancing is an exercising activity.
2. I'll always try to keep alive the spirit of square dancing by always practicing good fellowship.
3. I'll try not to talk about other youngsters unless I have something good to say.
4. I'll never walk out of a square unless I am ill or for an important reason and then I will explain to my caller and try to get someone to take my place.
5. I will not sit out a dance if one more couple is needed to fill a square.
6. I will do my share of club duties, whenever asked.
7. I will practice proper manners in asking a girl to dance and with other youngsters in

my square by setting a good example.

8. I will have respect for my teacher and always feel free to talk about any complaints.
9. I won't glare at other children if they make a mistake. After all, I sometimes miss, too.
10. If I feel like shouting to show my exuberance, I'll do it during a pause in the call and not when it will drown out the caller.
11. I'll leave the instruction to the caller and not try to explain the dance to my own square.
12. I'll remember that personal grooming is important to my acceptance in a square dance group.
13. I'll keep my dancing standard unless I am sure the rest of the square approves of extra twirls, etc.
14. I'll remember that once upon a time I was a beginner and be willing to dance with those who have had less experience than I have had.
15. I will not cut in on a square unless I know the youngsters in the square and that they would approve.
16. I'll try to remember that "a stranger is a friend I haven't met."

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## Party Times Are Important

YOUNG SQUARE DANCERS in training will occasionally reach plateaus in their learning where they enjoy playing a bit and relaxing in their own accomplishments. As part of a well-rounded square dance program, party night takes on an accelerated air of anticipation and for that reason is a valuable part of the activity. Party nights often inspire a little more dressing up.

By keeping these events as "the frosting on the cake" and not using them too often they will be greatly anticipated. Seasonal parties such as Hallowe'en and Christmas are "naturals." Once a party is decided upon a theme is not too difficult to work up. Simple refreshments

and decorations can be the work of the dancers' own committees and an evening of square and round dancing without any teaching can indeed be a happy occasion.

Special events, some outside of the realm of square dancing, also serve the purpose of bringing the group closer together. Hay rides, ice skating and roller skating parties, bus visits to other clubs and a week-end camp including some square dancing at a suitable recreation-vacation center can be very successful.

While there is some variance of opinions, most of those queried favored the omission of play party games in favor of straight square dancing at these events.

## From Class to Club — Graduation Night

ALTHOUGH MANY LEADERS favor the continuing square dance program where class work blends into club activity, most groups mark a certain stage of development by issuing diplomas or some sort of certificate of achievement. In a way this is no more than an encouragement but a graduation party can be fun. One caller uses his graduation evening as a time to present to his young dancers a dancer's Code of Ethics, to be found elsewhere on these pages.



Sample Diploma

## Exhibitions — Demonstrations — Competition

THE GREATEST JOY in square dancing comes with actual *participation* in the sport. Basically square dancing is not a visual activity for it is not limited to "perfectionism." Exhibitions or demonstrations should be avoided unless the entire group of dancers is invited to join in. The big, small, versatile, clumsy, fat, thin, handsome, plain, all seem to blend into a true picture of what square dancing really is. Not all are perfectionists nor are all handsome but somehow the composite of all types turns out to be sheer beauty.

### Perils Involved in Exhibitions

Exhibitioning frowns on errors and yet mistakes are a *normal part of square dancing*. The

object, of course, is to recover quickly. Exhibitioning can, if not carefully watched, result in an exploitation of both the young people involved and the activity.

When a group of young dancers demonstrate, the material used should be taken from the regular dance program enjoyed in the classes.

Competition — the contest of one group of dancers opposing another — is dangerous to the square dance activity. Some youngsters are natural champions and win in any event they enter. Other youngsters never seem to win. However, in square dancing all come out on top. There are no losers.



# The Young Square Dancer's Organization

ONE TYPE of a successful young people's organization is that which is formed on the first night of a beginners' class and then remains intact as the class progresses into club activities. In other instances the teacher has preferred to separate class and club using the class period to develop dancership and etiquette.

As quoted in the constitution of several of these square dance clubs: "The object and purpose of a junior square dance club is to foster and further the cause of square dancing and round dancing. The successful junior club gives youngsters an opportunity to exercise their talents as junior officers, junior callers and teachers in the square and round dance field."

One teacher has encouraged his clubs to be set up with self-government and leadership development in mind. Each of the pre-teen clubs that work with him has a name, badges and club costumes. "Their organization consists of President, Girls' Vice President, Boys' Vice President, Secretary, Treasurer and Party Chairman. At each dance the Boys' Vice President selects three boys to be host for the following week and the Girls' Vice President selects three

girls to be hostesses for the next dance. They have host and hostess badges. The duties of the Hosts and Hostesses include: keeping the ball clean, arriving early and greeting everyone at the door, helping get the squares filled, introducing any guest to the club and getting them into squares, also shaking the children's hands as they leave the dance.

"Each club buys a club banner and they have a refreshment break in the middle of the dance. During refreshments the children go to the stage and sit as their officers take over and conduct their meeting. Once a month the club puts on a party dance and four times a year they visit another Pre-Teen Club."

When needed some of the leaders find it advantageous to have a competent adult staff made up of parents as well as callers and instructors. These people would serve as directors, treasurers and chairmen of such committees as party, dressmaking, transportation, special events and so on.

A mimeographed club newspaper, an insignia that can be worn on a sweater, a club banner, a special pin — all are methods for adding to the pride of belonging.

## Jamborees and Associations

IN AREAS where there are a number of square dance clubs dealing with young people in the same age groups formation of associations has been accomplished with a degree of success. Perhaps the prime purposes of an association are regular jamborees or festivals which the members of the various clubs are eligible to attend.

Jamborees of this sort have the effect of an added incentive to the young dancers. They tend to stimulate an awareness of appearance, of dancing ability and also of a pride in belonging to their particular club. Jamborees also bring attention to the size and growth of the activity in which these young people have a part. The collection of several hundred youngsters also provides a good means of attracting public attention to the activity and in this way square dancing becomes its own best recruiting

agent. Such an affair is a colorful sight.

Where they do exist square dance junior associations have been formed by adult callers who have been dedicated to the youth dance program. These callers have set up junior jamboree standardization lists of calls, basics and round dancing. These lists, which during the year serve as equalizers among clubs, also form the basis for each jamboree program. Square dance callers in the area who are invited to call for the junior jamboree are supplied with questionnaires containing all of the singing calls, patter calls and basics that have been decided upon and from these select their favorites to be used in programming the jamboree. In this way the youngsters go to the big dance prepared. As a result there are no walkthrus, nor is there a time when anything is called with which the dancers are not familiar.



# Dancing With Adults

HERE THERE is considerable variety of opinion. In traditional square dancing the activity was accepted as a family get together and it was not uncommon to see three or even four generations of a single family participating in one square. Today however the very appearance of square dancing has changed. Because of the public address system and other features it is not the simple, uncomplicated one-night stand type of operation it once was.

There are some instances of very satisfactory mixed square dance groups. In many, the adults participating are the parents of those youngsters present.

Where children have been invited to attend adult square dance groups these four rules may prove helpful for them:

## When With Adults

1. When asked to dance do so.
2. If friends of your parents set up a square for you to join, fine.
3. Otherwise do not enter an adult square. Start your own, indicating you need additional dancers but allowing the adults the choice of joining it or not.
4. Do not ever cut into an adult square.

From the standpoint of the teen or pre-teen dancer, as well as for the adult, the feeling is almost unanimously in favor of separate groups except, of course, for special occasions. "There is nothing," said one teacher, "that bothers me more than seeing some tall, six-foot adult gaily pick up one of my ten-year olds and swing her around several feet from the ground." Difference of sizes among the youngsters will have a bearing upon a separation of various age groups, but this same awkwardness still exists when youngsters under 16 become a part of the regular adult program.

The answer lies in a healthy program for the young people. Because so many of the children in today's dancing are offspring of dancing parents, teachers will many times include a program where the children host the party for their parents. The boys get their mothers and the girls get their fathers for an evening of dancing and this has been a very successful and enjoyable highlight in many of the programs. In this instance the whole family can enjoy the same kind of entertainment, have something in common and find a way to be drawn closer together.



"The family that plays together — stays together." The Junior Dudes and Dolls of Bedford, Indiana, serve as hosts to Mother and Dad at one of their big get togethers.



# Problems to Conquer

ALL OF THOSE INTERVIEWED for this handbook were able to come up with at least one or two problems that seem inevitable with each new class, demanding special thought and attention.

## Points to Ponder

Basically the main concerns seem to boil down to these:

1. It is felt that the square dance program in many of our schools is extremely unsuccessful. Compelled by their supervisors to include square dancing in the curriculum, many unqualified teachers, knowing nothing or next to nothing about the activity as it is today, present square dancing in such a manner that future interest for the youngster is almost completely squelched.

In some instances administrators are conscious of the values of present-day square dancing and some schools may be fortunate enough to include a gym instructor or other member of the faculty who is qualified to carry on a successful program. In other instances competent caller-teachers in the area have been brought in for specialized work in teaching the youngsters.

Occasionally, but not too frequently, superintendents of school districts have set up well-rounded, in-service training programs for faculty members who will be presenting the activity to the young people.

When square dancing has been presented as an elective rather than a required subject

in schools it has been the most successful.

2. So many of the more experienced and top-qualified caller-teachers in square dancing today are scheduled so tightly that they have no time available for teaching or calling for the junior groups. Good leadership is a primary requisite for a successful future in this phase of the activity and perhaps more of the well-qualified men and women will find themselves able to enter this segment of the hobby in the future.
3. In some of the areas investigated few if any halls have been made available for this program and consequently young people's square dancing has had to be ignored. Rental rates have been so high for facilities that some gyms and recreation halls have had to be passed up. In more successful areas parent and leader groups have done much to overcome these problems, and schools, playgrounds and other facilities have been provided for the youngsters on a free or almost free basis.
4. Leaders working with large groups of youngsters often become discouraged with the role of becoming a sort of "baby sitter." Often where problems have existed in this field competent leaders have thrown up their hands and moved on to other phases of square dancing. The most successful programs are those where the caller-leader has had unlimited support from the parents.

## In Conclusion

TO THE PERSON or group about to embark upon a program of square dancing for the young people of your community — your opportunity is a great one! Before you start we think that you'll enjoy reading these quotes from leaders, parents and teachers all over the country:

• Western dancing for teen-agers presents a challenge to any leader and when successful is most rewarding. There are so many avenues of entertainment for our youth that participation in a recreation that taxes the physical and mental, as Western dancing seems to do, can easily be left out of one's life. There are so

many factors involved in this type of program that to make it a success the major part of the program will depend upon the leaders.

• The importance of working and promoting youth in this activity is very necessary. As in any field, some day the youth will replace the old timers and their knowledge and interest in square dancing is going to be very necessary. For our square dancing to continue and constantly progress and increase, it is going to be up to our children to carry on.

• Junior square dancing provides a wholesome recreational program for youngsters and leads



## The Young Caller



Gladys Weidel

Here are some tips for young callers from a successful young lady caller: (1) Have someone help you overcome mike fright and teach you mike techniques. (2) Practice to "live" dancers as often as possible. (3) Seek out and accept criticism. (4) Listen to other callers. (5) Remember that experience is your most valuable teacher.

to a program of juvenile decency. It provides a training ground for boys and girls to get acquainted and gives them an opportunity to overcome shyness and bashfulness.

- What better publicity could there be for getting more adults interested in square dancing than through their children?

- It makes me feel old, but one boy we taught in an early class has been thru the Army period, married, and now he and his wife have come back to one of our adult classes to resume square dancing. This, I feel, is a very fine tribute to the whole activity.

- Our motto is: to stay young, associate with young people; to grow old quickly, try to keep up with them.

- Throughout the country, little by little, more of our youth are learning to square dance. Many recreation departments have hired callers to teach children in their particular cities.

The churches have accepted square dancing and have asked callers to teach an evening of square dancing. Our schools and P.T.A.'s have realized the many advantages of square dancing and have organized after-school and early evening classes with a capable instructor.

- It's work, but it's rewarding!

- We believe that children are not miniature adults, but are distinct individuals and must be treated as such; not forced into an adult mold.

- Square dancing offers a social value to students. Young people are in a receptive stage of life and they are searching for things to do, friends to associate with, new ideas, and they can be guided easily in the proper direction at this time.

- I feel that we are developing an insurance for the future of square dancing when we do a good job of getting the youngsters interested in it. They may drop out for awhile as other things interest them in their high teens and early twenties but if we teach them to have fun at it now, they will return to it eventually.

- The most important thing of all is that our youth needs what can be offered thru square dancing — social adjustment, rhythm, timing, friendliness, team work, equality, coordination, manners and self-discipline. We must encourage more callers, square dance associations and youth groups to promote and develop square dancing for the children and teen-agers alike, to the point it will be more acceptable and become the thing to do in the minds of our youth. This is one field where we don't begin to have enough callers and good promotion.

- Remember, through square dancing, we can not only help our field, but can truly help the youth of America to find itself.

## Appreciation

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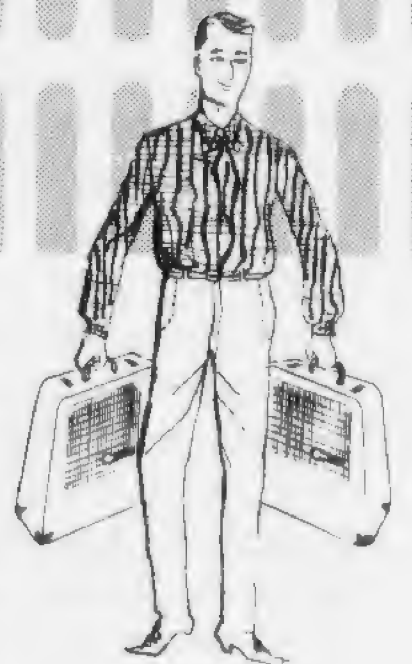
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*(Letters, continued from page 6)*

over a wide area. I know it could be done if the proper people could be interested. Considering the vast amounts spent by Uncle Sam to make people like and understand America . . . it seems to me that a tremendous possibility is being overlooked . . .

M/Sgt. Ralph L. Hay  
 U. S. Air Force, Ramstein, Germany

Dear Editor:

The 50-cup Percolator (which we won on your Premium Plan) arrived safely and we tried it out last Sunday when we had a workshop committee meeting of the St. Louis Callers' Guild. Many thanks!

We would like to re-activate our account immediately to begin working to earn the West Bend Electric Grill . . .

Mrs. Frank S. Keeser  
 Belleville, Ill.

Dear Editor:

Needless to say, since I have been square dancing for over 10 years, Sets in Order is the most well-read magazine in our house. Your section on fashions is always a big treat and the first thing I look for . . .

My husband, who is a caller, and I started the Calico Squares in Bad Kreuznach, Germany and just recently we have been transferred to Mainz, about a half hour's drive away. My husband, Tom, is finishing up his term as Vice-President of the European Leaders' and Callers' Assn. and he has enjoyed every minute of it . . .

Joan Estrada  
 Mainz, Germany

Dear Editor:

. . . The Toledo, Ohio and area square dancers are very fortunate to be blessed with so

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many fine callers... Just to mention a few, Homer and Alice Burson always have a smile and are always so willing. Then there are Jack and Lil May. Jack is a terrific caller... Last but not by any sense of the word least are Jerry and Norma Brecklen, really neat. Jerry has mastered the art of calling in less than a year and a half and now takes his place among some of the top callers of the U.S.... Norma's enthusiasm and confidence are a great asset...

We "squares" should never forget for a moment how hard our callers work to give us the kind of entertainment we all love so much,

Marie Volman  
Toledo, Ohio

Dear Editor:

...I have just one little comment. Please refer caller-contributor Gordon Blaum of Miami, Florida to the January and February issues (of Sets in Order) and to basics number one and number twenty-six.

First noticed the error in the call "What the 'L'" in the November 1959 issue, but thought perhaps it was just a typographical error. His call Lions Roar, July 1960, doesn't make sense as it is written. However, if he will have the couples do sa do to an ocean wave instead of do si do it should work out real nicely.

Eleanor Tracht  
Ft. Walton Beach, Fla.

**Many of the folks who have been square dancing in the East for any length of time still refer to the Do Sa Do as a Do Si or Do Si Do. It's just a habit that is rather difficult for them to break.**  
Editor.

Dear Editor:

...In looking over the August issue of SIO I find something in the Style Series "Sally Goodin' - Two Varieties" that is definitely not

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in keeping with the past series. It ain't in keeping with my teaching, either!

Beginning just after (11) I quote: "At this point the first three couples are doing a Do Paso." I definitely do not agree because I have never done nor have I ever taught that a Do Paso begins by turning ANYONE with a right arm (hand) around; 'twould seem to me they would be doing a "Suzy Q" and not a Do Paso? One other *think* is that by your "Language of Square Dancing" a Do Paso is given as Partner left, Corner right, Partner Courtesy Turn and here endeth the Do Paso, yet in same style series mentioned above and again I quote, "(14) to continue a Do Paso as long as directed by the caller."

I agree that these are moot points and as a caller and teacher (of sorts) and somewhat a depender on SIO, these two things, to me, are just not consistent with the usual finesse of your magazine. Now, don't do it no more, heah? . . .

John Brendle  
Raleigh, N.C.

Your point is exceptionally well taken. A Do Paso is a partner left, corner right, partner courtesy turn movement. The dance illustrated was originally a Texas figure and utilized the Texas Do Si Do, which is a continuous partner left, corner right movement ending only when the caller decides to end it. About 10 years ago when this dance was introduced in other areas, we, having another Do Si Do movement, changed the call to Do Paso, which struck a responsive note among our dancers. In reviewing the dance, however, perhaps I was negligent in not noting this change. I guess I let the traditional get the better of me and let it go like that. Editor.

Dear Editor:

. . . We are a new club here in the Philippines and have a class graduating soon. We

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are also looking forward to receiving our Knot-head Badges for a trip to Clark Air Base also here in the Philippines. There is a note of interest in that trip as we got stranded at Clark and couldn't make it back to Langley Point for three days, due to floods . . .

Walter Jessup  
Langley Point, Philippine Islands

Dear Editor:

. . . Square dancing is a great mixer. I can say truthfully that I have made more friends in 12 years as a square dance caller than in all the rest of my life in all other fields of activity, including business . . .

George Stewart  
Durango, Colo.

### ROUND DANCES AT NEW ORLEANS

The Annual Festival at New Orleans, La., on September 9-10, featured the following round dances in the "first 10" category: Mountain Greenery, Git Fiddle 2-Step; Del Rio; Sweetheart of Sigma Chi; It Had to be You; One Kiss; Honeymoon Waltz; Star Waltz; You Call Everybody Darling; Lingering Lovers.

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(From, "Just for New Dancers," Canadian Square Dance Assn. Square Dancer)

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### GALLANT LADY PASSES

Mabel Lindsay, Edmonton, Alta., Canada, passed away in that city on October 13th. Long active in square dance circles Mabel and Jimmy Lindsay had been dancing partners for 40 years. In writing to Sets in Order Jimmy asked us to thank all his square dancing friends for their active help and loving thoughts during these past few months. In his own words, "The strongest fraternity in the world are square dancers," and he wanted you all to know how grateful he is to you.

(From No Name News, Ark. Travellers' Club, Fort Smith, Ark.,)

"Itswhenadancerhasmadeonemistakethattherestofthecallsseemtocomelikethis."

(Circle 8 Club Bulletin, Talladega, Ala.)

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Tom returned recently to Wyoming where he first got interested in squaring but found that the Ishawooa Grange Hall where he had learned looked a sad sight because it had been damaged by a flooding creek. "The caller," says Tom, "and also the rancher I worked for back in the thirties, calls only a couple of times a year. You might say he calls eastern dances out west."

Tom played a guitar in the little three-piece band at the Grange Hall. "The school 'marm' played piano," he says, "and quite often during the night some dancer would grab her so two of us would continue playing. Then occasionally the fiddler would dance, too, and I'd keep on playing. Boy, they weren't fussy about their music! Out there the dances lasted until 4 or 5 A.M., too."

It was more than a year after he started playing before Tom got enough courage to start dancing. In 1941 he returned to Pennsylvania, got married to his lovely Helen and they danced regularly as a hobby.

Anchorage, Alaska, was the scene of Tom's

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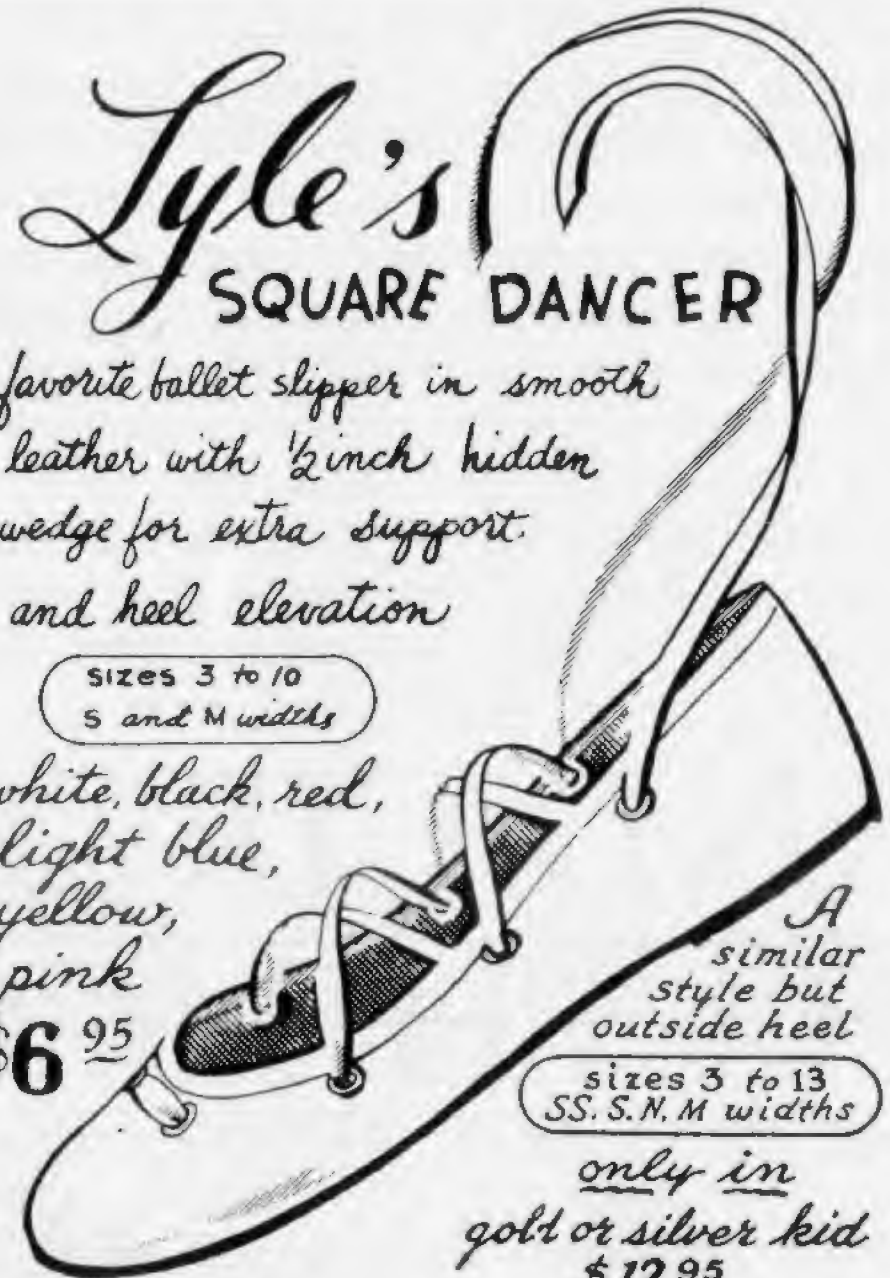
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*Bud and Ruby McLeod, Flint, Mich.*

**S**INCE SO MANY of their friends were interested in round dance instruction, the McLeods of Flint were urged to start beginner classes. This they did in the fall of 1955 and from a modest start they now have two round dance clubs in Flint; one in Saginaw, Michigan.

Bud and Ruby attended a dance institute at West Point, N.Y., in 1954, 1955 and 1956. The next three years they went to Dance-A-Cade at Annapolis, Md. and Mt. Summit, Pa., where a strong round dance program was emphasized.

At the second Memorial Day Danceree, 1959, held in Ludington, Michigan, the McLeods worked on the staff as round dance leaders. Their ability and leadership techniques led them to being on the staff in the same capacity for the 1960 Memorial Day Danceree held this time in Battle Creek, Mich.

Round Dancers Associated of Michigan, comprised of dancers as well as leaders, had the McLeods conduct the program of February, 1959, in Detroit.

This month Ruby and Bud will be one of the four couples of round dance leaders who will officiate at the First State Convention of the Michigan Round Dance Council. This con-

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Ruby, gentle and agreeable, does all of the teaching and cueing for this pair but depends upon Bud's photographic mind for the sequences. They are firm believers that a strong round dance program should parallel the strong square dance program to be found in their area.

(Ruth Johnson in Hoedown-Lowdown, Boulder, Colorado)

... "Regardless of how old we square dancers may be at home, on the square dance floor we feel much younger! . . ."

(Grandpa Sez in Susie Cues, New Orleans, Louisiana)

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 Start a square dance class and carry on;  
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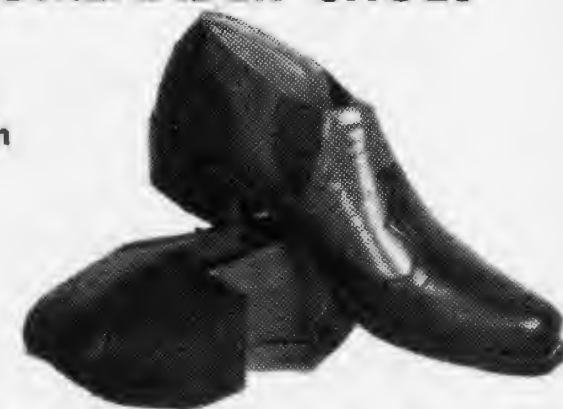
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This time, we hired a talented  
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he really did 'em up good and brown.

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**"HOE-BOOGIE"**

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wide awake and gives YOU a beat to go  
by that is strictly orbital.

Then he did - **"HAPPY MAN"**  
- with guitar and harmonica overdubs in  
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—Lillian Buysens, Saginaw, Mich.

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*Square Dancing is more fun...*

in **WASH 'N WEAR OUTFITS**

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Style “BARNES” — a Dan River fabric

Wash 'N Wear — novelty plaid cotton shirt with attractive fancy stitched yokes with mylar cording. Form fitting shirt with pearl snaps. About \$7.50  
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GR 12029  
Instrumental  
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calls by Johnny Davis  
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Hoedowns to bring out the Caller's voice

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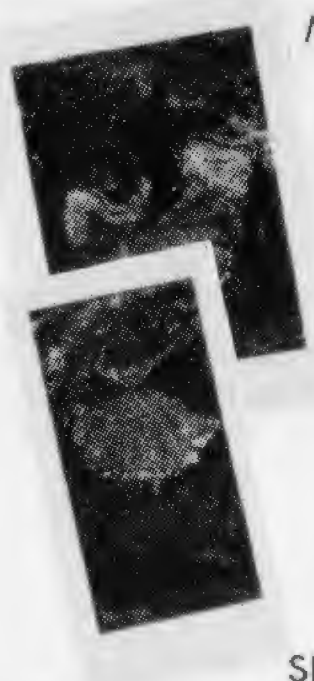
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Jan. 15—Winter Carnival Jamboree

St. Stan's Audit., Winona, Minn.

Jan. 20-22—13th Ann. So. Ariz. Festival

Ramada Inn, Tucson, Ariz.

(Americana, continued from page 12)

or how you spell it — they're both gathered to their fathers long e're now, and another five hundred years and it will hardly matter at all.

As far as I know, the tune has never been used for a hoedown — but I don't know why it wouldn't make a good one.

Verses have been made up by and about not only cowboys, but sod-busters, railroaders, river-boatmen, Indians, Mormons, soldiers, and about adventures in every state of the west; about girl friends, scarlet, and lily-white; about

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### WITH CALLS

- X1047 Hey Ma/Little Red Wagon .....c-Kronenberger
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- X1107 Second Fling/Baby Face .....c-Bob Page
- X1109 Lazy River/Waitin' for the Train to Come In .....c-Lee Helsel
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- X1111 One Time Too Many(s)/Day Dream(p) .....c-Lee Helsel
- X1112 It's All Over Now(s)/Back Woods(p) .....c-Lee Helsel
- X1113 You're Nobody's Sweetheart Now/Pride-O-Dixie .....c-Bob Ruff
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preachers and rustlers and stagedrivers. Verses are still being made up: about the time of the war some dude on Manhattan Island even had the cowboys joining up with a union, (and presumably airing their "grievances" in a manner more formal than slapping the boss in the face with a big slouch hat). I wonder what they'd have been called — "Amalgamated Meat Manglers of the Cimarron"?

Here are some of the best known verses. The chorus of "Come a ki yi yippy . . ." is repeated after every couplet.

**THE OLD CHISHOLM TRAIL**  
 I started up the trail October twenty-third,  
 I started up the trail with the 2-U herd.

On a ten dollar horse and a forty dollar saddle  
 I'm a goin' to punchin' Texas cattle.

Old Ben Bolt was a damn fine boss,  
 But he'd go to see the gals on a sore-backed horse.

Old Ben Bolt was a mighty fine man,  
 There was bound to be whiskey wherever he'd land.

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**THE Summer SQUARE DANCE INSTITUTE**  
**THAT EVERYONE IS TALKING ABOUT!**

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**LAST YEAR'S GREAT STAFF!**

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- plus . . .
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while  
square  
dancing?  
... you  
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HANGS ON BELT OR SKIRT

## Max Engle SQUARE DANCE TOWEL\*

- More than a towel—a desired part of your attire
  - You'll love it—appropriate—no "bathroom" look
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- 28 festive color combinations—match your set. Ask for them at your Square Dance Shop. **\$1.00** each PPD  
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It's cloudy in the west and a-lookin' like rain  
And my durned ole slicker's in the wagon  
again.

The wind begin to blow and the rain begin  
to fall

And it looked like we was a-gonna lose 'em all.

So I jumps in the saddle and I grabs holt the  
horn,

I'm the best ole cowpuncher ever was born.

A heifer went loco and the boss says, "kill it!"  
So I shot her in the rump with a long handled  
skillet.

It's bacon and beans most ever' day;  
I'd as soon be eatin' prairie hay.

I woke up one mornin' on the Chisholm Trail  
With a rope in my hand and a cow by the  
tail.

We hit Caldwell, we hit her on the fly,  
We bedded down the cattle on a hill close by.

It's a-rainin' and a-hailin', and it's gettin'  
mighty cold,  
And these long-horn sons-o-guns is gettin'  
hard to hold.

I went to the boss to draw my roll,  
But he had me figgered out nine dollars in  
the hole.

So me and the boss we had a little chat  
And I slapped him in the face with my big  
slouch hat.

I'll sell my outfit as fast as I can  
And I won't punch cows for no durn man.

With my knees in the saddle and my seat  
in the sky

I'll quit punchin' cows in the sweet by-and-by.

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Both a square dance and a round dance

The round dance is an easy and peppy two-step — the square  
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Also try **SMILES #2160**

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**TEACHING A NEWLY DEVELOPED, EASILY LEARNED METHOD  
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1. Have complete understanding of what happens in the square!
2. Eliminate up to 90% of memorizing your calls!
3. Immediately unscramble any square correctly!
4. Instill calling confidence in you!
5. Give your dancers a real change *(they'll see it)*.

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Instructed by Don Bell and Bob Dawson, authors of  
"The Mastery of Square Dancing"<sup>©</sup>

#### **TUITION REFUNDED IN FULL**

If you feel that the concepts presented at these courses will not contribute materially to your calling career.

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Free use of descriptive  
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Columbus, O. — Jan. 17-18-19  
Birmingham, Ala. — Jan. 22-23-24  
Phila., Pa. — Jan. 30-31, Feb. 1

#### **DATES TO BE ANNOUNCED**

Fort Worth, Texas  
Los Angeles, Calif.  
San Francisco, Calif.  
Seattle, Wash.  
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*(Write if you would like a  
class in your area)*

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delightfully combining Dena Fresh's  
dance know-how, Victor Herbert's  
beloved music, Fred Bergin's impec-  
cable performance.

#234-45 **THE SIDEWALKS OF  
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**GEMS FROM THE OTHER PUBLICATIONS**

(Madeline Allen in, "Is Your Club Necessary,"  
Square Dance Where?, Alameda, Calif.,)

... "I agree that anyone who thinks he  
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to try, and deserves our reencouragement and  
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to everyone but him — into which category he  
is eventually going to fall. Maybe he is on the  
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where. That's fine, even if he is never going to  
be *that* good but is developing into a compe-  
tent teacher and Club Caller, there is plenty  
of room for him in the Square Dance picture  
and he should be given every encouragement.  
But if he just does not have what it takes — if  
he can't stay on pitch or in rhythm, or loses  
his temper because he can't make people do  
what he wants them to do, then his best friend  
ought to tell him, and he should give it up. I  
don't think the Square Dance movement owes  
every would-be Caller a Club to call to" ...

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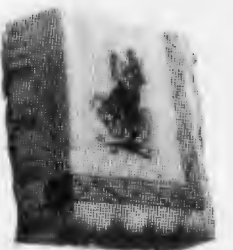
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**(Jive Hoedown) Hashin' the Boogie (Lore 1001 instrumental flip with calls by Max Engle) Key: Eb, Tempo: 139.**

There was a time when callers were yelling for rhythm instrumentals that were distinctly different. This offering meets that requirement. Featuring lots of beat and a steady progression of chords, the music is a variety of western type swing that lasts for a little more than three minutes. It's not correct to call this a singing call for as in the case of some similar contributions in the last two years the dance on the flip side is strictly patter calling that could fit just as well to other hoedowns. The balance on the flip is extremely poor and it's difficult to hear the calls. Regardless of how clear and excellent a caller may be under normal conditions, if the instrumental is allowed to overshadow the calls the result is pure smog.

**(Singing Call) Yellow Polka Dot Bikini (Swinging Squares 2312 instrumental flip with calls by Lou LaKous) Key: F, Tempo: 130.**

For those of you with teen-agers around the house (and this seems timely because of the special dedication to Youth dancing in this issue) the yellow bit of abbreviated bathing wear has probably worn out its welcome long

ago because of the big pop record hit. Now comes a gimmick dance to the tune which, though it may not last too long, will certainly get its share of dancing. Nothing more complicated than a right and left thru, a cross trail and a swing, the routine includes a novel bit of grand squaring and that's all. It's a fun dance. It's easy, and it will probably be done to death in a short time. (Callers: Just a suggestion. If you don't want to take the time to learn all of the Teenie Weenie and Itsy Bitsys at least try the side with Lou doing the calling. She is nothing less than sensational!)

### NEW RELEASES

- BEST** — #103 Dream Doll, called by John Garrett, flip, #104 New Mexico Hoedown/Aggie Ramble (hoedowns).
- BLUE STAR** — #1559 Ethel/Daisetta (hoedowns)
- BOGAN** — #1123 You Know She Loves You Most of All, flip; #1124 We're Drifting Further and Further Apart, flip; both called by C. O. Guest.
- GRENN** — #12029 Like Rhythm/So Glad, with calls by Johnny Davis; #12030 is same, instrumental; #12031 Half Sashay Workshop/Wheeling Pairs, with calls by Johnny Davis; #12032 Charlotte's Downbeat/Ragtime (hoedowns).
- KEENO** — #2160 Smiles, flip; #2170 The Wizard, flip, both called by Harold Bausch.
- LIGHTNING S** — #504 Penny Candy, flip called by Marvin Shilling; #1001 Spanish Is a Loving Tongue/Wednesday Night Waltz.
- LORE** — #1003 Careless Love, flip, called by Max Engle.
- OLD TIMER** — #8153 Grandfather's Clock, called by Vern Harris, flip.
- SETS IN ORDER** — #F 103 I Love My Baby, flip, called by Bob Page; #X 3116 I Love You Truly/Some of These Days (rounds).
- SHAW** — #233-45/234-45 Toyland/The Sidewalks of New York (rounds); #173-/174 Queen Victoria, contra with Don Armstrong calling, flip.
- SUNNY HILLS** — #SH 1005 Saturday Night at Sunny Hills, called by Bruce Stotts.
- TOP** — #25003 Marina, with calls by Dick Leger, flip inst; #25004 Angry, with calls by Vern Smith, flip inst.
- WINDSOR** — #4661 'Til Tomorrow/Melody of Love (rounds).

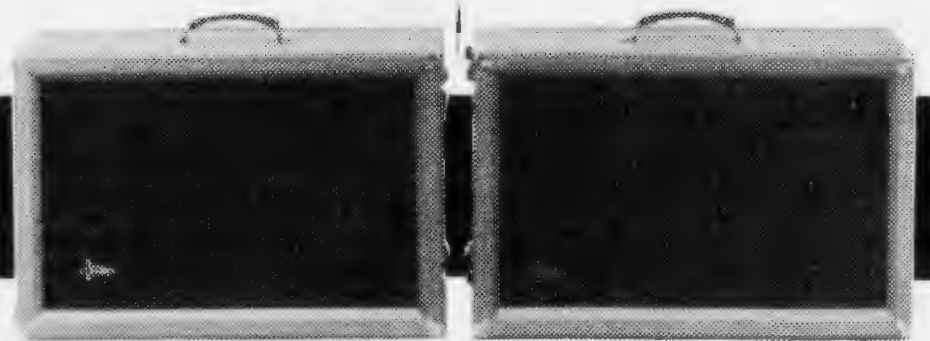


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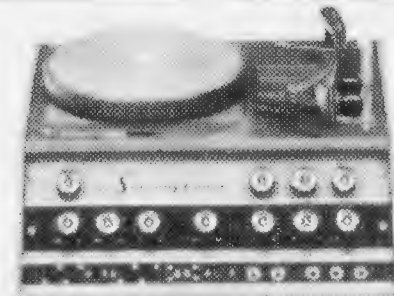
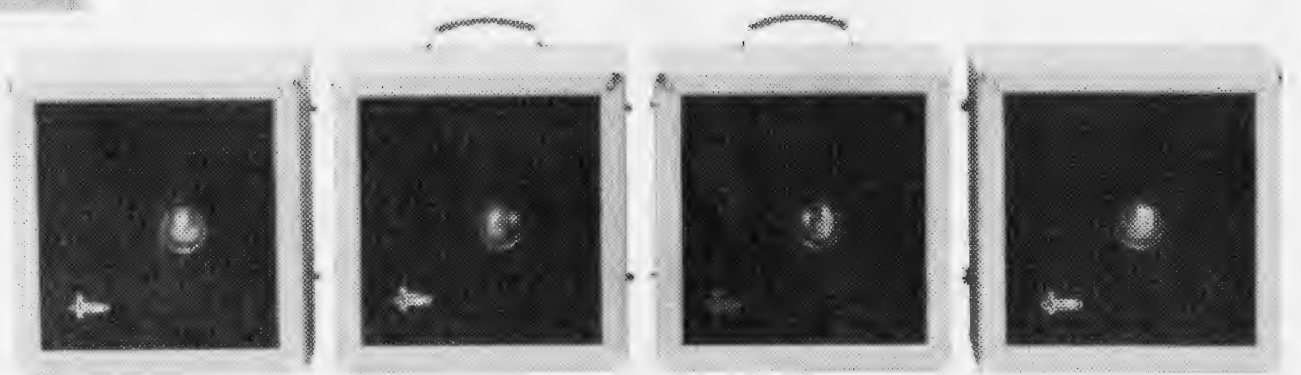


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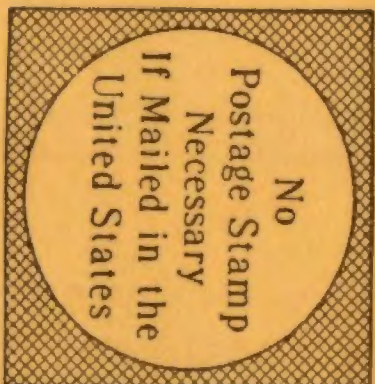
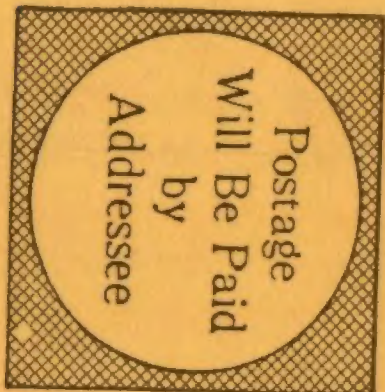
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