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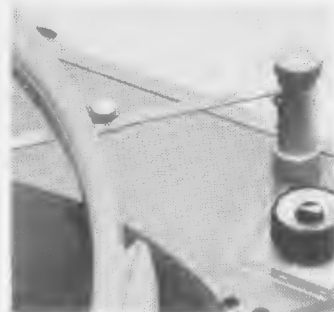
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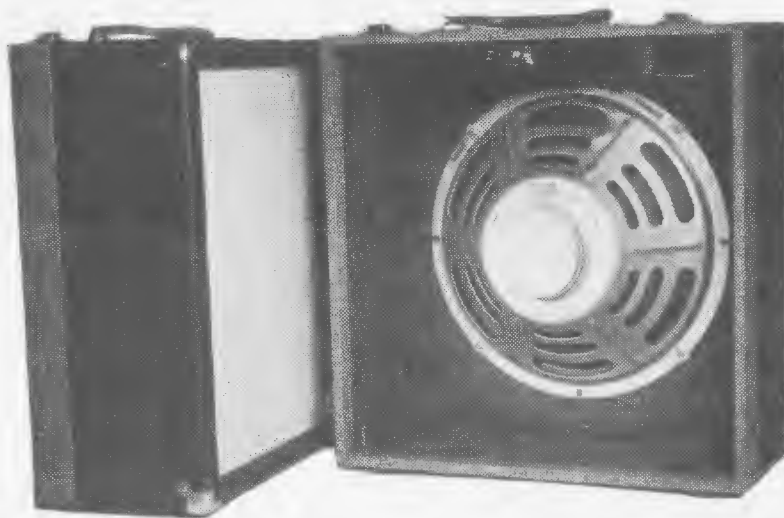
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Square Dance Date Book

- Oct. 1—Galesburg Assn. Guest Caller Dance
Imm. Heart of Mary School, Galesburg, Ill.
- Oct. 1—A-Square-D Autumn Festival
P.O.P. Pavilion, Ocean Park, Calif.
- Oct. 1—South Coast Assn. Inaugural Ball
Wilmington, Calif.
- Oct. 1—Dancing FUN'd Raising Dance
Civic Center, La Grange, Ill.
- Oct. 7—2nd Ann. Jayhawk Federation Dance
Natl. Gd. Armory, Topeka, Kansas
- Oct. 7—10th Ann. Mid-Ohio Valley Festival
Pomeroy, Ohio
- Oct. 7—First Ann. Nor-Tex Roundup
Mem. Audit., Dallas, Texas
- Oct. 7-8—Desert Square Dance Week-End
Twentynine Palms, Calif.
- Oct. 7-8—First Ann. Wichita Sq. Dance Camp
Town House Motel, Wichita, Kansas
- Oct. 7-8—Santa Clara Valley Assn. Jubilee
Fairgrounds, San Jose, Calif.
- Oct. 8—Fed. Dela. Valley Clubs Dance
New Wagner Ballroom, Philadelphia, Pa.
- Oct. 11—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Oct. 14—3rd Ann. Blue Ridge Festival
Lynchburg, Va.
- Oct. 14—Annual Fall Festival
Fort Brandon Armory, Tuscaloosa, Ala.
- Oct. 14—2nd Ann. Fall Foliage Festival
Natl. Gd. Armory, Martinsville, Ind.
- Oct. 14—Mid-Texas Assn. Dance
Austin, Texas
- Oct. 15—Oktoberfest Square Dance
Sawyer Audit., LaCrosse, Wisc.
- Oct. 21—12th Ann. Arkansas State Festival
Robinson Audit., Little Rock, Ark.
- Oct. 21—2nd Nord Youth Festival
New Orleans, La.
- Oct. 21—12th Ann. Natl. Peanut Fest. Dance
Farm Center, Dothan, Ala.
- Oct. 22—Dudes & Dolls "Thank-You" Dance
Sportsmans Park, Los Angeles, Calif.
- Oct. 27-28—Hoosier Square Dance Festival
Evansville, Ind.
- Oct. 27-28—6th Richmond Sq. & R-D Festival
Hotel John Marshall, Richmond, Va.
- Oct. 28—4th Annual Benefit Dance
Oak Ridge H.S. Caf., Oak Ridge, Tenn.

Sets in Order

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

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TABLE OF CONTENTS

5	Square Dance Date Book
7	From the Floor
9	As I See It by Bob Osgood
12	The Ground Rules of Square Dancing
14	Style Series, Music is to Move By
16	What Are We Going to Wear?
17	The Dancer's Walkthru
18	Fashion Suggestions for a Costume Party
21	Tandem Week End
22	Square Dance Friendship Raises a Barn
24	Americana: Bile Them Cabbage by Terry Golden
25	Round the Outside Ring
29	Workshop
43	On The Record and Record Report
49	Caller of the Month: Bill Theede
51	Paging the Roundancers: Pat and Ray Brown
57	Garage Transformed to Pink Barn
62	Experimental Lab: Expand to a line

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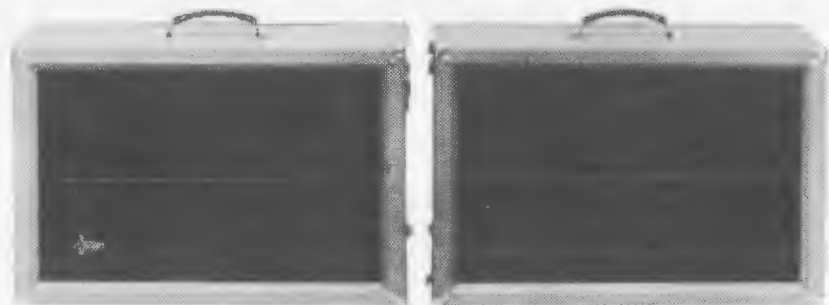
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From The Floor

("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:

This is a good excuse for my saying "thank you" for the write-up you gave me in Sets in Order. Quite good, Bob, and it only stretched the truth in two instances. My father was a good fiddler, but a long way from being outstanding; and it was *in* a sports palace in Tokyo, not at an outdoor stadium, where I did the calling by waving my arms. Said sports palace is slightly larger in every way than the Cow Palace in San Francisco... You might be interested to know that the outdoor stadium you mentioned is the one the 1964 Olympics will be held in. We attended the Olympic try-outs there in '56, and there *was* contra dancing done at the event, but it was called and not gestured...

Ralph Page
Keene, N.H.

Dear Editor:

We just got back from a 42-day cruise to the South Pacific, Tahiti, Raratonga, New Zealand, Australia, Fiji, Samoa and Hawaii. What a grand time we had. We went square dancing in Sydney out in one of their suburbs, Cameray. Ron Jones was the caller and we had a good time. What wonderfully friendly people square dancers are—no matter where you go. We had a little trouble with the language and they do a "do si" backwards—they pass on the wrong side first, just like they do with their cars! After a couple of head-on collisions (no casualties) and a lot of laughs, we had no trouble.

Gwen and Earl Powers
Los Angeles, Calif.

Dear Editor:

Know what? After being a square dancer for some five years now, I have discovered, to my great joy, that callers are People! They are real, of living flesh, subject to the same discomfitures and foibles as all of us. You think I am joking. I am not. When we first came into square dancing, I, along with many of those who started

(Continued on Page 38)



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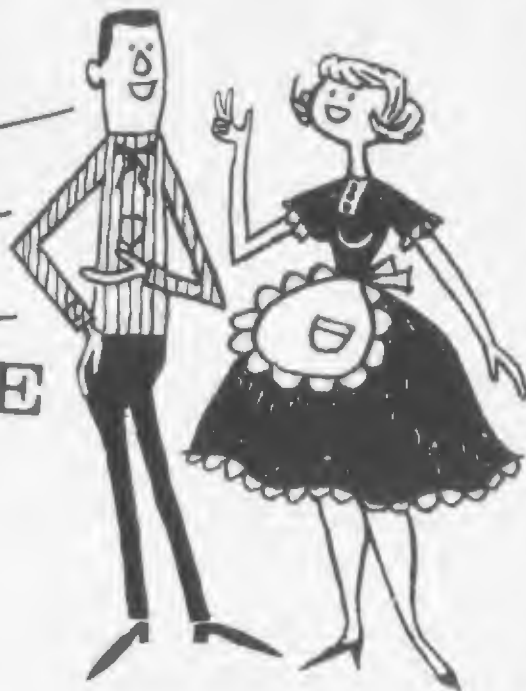
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OVERHEARD
AT A
ROUND DANCE
PARTY



SHE: "Why not?"

HE: "Why not what?"

SHE: "Why not two step?"

HE: "What's that?"

SHE: "Silly, it's the title of Windsor's new round dance that everyone likes so much."

HE: "Oh yeah, and what's so special about it?"

SHE: "Well, it's easy enough for even you to do, it's smooth and easy flowing, the routine was cleverly composed by GERRY & PEGGY MACE from north of the border, up Ottawa way, and the George Poole music is simply scrumptious."

HE: "Sounds real exciting, shall we try it?"

SHE: "Sure, WHY NOT?"

HE: "Hey, that was everything you said it was, and more. What's on the other side of the record?"

SHE: "Well, that's the wonderful way of Windsor. They always give you two good numbers on every round dance record."

HE: "Never mind the commercial, what's the other dance?"

SHE: "The simplest and cutest little 16-measure waltz you ever heard, called 'Blue Hours.' A couple from Minot, S.D., wrote it—PETE & JOYCE ZANDER—and dedicated it to folks who enjoy un-complicated dancing to good music."

HE: "Gee, there's a record we just gotta have for our collection. Will you run down to the music store in the morning and pick up a copy?"

SHE: "Sure—WHY NOT? All I have to do is ask for Windsor's No. 4670."

JUST FOR DANCING


Windsor Records



AS I SEE IT

bob osgood

October 1961

WITH THE HELP of some fifty or sixty square dancers and callers from all parts of the country we're featuring several pages in this issue that will eventually appear in the Sets in Order Square Dancers Indoctrination Handbook.

This has been a project we've had in mind for a number of years and once we started we realized that it would take all of the sixteen pages set aside for the handbook to even begin to include all of the useful and wonderful elements that go to make up this square dancing activity.

Coming next month — in addition to all of the regular Sets in Order features — will be a special Handbook, bound into every copy. The subject will be, "The History of Square Dancing" and the author, Dorothy Stott Shaw. After reading the manuscript we can assure you that you're in line for an extremely valuable reading experience. Look for it — complete — in your copy of the November S.I.O.

We've gone a bit heavy on the Hallowe'en theme this month. Square dancing and costume parties have always seemed to go hand-in-hand and you'll see what we mean in the center of the Dancer's Walkthru section.

Some of you have written in to say that you enjoyed the series on "Homes for Square Dancing." In that case you should enjoy particularly the play-by-play picture series on a barn in Salem, Oregon (Pages 22 and 23) and another "dance home" story on page 57.

On the Cover

DOWN IN FLORIDA, as in many other sections of the country, senior citizens' groups in housing areas and trailer parks have formed the nucleus of a rather expansive phase of the square dancing activity. One of these times we're going to cover a few of these outstanding groups but this month we want to turn the Sets

in Order spotlight on a pair of senior citizens who have been actively engaged in square dancing for a goodly number of years.

Firm believers that square dancing is not only a couple activity but is a family recreation as well, Harold "Dad" and Gene Brundage not only call and accompany square dances but have been a great source of encouragement to their two sons who have also contributed much to the square dancing picture.

Living in Danbury, Connecticut, in the 1930's the Brundage family became the focal point of neighborhood entertainment. Through Mother Brundage's encouragement the family and neighbors converted a chicken coop into a clubhouse and dance hall, and while she played the piano her sons and a group of their friends formed a dance band known as the King Street Pioneers.



The original King Street Pioneers — 1935.
Gene Brundage-Piano, Al Brundage (A)—
trumpet and Bob Brundage (B)—drums.

By the late 1930's the small hall and the activity had grown considerably and in addition to playing for ballroom type dances the group had become pretty versatile at *square dances* which had long been in vogue in the area. Encouraged into calling the dances the two sons, Al and Bob Brundage, had developed quite a reputation. In 1940 when the boys left for college Mother Brundage encouraged Dad

to step in and do the calling in order to keep the activity going.

Following the war, when square dancing began to sweep the country with its popularity, the Brundage family was right in there pitching. Both parents and Bob and Al are actively calling today.

We ran across the elder Brundages a couple of years ago in Tampa, Florida. Mother Brundage, still at the piano just as she was twenty-five years ago with the King Street Pioneers, now accompanies Dad as he calls a minimum of four nights every week for senior citizens' groups, Grange gatherings, and others who enjoy this hobby he loves.

The biggest thrill for the Brundage duo is a regular Saturday night dance with the Senior Citizens' Club which averages two hundred dancers each week.

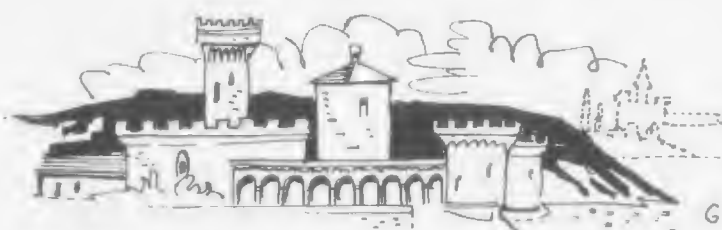
To this wonderful couple who so typify the true family and couple spirit of square dancing, Sets in Order proudly dedicates its cover and this issue.

What A Ball!

GOING ANYWHERE with a bunch of square dancers can be an unforgettable experience. I can remember one of our first square dance trips about eleven or twelve years ago. Our club rented a bus and the whole gang went about a hundred miles away to visit a club in a neighboring town. We ate our supper on the bus going out and sang all the way back. Curiously I can't remember too much about the dance but the trip will always stand out in our memories.

That's about the way it's been with every square dance trip since then. Whether it's just been a distance of thirty miles on a hot summer night to visit a club in Alhambra or a three weeks' boat and plane cruise for fifty-three of us going to Hawaii, the trip has always been the success it was because of the great pleasure we all got from being with a group of square dancers.

We've said all of these things here before but we have double cause to say them again



INVENTOR'S CORNER



SHAVER-MIKE

Designed especially for Traveling Callers
who are pressed for time.

Submitted by (Miss) Jan Bevan
of Victoria, B. C. Canada

this month. We've just returned from one of the most enjoyable experiences in our square dancing lives: the trek took us from Los Angeles to Copenhagen, Denmark; then on to Bergen in Norway and a fascinating three-day trip along the fjords into Oslo. From Oslo we flew to London where we renewed acquaintance with members of the British square dance groups, and then spent three days in Paris. We'll have to wait until next month before we go a bit more into detail about the steamer trip down the Rhine, the ad lib square dances in different out-of-the-way places and the wonderful All-Europe Square Dance Roundup in Germany.

Right now we're still on cloud nine and will probably remain there for a few more weeks at least.

\$64 Question

NEXT TIME when there is a lull in the conversation between tips at the local club dance ask some of the folks this question, "What did you do before you took up square dancing?"

A normal reaction, we've discovered, is a dead silence for a few seconds, then a "Well we — ah — I think we — ah — let me think — Honey, just what did we do?"

"I know what we did," one lady told us

emphatically. "We didn't do a darn thing. We used to just sit and glare at each other across the room. Once in a while Pete would get up and change the TV set or I'd go out and check the supplies in the icebox. It was just about that way every night. Thank goodness for square dancing!"

Maybe you'll have better luck with the folks you ask but first of all before you try it out on someone else, ask yourself "What did I do before I took up square dancing?"

Let's Round Up The Strays

THE EMPHASIS during the last few months has been on recruiting newcomers into this world of square dancing we all enjoy. Adding new faces to the ever-growing square dance picture is only part of the responsibility we all face in looking toward square dancing's future.

Keeping those dancers we now have and bringing back into square dancing those who have had to drop out for one reason or another is equally important. Think back over the past few years and see if you can come up with some names and faces of square dancers who were actively part of your square dancing experience at one time and who for some reason or other have dropped out.

We know lots of these people are what we call temporary drop-outs. A change in business hours, a temporary assignment in another area, an addition of a baby to the family, all of these make it necessary for folks to drop out of square dancing on a temporary basis.

Bringing them back into the activity may not be as difficult a situation as you imagine. For a starting place perhaps your club, and maybe a few other clubs in the area, could start committees working to develop a list of drop-outs who might be persuaded back into square dancing. Of course there will be a great number whose addresses have been lost or changed over the years but with a concerted effort it might not be too difficult to develop a sizeable list.

There are several proven methods used in "selling" *non-dancers*. A sample dance or "exciter dance" often does the trick.

With folks who have danced before the only thing that is needed is a bit of encouragement to prove that they haven't forgotten all they knew. Here a "re-exciter" or "Round-up of the Strays" dance aimed directly at these people

and built solely along fun lines can be most effective.

Remember that these people were all enthusiastic square dancers at one time and probably all that is needed to bring them out once again is a little encouragement and an assurance that they can catch up to the rest of their friends.

Some of these people may immediately prove themselves able to get back in the swing of club dancing. However, those who have been away from regular participation for a year or more may want a refresher course and a five or six weeks' brush-up could be the natural answer.

Some areas may find that it's not impossible to bring a refresher group into a regular beginners' square dance series without in any way affecting the pleasure of either the newcomers or the returnees. A campaign of this type would have to be tailor-made to fit each different community in each situation.

Using the mailing list your group has developed you might compose an effective flyer aimed at the attention of anyone who has square danced recently. Your copy might include something like the following:

HEY, SQUARE DANCERS, WE WANT YOU BACK

We have a special refresher course going on over at the community hall.

Here is how to find out where you fit into the picture.

If you haven't danced for three years or more join the class now. It's past the preliminary stages and you'll be refreshed on all of the standard movements you once knew — only don't wait.

If you've been out of square dancing from one to two years and, prior to dropping out, you danced with regularity for a year or more, join the class on Thursday night, November 2nd.

If you've only been out during the past six to twelve months come in about November 16th, by which time the class will be rolling quite smoothly.

You'll find "Brush-up" is a lot of fun and this particular group is wonderfully enthusiastic. If you're in doubt as to just where you fit in, come on over any time. You're most welcome.

Who knows, something along these lines might work in your area. They have proven successful elsewhere.

SQUARE DANCING, the friendliest form of American couple recreation, is still in its developing stages. Even a very few years ago this handbook could not have been written for in this past decade square dancers have been "discovering" some of the elements which have combined to make up this remarkable pastime. Over a period of years an activity as broad as American Square Dancing is bound to develop a set of rather well-defined ground rules. These rules — based on consideration and courtesy — are often taken for granted. Before putting them into print, Sets in Order interviewed scores of dancers, callers and teachers to discover those points considered the *most important* for all square dancers to know. Rules, in this case, are not intended as restrictions placed on enjoyment but serve rather as road signs directing the enthusiast along the path that experience has shown will bring him the maximum of gratification. The ten paragraphs that follow are not in any particular order but they do represent those standards considered of prime importance to the happy perpetuation of American Square Dancing.

THE GROUND RULES of SQUARE DANCING

1. **Be a Good Listener.** Think of the caller as the *quarterback* in this game of square dancing. He calls the plays by giving you the signals for the movements he wants you to make. Two beats later you do what he has called. You can't be talking or be thinking of something else and count on reacting correctly. Not only is talking during the course of a square dance distracting to you but also it makes it difficult for others in the square to "catch" the instructions and to hear the music. Remember, too, that there is room for only one teacher at a time. You can help others *best* by being in the correct place at the correct time.

2. **Get into squares quickly.** When the caller announces "sets in order" for the next tip join the square nearest to you that needs a couple. If you're looking for a square let the caller know where you are by raising your hand as

you move across the floor. If you need a couple to fill out a square raise a hand with one finger indicated — two fingers for two couples, etc.

3. **Be a courteous dancer.** Good standard rules of courtesy are always appreciated. Asking a partner for a dance and then saying "thank you" to all those in the set with you is a natural reaction. In square dancing there are a few *specials* to look out for. It's considered bad manners to pass a square needing dancers in order to fill another. And, even more important, beware of the unpardonable sin: Never leave a square once you have joined it — until the tip is over. (If you must leave in an emergency fill your spot with a substitute.)

4. **Be on time for club and class.** Tardiness may be stylish in some activities but in square dancing one late couple may mean that three

other couples must sit out. In planning an evening's program the caller leans heavily on the first and last tips to pace his dance. If you're late or if you leave early, you are not taking full advantage of the evening the caller has prepared.

5. **Be a thoughtful dancer.** Personal cleanliness is important in any activity where folks exercise vigorously in close contact with each other. For that reason a good deodorant and an effective mouth wash are among square dancers' best friends. Because the enjoyment of the folks in each square depends upon you and your coordination — before you square dance *don't drink*. Be at your *absolute dancing and thinking best!*



6. **Be a cooperative dancer.** It might be said that square dancing is an activity where everyone is responsible for everyone else's happiness. A square is not made up of eight individuals working independently but rather is one unit with no individual person attempting to show off or be "the star." The real pleasure comes when each person does his share in making the square run smoothly.

7. **Take it easy.** Don't overdo. Square dancing can be strenuous exercise, particularly when you're getting started. If you get tired, sit

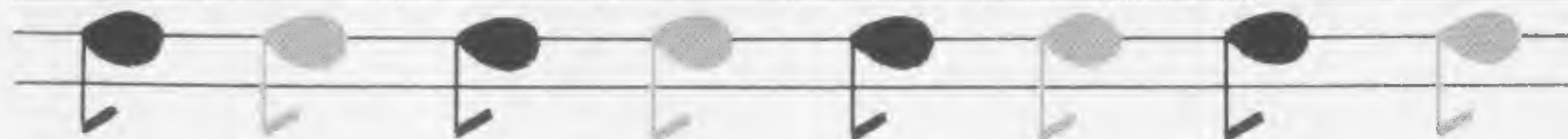
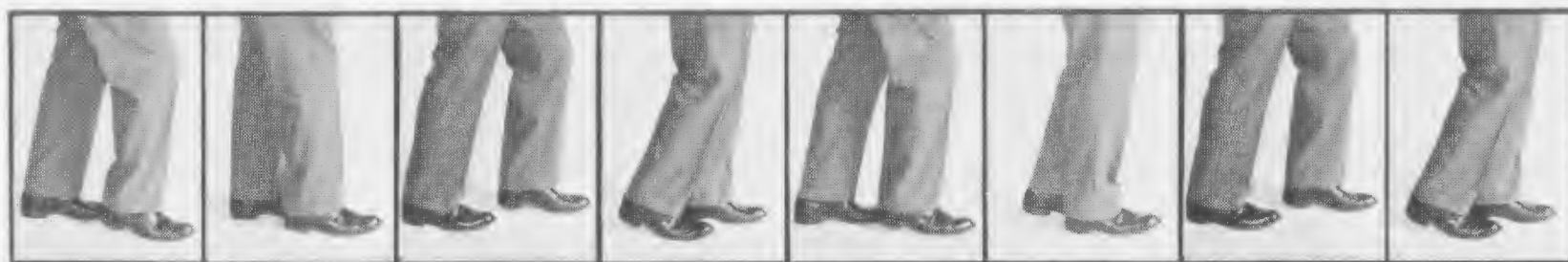
down. Don't let anyone talk you into working if you should stop and breathe a little bit. Sometimes you can learn a great deal just by watching and listening.



8. **Be a friendly dancer.** "Friendship is square dancing's greatest reward." *You* are the host in square dancing. As a matter of fact — everyone is. Take the opportunity to get acquainted with others in the square and make it a point to dance with as many different dancers as possible, each evening. It has been wisely said that "square dancing is friendship set to music."

9. **You're never through learning.** You'll find there is always something new that you can learn or some part of your dancing which can be improved upon. Mistakes are not an abnormal part of dancing. Don't hesitate to ask your caller questions if there's something you don't understand and if the opportunity presents itself. You may be the only one to ask but chances are a number of the others, too shy to raise their hands, will be grateful to you.

10. **Enjoy yourself — have fun.** Pleasure is contagious. You'll be surprised how much your smile will pep up the entire square. Come to a square dance *expecting* a good time and you'll have it. If having a good time to you means making noise, be sure to time your vocal enthusiasm when it won't distract the others in the square from hearing the calls. The end of each dance is a good time to let off steam. Just remember this. When you clap at the end of a square you have enjoyed, you're applauding the caller, certainly, and you're saying "thank you" to the others in the square, that's true. But, you're also applauding *you*, for it is you who did the job and it is you who experienced that wonderful sense of accomplishment that comes with being a square dancer.



STYLE SERIES: MUSIC IS TO MOVE BY

SOMEWHERE—MANY, MANY YEARS AGO — man started dancing, maybe to keep warm, maybe because he was happy or angry, but he moved to rhythm. The sound of rhythm was at first the beat of his feet as they smacked upon the hard clay outside his cave. Then, because it was natural and satisfying, he clapped his two hands together to accent the beat with each step that he took.

Perhaps some onlooker, dissatisfied with just watching but too lazy or too frightened to stand up with the others, took a stone and struck it in rhythm by cupping it in his hand and clapping it against another stone. This was the beginning of accompaniment.

Later, someone completely carried away with the rhythm, added a few grunts and an assortment of wordless tunes that might conceivably be called our first music.

Guesswork?—certainly, but music, the rhythm and the melody, was undoubtedly created to accompany men dancing.

Friend Webster puts it this way: "DANCE — n. 1. A series of rhythmic concerted movements and steps timed to music."

One of the great attractions of square dancing is that it allows a person to obey a normal and inherent impulse to move to music. How natural it is when a military band plays a march

for us to tap our toe with each thump of the big brass drum. How unnatural it feels to tap the toe erratically, now on the beat, now off. In a square of dancers, circling to the left, how comfortable it feels to take a step as each of the others takes a step — with the beat of the music.

Doing what comes naturally, then, becomes a good rule of thumb in square dance rhythm.

Square dancing is not *square drilling*. Movements are intended to flow. Take the simple basic movement: Two Ladies Chain. By maneuvering, pivoting, pulling and pushing, it's not impossible (as we see in pictures A, B, C) to get through this pattern in from three to five steps. For example: the two ladies pull past each other in one hop (A), zip around in one orbiting burst of power (B), and finally come to a slithering halt on the third or fifth step (C).

Depending upon the style of dancing, a comfortable Two Ladies Chain takes from six to eight steps. Check it in the series of pictures below.

Moving comfortably with the music, timing each foot movement to a beat, this basic becomes a flowing, comfortable, cooperative accomplishment. Following the call, the two facing ladies step forward (step 1) and taking



**THIS
IS
DANCING?**



right hands (step 2), they move past each other (step 3) to give a left hand to the opposite man (step 4). At this point the two ladies have crossed over and the movement is half completed.

The next four steps comprise the "courtesy turn" which, to be comfortably achieved, should be done with both persons working as a unit. The man does not turn the girl. Facing the same direction they both revolve around a central hub which is the point between the two. They start their turn (step 5) and taking step-for-step, move easily around (steps 6 and 7) until they have completed the movement (step 8) and are facing the other couple.

This is an extremely simple movement, but when the principle behind it is applied to anything we do in square dancing, we realize that each basic has comfort requirements that should be respected in achieving smoothness.

To be done correctly square dancing should be a blending of flowing motions — not jerky changes of position. Following the call to a successful completion is an important requirement, but getting there is only half of the solution. Getting there correctly (and that means comfortably and unrushed) is the goal.

The couple swing or waist swing as it is often called can be a most satisfying movement or it can be a most uncomfortable part of square dancing. Whether you choose a *walk-around* or *buzz* in the swing, one secret for a

successful swing lies in taking each step with the beat of the music.

Square dancing is not *square standing*. An accomplished square dancer will find it enjoyable to move a bit even when not active. Getting *set* for your turn to be active can be effected easily with a bit of on-the-beat balancing or time-keeping that blends well with the flow of the dance.

In any square dance a sliding shuffle step is far more comfortable than a walk, a run or a skip. By sliding, the task of stepping on beat becomes much more certain.

Tempo vs. Timing

As you dance two words will continually crop up in relation to how fast you move. One word is tempo. The other is timing.

Tempo: Take a watch with a second hand and for one minute count the number of beats (booms) of any square dance music. If you're timing an average square dance you'll find the count to be around 130 to 132. This is the tempo. If you take one step for each beat you'll be moving right along but not too fast.

Timing: To do any movement *comfortably* it takes so many steps or beats. If you take less than the number of steps required for *comfortable* dancing you are *cutting* the timing.

Square dancing is fun. Part of the pleasure comes with the ability to follow easily certain commands. A *large* part of the satisfaction is realized by moving to music.

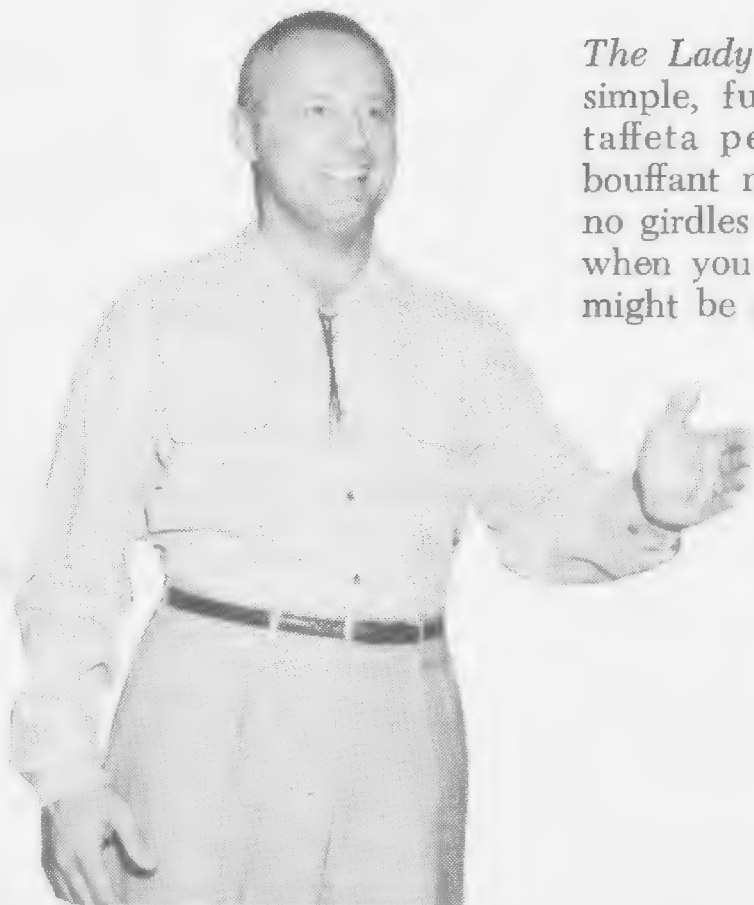


WHAT ARE YOU GOING TO WEAR?

Dressing for square dancing is based on three essentials: Comfort, Consideration and Utility. For comfort, loose-fitting styles in practical, absorbent materials are the best. Consideration for the others you dance with makes it necessary to adhere to certain minimum requirements. The very nature of square dancing calls for certain functional characteristics of costume so that the clothes we wear become a part of the dance we do.

Basic Costume for Her—A full skirt and blouse in light weight material or a shirtmaker dress are fine for class and workshop. Avoid bare backs and midriffs. A simple, full petticoat goes well under the full skirt.

A Starter for Him — Dress for comfort. Any light-weight absorbent, longsleeved shirt will do. Arms perspire so it's well to keep them covered. Slacks and a bolo tie complete the costume.



The Lady's Lingerie — A simple, full nylon net or taffeta petticoat adds a bouffant note. Make sure no girdles or garters show when you twirl. Pantalets might be a first purchase.



Feet on the Ground—The lady will be most comfortable in the “flat” slippers with a sliver of heel. Wedgies are all right if you must, but they are a bit heavy. The gentleman will need comfortable shoes with leather soles for easy sliding.

THE DANCER'S WALKTHRU

Sets in Order

THEMES FOR AUTUMN

OCTOBER'S beautiful fall basket is heavy laden and overflowing with ideas for dance themes. To begin with be sure and peek back into last year's October and November Sets in Orders which gave several autumn suggestions. And don't miss the article in this Walkthru section on selecting a theme for a costume party. With the Hallowe'en witches dusting off their brooms right now you haven't a minute to spare to prepare for this haunting night.

Have you had a Hobo Party recently? Here's an evening that may be silly but it shore is fun. Members should be encouraged to come out in their ragged best and we'll venture a guess that you'll have a fine collection of tramps, ne'er-do-wells and elegant bums. Old clothes, rags and patches, unmatched jewelry and the tattered and torn are the only suitable attire.

Ask each dancer to bring a clean tin can and serve a "corner-lot hobo stew" in them at refreshment time. Decorate your tables with the stew ingredients — raw carrots, celery, onions, potatoes, etc. — and then award these as a door or costume prize.

The Stone City Steppers of Bedford, Indiana, recently had a hobo party and ended their evening with a giant circle "right and left grand." As they shook hands and said "goodnight," they also passed a hobo stick with a large kerchief attached and when the music stopped the lucky holder of the stick found a gift inside the kerchief.

Hobo parties are a wonderful way of letting down and relaxing, and (gals take heed) of cleaning out the back of your closet in search of "old" clothes.

Here are still more October themes. Did you know that October 15th is National Poetry Day? Have you ever been curious to know if your club is harboring some budding authors? Why not try a Poetry Night at one of your dances? Original selections might be from two

to twenty lines and could be funny, serious, beatnik or long-hair. You might set some boundaries by selecting the subject about which the dancers are to write. Appropriate topics would be square dancing, autumn or Hallowe'en, of course.

Another possible idea for a club evening would be to have a "picture party." Since so many square dancers are also camera "bugs" and a lot of them go to square dance camps and other square dance events during vacation time, why not invite them to bring their "best" from their summer accumulation of pictures? Break the dance a little early, set up a screen and projectors and let the pictures be shown. Naturally these should be limited to square dance affairs or people, unless someone took a particularly fabulous and interesting trip. The club prez can control this situation by a few prior telephone conversations with the picture-bringers. There should be a bedtime limit, too. Your refreshments for this evening would be popcorn and candy bars. What else do you eat at the picture-show? (Thanks to Billie Snodgrass for the idea.)

A UNIQUE MEMORY BOOK

How many ways can you think of to keep a record of the people with whom you've danced and whom you've enjoyed knowing? Many square dancers keep a current and active photo collection of their friends. Others maintain an autograph album.

Blanche Geary of Redwood City, California, has discovered still another and most individual way to remind her of particular square dance friends. To a recent Asilomar Square Dance Vacation session, she brought with her a plain colored bedcover. During the week she collected everyone's signature on the bedspread and now plans to spend her free time during the coming months embroidering the names. The result will be a beautiful and personal remembrance of her happy dancing vacation. Perhaps this will give you some ideas for your square dance memory record.

The WALKTHRU PRESENTS:

FASHION SUGGESTIONS

FOR A SQUARE DANCE COSTUME PARTY



JUST WHAT is the well-dressed square dancer wearing these days? Under normal conditions the answer is simple, but when it comes to the costume party the situation becomes quite different.

"Every time we have a costume party," one of our friends wrote us, "we can count on two things happening. One, the members and guests stay away in droves, and two, those who do show up in costume are definitely in the minority!"

As the saying goes, there are costume parties and then there are *costume parties*. The ones we're interested in are the successful ones we've seen and we're going to analyze what has made them successful.

Nothing is more deadly than just a plain announcement: "Wear costumes." "What kind of costumes?" you ask. "How fancy?"

First of all, if your club has never had a costume party before, work into it slowly. Some groups have found that a good way to get members interested in costuming is to have a *hat party* as a starter. Hat parties are simply that. Folks are asked to decorate a headpiece to typify a square or round dance title. One advantage is that the hats may be "parked" for display on the sidelines after the judging and the dancing can go on as usual. Another advantage is the comparative ease and simplicity with which a hat may be designed.

Next step, after the hat party, is the "neck-up" costume affair. Outfitted in regular square dance attire from the neck down, those attending the dance can use masks or make-up plus

A scrap barrel yielded this old lace dress. The false beard almost hides the gent's rope belt.



A fringed bedspread becomes a new gown. Overalls, a plaid shirt and a hat a bit too large complete the gentleman's attire.



The man's blue jeans and vest certainly complement his lady's dress hand fashioned from the Sunday newspaper.



hats or wigs to change their appearance. These parties can be a howling success and can also lead gradually into good participation in a complete costume party.

Choice Confusing

One prime requisite for a successful costume affair is the theme of the event. Costume parties are a bit like ordering in a restaurant. Handed a long, complicated menu by the waiter, you're often completely confused before you reach the end. However, ordering is not too difficult when the choice of entrees is limited to three or four.

Settling on a theme for your party can have the same effect as a "short menu." It makes deciding so much easier. The theme may be *anything*: *Circus Night* (calls for clowns, animal trainers, animals, bareback riders, fire eaters, ring masters, etc.); *South Seas Adventures* (conjures up visions of natives, missionaries, hula dancers, sailors, etc.); *Wild West Show* (brings to mind cowboys, Indians, dance hall girls, card sharks, etc.); *Story Book Trip* (remember Raggedy Ann and Andy, the Wizard of Oz, Tom Sawyer, etc., etc.), *A Secret Desire Evening* (come dressed as that person you'd like to be — a king or movie star, a famous painter or football player). The choice of costume themes is limited only by you and

never by what has or hasn't been done before. The daily newspaper, a weekly magazine, your children's interests are only a few of the vast number of sources for theme ideas.

The pictures here show some of the responses to the theme: *A Hillbilly Formal Bawl*. A hillbilly theme in itself suggests countless costume ideas but narrowing it down to what a hillbilly might wear to a formal ball made the evening all the more delightfully absurd. Incidentally the club reacted with better than 75% of those attending in costume.

Care with Prizes

If your group plans a costume party every year it's well to build up a reputation of doing the job correctly. For one thing, if prizes are given, try to give a goodly number. Steer clear of "The Best," "The Most Appropriate," "The Funniest." Awards such as "The President's Trophy," "The Caller's Cup," "The Queen's Choice," or "Special Prize" seem to take away the "sting" of losing, and after all no one but the judges will know what they were given for anyway.

Dress-up parties can be successful and may become an outstanding event of a club if a little thought precedes the announcement, "Wear costumes."

Dior's latest — gunny sack with furl. And note, the gent is wearing cuffs even if he forgot the shirt.



The gloves are a perfect match for madame's floral housecoat. Tuxedo trousers are suggested when wearing rubber feet.



The black eyes belittle the elegance of this beaded dress and cutaway coat, but the wigs help maintain dignity.



The WALKTHRU

ON THE BULLETIN BOARD

A bulletin board for your square dance club is a fine idea. You can take advantage of one already in your hall or have a "portable" one, which you hang up each time you dance. On the board can be announcements of future dances, special parties, kitchen committees, etc.

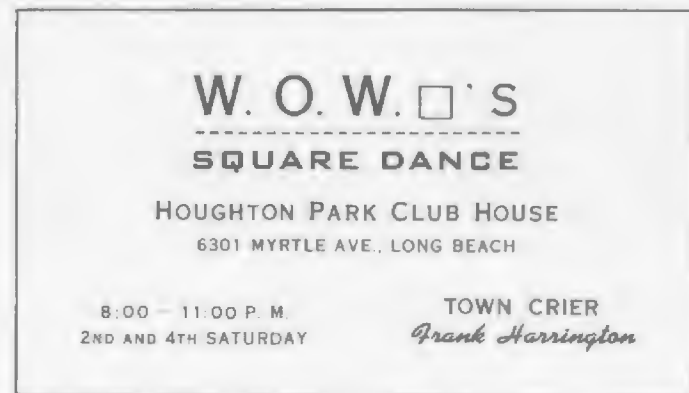
For new groups, the bulletin board could well hold pictures of former classes with the group's caller, a current issue of *Sets in Order* (our preference, you can bet, but any good square dance magazine would be interesting), maybe some clipped Grunden cartoons and samples of basic books for beginners, like *The Basic Movements of Square Dancing*. These can be augmented by fashion pictures of square dance costumes, always of interest to the ladies, etc., etc.

Your display may be limited by the size of bulletin board you can carry from dance to dance but you can make it intensely interesting and worthwhile. (A nod to Norma Van Saun for this idea.)

A HANDY HELP

The W.O.W.'s Square Dance Club of Long Beach, California, have come up with an interesting and helpful card. On one side is listed the club's name, address, caller and dance

nights. On the reverse side is an easy-to-read map pin-pointing the club's location. These handy pieces of information are printed on stock the size of regular business cards for easy handling in a man's wallet or woman's purse.



FRONT . . .



. . . AND BACK

SQUARE DANCE PARTY FUN

ELASTIC RELAY

Here's a new twist (or should we say snap?) for a relay race. It's the type of stunt that participants and spectators alike enjoy.

The props needed are two circles of wide elastic measuring approximately 32-34" in circumference. A yard of elastic, (the two-inch width variety is appropriate), will suffice for one circle. Overlap the ends of the elastic about two inches and stitch together. The elastic bands receive a maximum of tugging and yanking so be sure they are well sewn.

Select your two teams of "volunteers," alternating men and women but beginning and ending each line with a man. This will mean an uneven number of participants in each line so you do not necessarily have to limit the stunt to couples. Seven or nine folks on a team works out just about right.

Have both teams face the caller or stunt di-

rector and keep about arm's length from each other. Anyone wearing glasses should remove them before the game starts.

The first man in each line is given an elastic band. The object of the relay is to pass the elastic over the head of the first man and down until he steps out of it. He then hands it to the gal behind him who must pass the elastic *up* over herself and then give it to the man behind her who passes it *down* over himself. The teams continue alternating the elastic so that it starts down over the head of the men and up over the feet of the women.

The rush against time and the conflict between the gals' petticoats and the tight elastic band gets quite hilarious. You can decide for yourself whether the contestants may help each other or must fight the battle alone.

On your mark, get set, go!



Pipe-cleaners, styro balls and crepe paper make these gay little ghosts

ALL HALLOW'S EVE — all right, Hallowe'en — on October 31 lends itself well to imaginative shenanigans at square dance parties. Much out of the ordinary was the party given by Chicopee Squares of Chicopee Falls, Mass. The party was done in tandem with a Golden Harvest Ball celebrating an anniversary, on the same week-end, so plans were begun the previous March, allowing plenty of time for the unusual and fanciful decorations.

The huge ballroom used accommodates 50 sets and has a stage at one end. The stage was lined with a small white picket fence on which small cornstalk dolls dressed in square dance clothes were placed. In one way or another each doll resembled a couple on one of the committees. The dolls were used later as prizes as were the cut-outs of witches which hung around the hall.

At one side of the stage was a baby grand piano. The week-end carpenters transformed this into a hay-wagon by placing a large wooden box over the piano and attaching four wagon wheels. They set a life-sized couple in square dance costume in the driver's seat formed by the keyboard. Cornstalks were set around the hall and of course, everything was sprayed for fireproofing.

Coffee, donuts and cider were served thru-out the evening from a serving table decorated with magnificent little witches, hobgoblins and scarecrows, all made from crepe paper. On a base of cornstalks and autumn leaves, squares of ghosts were set, doing ladies chain, their basis being pipe cleaners and styrofoam balls for heads, their fluttering robes white crepe paper. Another square of brown crepe paper garbed scarecrows was doing an Alamo Style. In the middle of the table a large witch made

GOLDEN HARVEST BALL

PART OF

TANDEM WEEKEND

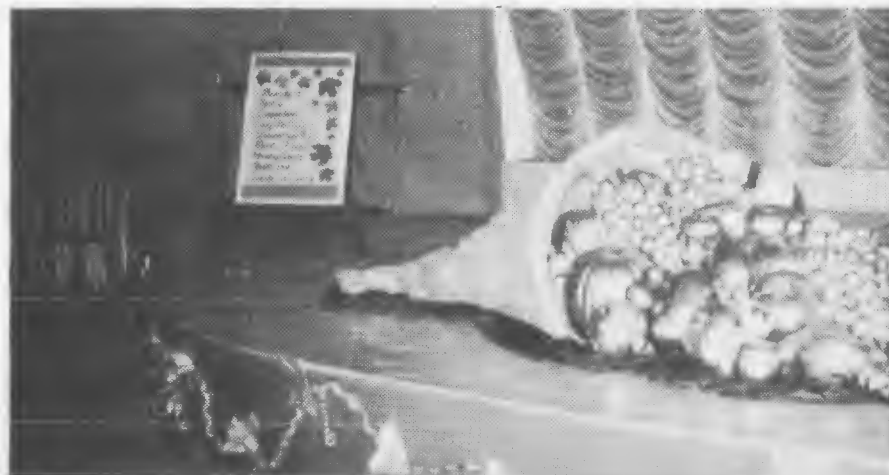
of clay and with streaming golden hair, complete with pointed hat and sombre cloak, was stirring a "witch's brew."

On the following evening this same club went very elegant with a Golden Harvest Ball to celebrate their 5th Anniversary. Altho' it must have cost them dearly, they pulled down their Hallowe'en decorations completely and scurried around putting up different ones in the new mood. On the stage was an oversize cornucopia laden with gilded fruits and vegetables placed on a draped dark green velvet cloth. Along the front of the stage was a golden rope of grapes and leaves. On each column of the hall hung a large bunch of grapes sprayed gold. These weighed 13 pounds each. They were made of plumbers' asbestos, the leaves of screening and the tendrils of heavy wire. All of this was attached to a cone of heavy screening with wire and then hung.

The table decorations were just as elegant. The cloth was green net with an underlay of green taffeta. Five large golden candles representing the five years the club has been organized flanked a centerpiece of golden fruits, vegetables and nuts. Gold spray was used lavishly to create the desired sumptuous effect in cornucopia, centerpiece, column decorations, etc. All of the pieces were made by club members; no wonder this was a party week-end they had to plan many months in advance. By so doing they were able to take pride and joy in fashioning the decorations which made their party so outstanding.

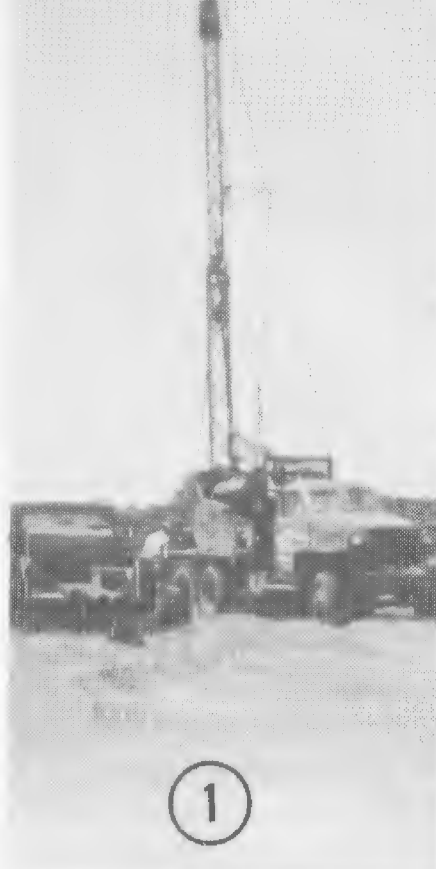
Thanks to Barbara MacDonald of the Chicopee Squares for this report.

Gorgeous cornucopia spills its bounteous harvest in gold on the stage



SQUARE DANCE FRIENDSHIP RAISES A BARN

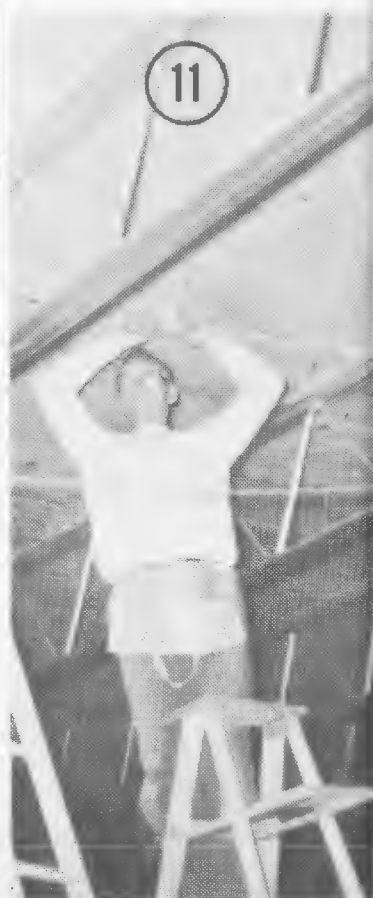
1. Well-drilling equipment starts the work.
2. Forms go up for the foundation.
3. Floor up—next comes the framing.
4. Everyone gets into the act . . .
5. . . .including the gals . . .
6. But some take it easier than others.
7. Floating the floor is crucial.
8. So is the job of roofing.
9. Clean up keeps pace with building.
10. The siding goes up.
11. Next comes the electrical . . .
12. . . .then the plaster . . .
13. . . .the paint inside . . .
14. . . .and the paint outside.
15. Then, the last minute scrubbing . . .
16. . . .just in time for the opening dance.



WHEN DESIRE and enthusiasm are in direct ratio to the need, just about anything can happen. This was demonstrated to complete fulfillment in Salem, Oregon, when dancers needed a place of their own.

The clubs involved were the Homesteaders and Cherry City Squares, numbering about 140 couples, with Mose Van Dell as caller. These groups were shunted from hall to hall until they finally rebelled and decided they should have their own hall. The clubs had no money, so Van Dell offered to back them financially (taking a mortgage on the old homestead to do so), if they would do part of the work themselves.

Rallying as good square dancers will, they scouted the area thoroughly for a proper loca-





tion. They finally found an acre of land north of Salem, ½ mile out of the city limits. They snatched this up in April 1960. By May 23 the father of one of the square dancers finished the plans for only \$100.00. They filed for a building permit, only to discover that a petition was going around trying to keep them from building. The planning commission was on their side, tho', and on June 9 ground was broken.

Square dancers surveyed the land and by the end of July the 42' x 85' slab was poured, outside forms up, insulation sheeting, door frames and windows in. Then — another holdup — this time for 6 weeks because the steel beams were lost in some railroad yard. When they did arrive in late August square dancers were down to un-

load, truck them out and spray them with silver paint. By evening a crew of 12 men and boys had the 11 beams in place.

The roof was nailed down in September and the tarring of the roof beat the rain by minutes. Now dancers could work inside and, with women "manning" electric tools, put up pressed board. Mose and more dancers did the electric wiring. Cherry City Squares gave the front doors and hung them. Dancers painted the outside brown and laid the floor; put in kitchen cupboards and laid tile.

All was complete by December and the Van Dells gave a dinner-dance for all the willing workers. The Square Dance Center is now busy almost every night of the month.





By Terry Golden, Colorado Springs, Colorado

ONE OF THE simplest of the hoedown tunes, and one of the most adaptable for patter calling is Bile Them Cabbage, (Bile Them, That, Cabbage Down, Bake Them Hoecakes Brown, Turn That Hoecake Round). There's nothing to it, yet a band can play it for ten minutes straight, and by varying the lead instrument, and by trimming it up a bit they can keep it from getting monotonous. Because of the very simple melody, it's one of the tunes often used for trick fiddling, where the guy fiddles behind his back, and on top of his head, and upside down, and all that sort of nonsense.

This is another of those Southern hoedown songs where the words don't matter—where they don't tell a continuing story, where each verse is a separate sketch in itself, where the verses are interchangeable with every other song that uses the same verse pattern.

Among readily available collections, this appears, with a different tune, in B.A. Botkin's "A Treasury of Southern Folklore," Crown Publishers; and, with the more familiar tune and a whole flock of verses, in "The New Song Fest," edited by Dick and Beth Best, also Crown Publishers. (This latter is a very good collection of songs for group singing, but it attempts no background information whatever.)

I have used the common melody, approximately as it's apt to be used on a typical hoedown record. The values of the notes should be adapted to the wording of the verses.

One of the earliest square dance recordings of this tune, and still one of the best, is "Bake

BILE THEM CABBAGE

Them Hoecakes Brown," from Cliffie Stone's old 10-inch album on the Capitol label. Western Jubilee has made a pressing under the same title. Windsor put out a "Hoecakes," which I presume to be the same tune, but don't know. Under variations of the more familiar title, pressings have been issued by Aqua, Bel Mar, Black Mountain, Bogan, Mac Gregor, Old Timer, Sunny Hills, and doubtless others, and I've no doubt but what there are versions with titles such as "Presarve Them Tarnips," or "Scorch Them Biscuits Black."

BILE THEM CABBAGE

Chorus:

Bile them Cabbage down, (Babe),
Bake them hoecakes brown;
The only song I ever learned, was
Bile them Cabbage down.

I went up on the mountain,
I give my horn a blow,
Thought I heard my true-love say,
"Yonder comes my beau."

I took my girl to the blacksmith shop
To have her mouth made small.
She turned around a time or two,
And swallowed shop and all.

Raccoon got a bushy tail;
Possum tail am bah, (bare)
Rabbit ain' got no tail a-tall—
Nothin' but a motion dah, (there).

Possum up in a 'simmon tree,
Raccoon on the ground,
Raccoon says to the possum,
"Shake them 'simmons down."

My old hound dog run away;
I wish that he'd come back.
He run the hogs through the hole in the fence,
And the pigs he run through the crack.

Jaybird on the limb of a tree;
Possum on a stump;
Jaybird peck the possum's tail:
Watch that possum jump!





'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

Carolina Cavorting

Happy Hoppers of Columbia, S.C., have just celebrated their 5th anniversary, with a whoop-de-doo party featuring their own caller, John Stewart, plus a slate of other South Carolinian callers. It is due to the efforts of Stewart and other callers that square dancing is making marked progress in the state. As one means of spreading the word, he is holding caller classes in various parts of the state. There are now clubs at Clemson, Greenville, Greenwood, Rock Hill, Piedmont and Anderson in the northern section; the middle boasts of clubs in Sumter, Orangeburg, Cayce and Columbia; in the southern area, clubs are found in Aiken, Charleston and Bluffton.

—Abbie Turner

Maryland Mores

Thunderbird Twirlers of Annapolis are right proud of their Chesapeake Festival which was held on September 30 at the National Guard Armory. Baty Hall, Jack Carver, Chuck Donahue and Linc Gallacher were at the mike and rounds were in the charge of Al and Ginny Forrester.

—Geneva Hall

Lines from Louisiana

Several thousands of dancers were expected to converge on New Orleans' air-conditioned Municipal Auditorium on September 8-9 for the 4th Annual Square Dance Festival there. A repeat performance from the effervescent Lee Helsel, who had already made one high rollicking visit to this event, was expected to keep the dancers in dancing orbit. Dot and Date Foster of Illinois handled the round dance program.

—Fay Maitre

D.C. Area Dancing

Officers of NCASDLA for the coming year (that means National Capital Area Square Dance Leaders' Assn.) are Francis Furman, President; Terry Watson, Veep and Membership Chairman; Myrteen Furman, Secy.; Howard Cline, Program Chairman; Betty Cline, Treasurer; Lee Billow, Education Chairman; Jim Schnabel, Public Relations Chairman and Editor of the organization's Newsletter; Pat and

Helen Paterick, Ex-Officio. The association sponsored a dance week-end during last summer at the Orkney Springs Hotel, deep in the Blue Ridge Mountains, with 120 persons attending. Each of the 20 callers there present had a chance to prove his calling ability and disprove the worn adage that "callers can't dance!"

—Jim Schnabel

Pennsylvania Patter

The rugged Promenaders of Lock Haven, who dance twice *weekly*, except during the summer months, have a Special Events Series of dances in which they bring in out-of-area callers for their dances. Their current program looks something like this: on October 14, they will have Ron Schneider; November 11, Jack Livingston; December 2, Jack Jackson. The Promenaders have also donated some \$611.00 from benefit dancing to the local hospital and library in their town.

—Doc Lentz

News from New Jersey

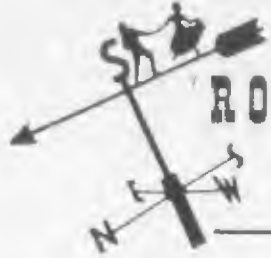
With an extremely successful Pocono Week-End, 1960, behind them, the Park Promenaders of Audubon, are planning a second such occasion for October 20-22, this year. It will be held again at Skyline Inn, Mt. Pocono, Pa. Buck Fish of Philadelphia will call and conduct square dance workshops; the Ed Bodines of Camden, will teach the rounds. A "Roaring 20's" party is planned for Saturday night.

—Clint Glenn

Illinois Items

Woodshed Whirlers of Ingleside are plunging into their seventh year of square dancing, under the president-ship of Harold and Thelma Nelsen. Johnny Toth calls for this club which dances at Big Hollow School (this has a good, ringing sound for a square dance hall!) out on Route 12 about 2 miles south of Fox Lake, 1st and 3rd Saturdays. Visitors are invited to come on over.

Can you figure out what JABOS stands for? It's the imaginative title of a 13-year-old club in Rockford. Give up? Why, Just A Bunch Of Squares, of course. It is one of the oldest clubs in the area and probably the largest. They meet



ROUND THE OUTSIDE RING

twice monthly with regular caller Dale Manson and guest callers and average from 12 to 15 squares at the dances. They run two classes a season — one in September and one in January; 10 lessons for beginners and six on the more advanced level. The classes are held on Sunday nights so that they do not conflict with P.T.A., Scouts, Bowling Leagues, etc.

Nebraska News

Seventy-five squares' worth of dancers ganged up to dance enthusiastically at the Fifth Annual Mid-State Festival in Columbus. M.C.'s were Ted Elbracht and Leonard Kluthe of Howells, two young men active in promoting square dancing thru Rural Youth, beginner classes and a new adult club. Featured caller was Harold Bausch of Leigh, who also conducted a P.M. callers' workshop. The teen-age exhibition group, Mid-West Promenaders of Sioux Falls, South Dakota, made a big hit with dancers and spectators. Round dance instructors for the P.M. workshop were the Dick Hufnagles.

—Carl Barnes

Indiana Incidents

Current officers of the Indiana Square Dance Callers' Association are Paul Brading, President; Bob Bolling, Veep; Virginia Matthews, Secretary; and Bob Huddleston, Treas. The summer workshop of this group was held on August 18-20 at the Indiana University Medical Center, with Ed Gilmore in charge of squares and the Date Fosters on rounds.

The Wabash Whirl — and what a good title for a square dance whing-ding — drew a record crowd this year at Honeywell Auditorium in Wabash. Square dancers from Ohio, Illinois and Michigan were in attendance to dance to the calls of Indiana mike-men, plus Dave Taylor from Detroit. Hosts were the Carl Geels of Fort Wayne.

—Hazel Spall

On October 14 the National Guard Armory at Martinsville will be the scene of the second annual Fall Foliage Festival Square Dance, with Max Engle calling. The Festival itself begins on October 5, with Air Shows, Horse Shows, etc. enlivening the week. There will be mapped tours of colorful Morgan County thru-

out the festival week. Write Wm. Alexander, Martinsville, for more information.

—Maxine Naugle

Across the Northern Border

Chix and Chux Square Dance Club of Dawson Creek, B.C., earned themselves a "name change" when they danced around the Mile Zero Post on the streets of the town. This famous post is the one from which mileages are calculated on the Alcan Highway and the club is now known as the Mile Zero Square Dance Club. Bob Hare from Fort Saskatchewan, Alberta, was the caller and incorporated the following into his patter, "You take her and promenade her, The girl you love the most, You promenade in Dawson Creek, Around Mile Zero Post."

—E. M. Canning

Oregon Offerings

Salem Square Dance Center, just outside that town in Oregon, offers square dancing just about every night of the week. On Mondays, the children have their innings in a square dance class; on first Tuesdays, the Mid-Willamette Valley Assn. meets. Every Wednesday there is a beginner class for square dancers; on Thursdays there is a round dance class. Homesteaders, Capitol 8's, Cherry City Squares and an open dance on 1st and 3rd Saturdays, fill up more nights regularly.

—Mose Van Dell

California Capering

It's new-officer season in the Southern California area, at least. On tap for the next year in Western Square Dance Association near Los Angeles are Ken Leisner, President, and his board comprised of Jim Meads, Al Peterson, Arnold Sherman, Cotton Hunt, Charles Naddo, Phil Bevers, Byrle Whitney, Jim Biddie, Jim Brown, Acey Letterman and veteran board member Dan Bontems.

Past President Gene Williams was the installing officer for the Square Dance Assn. of San Diego Co., Inc., when Bill Roehmholdt went in as President, serving with Lu Adams, Veep; Beth Morgan, Secy.; and Maria Fielding, Treasurer.

—Nadine Maczko

Northern California Square Dancers' Assn., under Prez George Norton, enjoyed a Multiple Stampede recently, with Selmer Hovland of Wagon Mound, N.M. calling at the Oakland Auditorium and Bob Johnston from Phoenix, Ariz., officiating in like capacity at Los Altos High School. The whole was preceded by a Pre-Stampede dinner at the Alameda Naval



ROUND THE OUTSIDE RING

Air Station Officers' Club.

Did You Know That . . . Lunette Breazeale, who makes a square dance piano hum in the Los Angeles area, was a lucky winner in the Irish Sweepstakes? Yep — and her share netted her 100 lovely pounds — that's just under \$300.00, folks.

We hear all the time about pioneers in square dancing starting up the activity when they move to a new and square-dance-less area. Latest report is from Angus and Opal Lee, who moved from the smog and hustle and abundant square dancing of Orange County to the small town of Weed, in the magnificent country near Mt. Shasta, where there was very little square dancing. You're 'way ahead of us. They have formed a small but enthusiastic group of dancers, will start a new beginner class this fall. They also had a children's group thru the Recreation Dept. during the summer. It can be done.

Texas Topics

Big D or Dallas, to non-Texans will house the Nor-Tex Round-Up on October 7 at the Memorial Auditorium. Sponsor is the North Texas Square Dance Assn. and the featured caller will be Arnie Kronenberger from California. The Travis Hotel, Dallas, will be the central headquarters for out-of-town dancers. Write Jim Ely, 3235 Myra Lane, Dallas, for further details.

Colorado Contribution

The First Annual Colorado Springs-Pueblo Jamboree saw a happy crowd of 208 square dancers, some from clear up in Anchorage, Alaska, dancing together at the State Fair Grounds Assembly Hall. The rootin'-tootin' affair was sponsored jointly by the Colorado Springs Club, the Trail Winders and the Prairie Dusters. Fred Staeben and Al Horn were at the mike. The Hix and Chix, youngsters from 10-14 years old, gave an intermission exhibition. MC's were William Holden (isn't he making a film in Europe?) and Joseph Doll. A second such event is planned for 1962.

—Barbara Denny

Ohio Observations

Family Squares is the name for a "different" type of square dance club in Columbus. This

group meets for a potluck and dance on the first Sunday P.M. of the month except for July and September, when the meetings are on second Sundays. The idea is, of course, that small fry dance right along with the parents, after having enjoyed the dinner. Write to Paul Moore, 3005 Stadium Dr., Columbus 2, for more info.

New officers of the Cleveland Round Dance Teacher's Council are the John Gleklers, Ted Beldens and Damian Rhoneys. —*The Huffmans*

Kansas

Serving as current officers of the Central Kansas Square Dancers' Assn. are the Ed Colemans of Junction City; the Leonard Todds of Salina; Ed Worswicks of Bushton and Arthur Hays of Aurora. The Preston Grandstaffs direct publicity for the group.

Florida Frolic

Winter travellers to Florida are especially invited by the Promenaders of Lake Worth and their caller, ex-Londoner Pete Sansom, to come and dance with the club any Saturday at Mary's Dance Studio on South Dixie Highway.

—Stanley Lulevich

After nine months of instruction, the Kane Kutter Kubs, young folks from 8 to 13 years, received their diplomas. They constitute the junior division of the Kane Kutters of Clewiston. Besides the diplomas, the graduates received a Code of Ethics and badges which are a replica of the senior badges except they carry an outline of a cub bear. "Gimmick dances" were part of the evening's entertainment. Terry Moore was elected president and Mrs. Earl Hingson is counsellor. Caller and instructor is Dave Stockman.

Dancers move forward in the Grand March at Nelson, B.C., during a square dance in connection with the 7th Annual World's Championship in curling! A wooden floor provided an ideal open-air dance spot.



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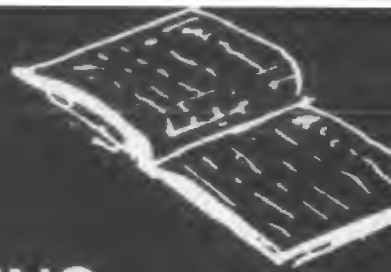
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October 1961

ONCE AGAIN George Elliott comes up with some good additions to any caller's repertoire. These are not new dances but, thanks to George, they are written in a language easily understood by today's dancers.

JANKA'S ELBOW SWING

One and three you bow and swing
Take your lady to the side of the town
Circle up four and don't fall down
Head gents break and you make two lines
Forward eight and back in time
Girls go forward and back
The opposite lady do sa do once around
Same two girls hook a right elbow
All the way round to the opposite Joe
For a left elbow
Same two girls a right elbow
All the way round to the boy you know
For a left hand swing
Four ladies grand chain across the ring
Left elbow swing
Same two girls hook a right elbow
All the way round to the opposite Joe
For a left elbow
Same two girls hook a right elbow
All the way round to the opposite Joe
A left elbow swing
Four ladies grand chain across the ring
Turn this gal to an eight hand ring and circle left

SHUFFLE STAR

One and three go forward and back
Then star by the right on the inside track
Pick up your corner an arm around
And star promenade go round the town
The **OUTSIDE FOUR** you turn right back
Pass this same corner once on the outside track
Next time around make an allemande thar
The **OUTSIDE FOUR** make the right hand star
Shoot the star half way round
Pass by one
Swing the next one round and round
Then allemande and a right to your girl
A wagon wheel and you make it whirl
Make a wagon wheel with the pretty little girl
Spread the wheel a way out wide
Number one lady take your man and turn inside
Go thru three arches—the rest hook on
and follow thru
Take the whole darn set with you
You're inside out when you get thru
But circle up eight like you always do
Break with the left, California twirl
All four men swing the corner girl
Then left allemande

FOR FUN BREAK

Head two pass thru, turn back
Side two pass thru, turn back
A right to your corner, pull her by
Then allemande left is what you do
Go right and left grand.

BACK TRACK SAMMY Q

Ladies to the center and back to the bar
Gents to the center right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
Pick up your partner arm around
And star promenade go round the town
Spread the star—have a little fun
Heads back track, dive thru one
On to the next and Sammy Q
Him by the right, a right hand round
Partner left as she comes down
Him by the right, a right hand round
Partner left, an arm around
Same four circle up four
Head gents break to an eight hand ring and
circle left

FOR FUN

Forward eight and back with you
Two and four a right and left thru
One and three a right and left thru
Turn your girl, California twirl
Separate go round two
The other four grand chain
Just like four ladies grand chain
To a left allemande

or

One and three a half sashay
Go up to the middle and back that way
Stand back to back with your partner do
And boompie do—go round two
Side two grand chain
Find old corner, a left allemande.

AUSTRALIAN WHIRLAWAY

First couple only go forward and back
Face your corner
Box the gnat and change places
Two head couples go forward and back
Down the middle trail on thru
Separate go round two
Round two and an eight hand ring
Circle to the left with the dear little thing
One lady whirlaway with a half sashay
Two ladies can whirlaway with a half sashay
Three ladies can whirlaway with a half sashay
**Corners all whirlaway with a half sashay
Now go to the left, a left allemande
**Corners whirlaway often throws the dancers
so try this:
Corners all a half sashay
Now a left allemande.

★ SINGING CALL

PIANO ROLL BLUES

By Lulu Braghetta, Vallejo, California

RECORD: MacGregor #8885 with

Bob Van Antwerp, Long Beach, Calif.

INTRODUCTION and BREAK:

(Well now the) head couples swing and promenade half the ring

Sides do a right and left thru (turn 'em twice)

Four ladies star right once around and then

Partners all, an allemande thar, boys back in again

Now the boys back around, shoot the star full around

Slip the clutch, go two times around

Pass this girl and with the next left allemande

Come back one and take this girl round that ol' land

You promenade full around and then,

You'll hear that old sound

The ol' piano roll blues

FIGURE:

(Four ladies chain) cross you go, turn the gal that you know

Chain back and turn 'em again

One and three go up and back then star thru

Pass thru and with the sides a right and left thru

You duck back in, do sa do once and then

Pass thru and swing the corner Jane

Allemande new corner, grand ol' right and left and then

Take this brand new sweetie, promenade 'round again

And then, you'll hear it again (Oh yes) you'll hear it again

The ol' piano roll blues

Tag Ending: The ol' piano roll, it's not a rock and roll, that ol' piano roll blues

★ SINGING CALL

MAKIN' WHOOPEE

By Fred Christopher, St. Petersburg, Florida

RECORD: Top #25019

DANCE:

Four ladies chain across the set

Then whirl away, you circle left

Left allemande now, grand right and left now

You're makin' whoopee (meet this girl and catch all eight)

With the right hand half, now back by the left hand round

The gents star right, go full around

Turn partner left now, your corner right now

Your partner left roll promenade, take a walk with this maid

The head (side) two couples wheel around

Go right and left thru

Star thru then eight chain thru

Picture a little old love nest, down where the roses bloom

You swing the girl you meet, beneath the moon

Then promenade like bride and groom

It is the season, you've got the reason

For makin' whoopee

GIRLS TURN BREAK

By Gordon Blaum, Miami, Florida

One and three do a half sashay then circle eight
Men go forward and back, then square thru full around

Square thru with the girls three-quarters around

U all turn back and box the flea

Girls turn back then Dixie chain

Girls go left, boys go right

Allemande left

MISSION MESS

By Ed Gilmore, Yucaipa, California

Three and four a right and left thru

Couple two a half sashay

Couple one bow and swing

Promenade the outside ring

Half way and then no more

Stand behind couple four

Just you four, cross the floor

Separate go single file and stop behind the sides

Center four pass thru and split two

Round one and pass thru across the floor

Both turn left go single file

And stop behind the sides

Everybody double pass thru and stop

Face each other, gents star right, girls star left

Girls step in behind your date

Right hand up and star all eight

Girls reach back with your left hand

Allemande left, go right and left grand

MY STARS

By Al Gottlieb, Van Nuys, Calif.

One and three go forward and back

Star thru, right and left thru

Same two ladies chain

Turn once and a half to the outside two

Star thru, right and left thru

Same two ladies chain

Turn once and a half 'til you're facing out

Bend the line and star thru

Right and left thru

Same two ladies chain

Turn once and a half

You're back to back with the outside two

Sides divide and box the gnat

Face the middle and pass thru

You turn back, star thru

Right and left thru

Same two ladies chain

Turn once and a half to the outside two

Star thru, right and left thru

Same two ladies chain

Turn once and a half 'til you're facing out

Bend the line and star thru

Right and left thru, same two ladies chain

With the same two, left allemande . . .

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor

Bob Page Square Dance Editor

Don Armstrong Contra Dance Editor

★ SINGING CALL

CROSS OVER THE BRIDGE

By Ruth Stillion, Arcata, California

RECORD: Windsor #4804, flip instrumental with
Bruce Johnson, Santa Barbara, California

FIGURE:

One and three . . .
You promenade, go all the way, the side two
ladies chain
And when you're home, the head two ladies —
to the right you chain
Ya turn 'em and the same four, circle once
like that
Go once exactly — heads arch up, dip and dive
the track
Cross over the bridge (dancers answer), cross
over the bridge (dancers answer)
Change your reckless way of living, now circle
four
Once around and keep in time, head men break
to make a line
Forward and back now . . . two ladies chain . . .
Then whirlaway and circle left, and don't cha
be afraid
To allemande the corner, come back and
promenade
A long walk — go all the way, around that big
ol' track
And when you're home, four ladies chain
across the ring and back
Cross over the bridge (dancers answer), cross
over the bridge (dancers answer)
Put your fickle past behind you and partners
whirlaway
Do sa do the right hand Sue, come back home
and left star thru
And swing her . . . cross over the bridge . . .

CORNPATCH

By Jerry Helt, Cincinnati, Ohio

Head ladies chain across keep in time
Heads to the right circle to a line
Forward eight and back you go
Right end high, left end low
Cross the ends and let 'em go
Sides to the right, circle four in time
Ladies break and make a line
Forward eight and back you go
Right end high, left end low
Cross the ladies, let 'em go
All four men forward and back you rave
Forward again, do sa do
All the way around to an ocean wave
Balance forward and back
Hold the wave but make it straight
All four ladies forward and back along the wave
Forward again, do sa do all the way around
To an ocean wave
Everybody balance forward and back
All turn by the right hand full around
Same people in the middle, star left once around
Pass by the last turn your partner by the right
hand
Find your corner, left allemande

STAR THRU WAVE

By Bill Marshall, Mission, Kansas

Head ladies chain across the ring
Now hear me sing, first and third promenade
The outside all the way
Two and four right and left thru
One and three come into the middle
Square thru three-quarters round
Take that girl and promenade left round one
Into the middle star thru then right and left thru
Hear me say half sashay and box the gnat across
the way
Face the outside two, star thru
Star thru the opposite two, dive thru
Do sa do the inside two all the way round
— to an ocean wave
Balance forward and back, then pass thru
Star thru the outside two
Then right and left thru
Box the gnat across from you, change girls
Left allemande, right and left grand

PROMENADE ROLL BACK BREAK

By Ralph Kinnane, Birmingham, Alabama

Side two ladies chain to the right
You've got a new gal hang on tight
Allemande left that corner maid
Grab your girl and promenade
Promenade and hear me say
Side two couples a half sashay
Keep on going you're doing fine
First and third roll back to a line
The lines of four wheel around
All the way round and a little bit more
Face that line across the floor
Forward eight and back with you
Forward again, cross trail thru
Allemande left . . .

★ SINGING CALL

GREEN RIVER

By Robby Robertson, Seattle, Washington

RECORD: SIO F114, Flip instrumental with
Arnie Kronenberger
OPENER, MIDDLE BREAK and CLOSER:
Turn your corner by the left, your partner right
(And then the) gents star left around
Turn your own with the right elbow, once and a
half around you go
(Now those) gals left hand star, don't get stuck
on a bar
Star promenade, grab right on to your boy
And when you're home, roll them out, ship ahoy
Then go swingin' down the old Green River
On that good ship Rock and Rye
FIGURE:
Head ladies wheel chain round now, turn
'em boys
Then chain 'em right, let's hold 'em tight
Now chain 'em on don't you roam—turn 'em alone
Do a left allemande, then walk by your own
Now swing the next one, she'll travel with you
Then promenade with that lady in blue
Then go sailing down that old Green River
On that good ship Rock and Rye . . .
Tag Ending: On the good ship Rock and Rye . . .

ANOTHER HIT HERE

WHEN LIGHTS ARE LOW

By Jack and Na Stapleton, Grosse Point, Michigan

Record: "When Lights are Low"—Windsor 4666

Position: Open-facing, M's back twd COH, M's R & W's L hands joined

Footwork: Opposite throughout the dance, directions for M

Meas. INTRODUCTION (4 meas)

1-4 Wait; Wait; Bal Apart, Point, —; Bal Together (to Open-facing), Touch, —;

Wait 2 meas in open-facing pos; ptrs step bwd away from each other, M on L & W on R, point free toe fwd twd ptr & hold 1 ct; step diag twd wall & RLOD on R swinging joined hands twd RLOD to resume OPEN-FACING POS, tch free toe beside weighted ft, hold 1 ct.

DANCE

1-4 Waltz Away; Waltz Together (to Loose-closed); Vine, 2, 3; Maneuver, 2, 3;

Start L and waltz 1 meas fwd LOD and slightly away from ptr, swinging joined hands fwd; start R and waltz 1 meas fwd LOD & twd ptr swinging joined hands bwd & ending in LOOSE-CLOSED POS with M's back twd COH; step to L side in LOD on L, step on R XIB of L (W XIB), step again to L side in LOD on L; going into CLOSED POS & starting R, waltz 1 meas, maneuvering to turn $\frac{1}{4}$ R to end with M's back twd LOD.

5-8 Waltz Turn ($\frac{1}{4}$ R); Waltz Turn ($\frac{1}{4}$ R); Twinkle Out; Twinkle In (to Open-facing);

Start bwd in LOD on L and waltz 2 meas down LOD making a $\frac{1}{2}$ RF turn to end with M facing LOD & partners taking LOOSE-CLOSED POS; start L & do 2 twinkle steps while prog down LOD, M XIF (W XIB), maneuvering during the 2nd twinkle to end in OPEN-FACING POS with M's back twd COH.

9-16 Repeat Action of Meas 1-8, ending in Open-Facing Pos, M's back twd COH.

17-20 Roll, 2, 3; Thru, Side, Close; Apart, 2, 3; Together, 2, 3 (W solo L to Skirt-Skaters);

Solo rollaway down LOD, M starting L ft and rolling LF, W start R & roll RF, taking 3 steps & ending in LOOSE-CLOSED POS with M's back twd COH; step thru in LOD on R (WXIF), step to L side in LOD on L, close R to L; releasing LOOSE-CLOSED POS, & joining both hands, ptrs take 3 short steps bwd away from each other to arms length, M starting L & W starting R; Ptrs take 3 short steps fwd twd each other, M starting R & turning $\frac{1}{4}$ to face LOD, W starting L & making a $\frac{3}{4}$ LF solo turn to face LOD as ptrs take SKIRT-SKATERS POS, both facing LOD.

21-24 Fwd Waltz; Fwd Waltz; Wheel $\frac{1}{2}$ Left; Solo Turn (to Semi-Closed);

In skirt-skaters pos & starting L, waltz 2

meas fwd LOD, weaving slightly in and out; start L & use 3 steps to make a $\frac{1}{2}$ LF (CCW) wheeling turn as a cpl to end facing RLOD; releasing skirt-skaters pos, M, continuing to turn L, steps R diag bwd twd COH and RLOD, steps L, R slightly fwd LOD—while W makes a solo RF turn by stepping L diag bwd twd LOD and wall, steps R, L slightly fwd LOD to end in SEMI-CLOSED POS facing LOD.

25-28 Fwd Waltz; Step, Touch, —(W flares to Banjo); BWD Waltz (to SCP); Fwd Maneuver;

In semi-closed pos start L & waltz 1 meas fwd LOD; as M steps fwd in LOD touches L toe beside R & holds 1 ct, W steps fwd in LOD on L, sweeps R fwd & around in a CCW flaring arc while turning $\frac{1}{2}$ to face RLOD as ptrs take BANJO POS with R hips adjacent, touches R toe beside L & holds 1 ct; while M starts L & waltzes 1 meas bwd in RLOD, W steps fwd in RLOD on R, then changes from Banjo to SEMI-CLOSED POS with $\frac{1}{4}$ R turn on L & R to end in SEMI-CLOSED POS facing LOD; as W starts L ft & waltzes 1 meas fwd in LOD with short steps, M starts R & waltzes 1 meas fwd in LOD, maneuvering to turn $\frac{1}{2}$ R to end in CLOSED POS, M's back twd LOD.

29-32 Waltz Turn (RF); Waltz; Waltz; Twirl (to Open-facing);

Start bwd in LOD on L & waltz 3 meas down LOD making $1\frac{1}{2}$ RF turns to end facing LOD; as M starts R & waltzes 1 meas fwd in LOD, W starts L & makes a $\frac{3}{4}$ RF twirl in 3 steps under her R & M's L arm, to end with partners in Open-facing pos, M's back twd COH.

PERFORM ENTIRE DANCE A TOTAL OF THREE TIMES

Ending: Partners make standard acknowledgment following twirl in meas 32 of 3rd and last sequence of dance.

JIVEY

OUR LOVE SONG

By Dean and Lorraine Ellis, Dallas Center, Iowa

Record: "You're Singing Our Love Song To Somebody Else" Challenge #59072

Position: Open, facing LOD

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-8 Wait 2 Meas; Apart, Point, Together, Touch, Grapevine Apart; Grapevine Together; Rock Fwd, Back; Rock Back, Fwd; Step apart M's L twd COH, point R twd partner; step together on R to open pos, touch L to R; grapevine apart, touch, M twd COH, W twd wall; grapevine together, touch ending in semi-closed pos facing LOD; M rocks fwd on L in slight dip, back in place on R; rock bwd twd

RLOD in slight dip on L, fwd in place on R; assuming BUTTERFLY pos, M's back to COH.

PART A

1-4 Side/Behind, Side/Brush; Two-Step Fwd; Side/Behind, Side/Brush; Two-Step Fwd;
In butterfly pos grapevine LOD, side L, R behind L, side L, on fourth count release lead hands and brush R thru to open pos facing LOD, M's R and W's L hands led thru twd LOD at shoulder height and slightly back to back; starting M's R do one two-step fwd; again assuming butterfly pos, M's back to COH, repeat meas 1-2, ending in CLOSED pos, M's back to COH.

5-8 Turn Two-Step; Turn Two-Step; Twirl, 2; 3, 4;

Do two turning two-steps progressing LOD; W twirls twice RF under M's L arm in 4 steps, ending in BUTTERFLY pos, M's back to COH.

9-16 Repeat Action of Meas 1-8, ending in BUTTERFLY pos, M's back to COH.

PART B

17-20 Face to Face; Back to Back; Side/Close, Fwd/ —; Side/Close, Back/ —; (Box two-step)

Progressing in LOD in butterfly pos, step side to L/close R, side L pivoting to back-to-back pos, M's R and W's L joined; step swd LOD on R/close L, side R pivoting to face partner in closed pos; starting M's L step side on L/ close R to L, step fwd twd wall on L, hold 1 ct; step to side on R/ close L to R, step back twd COH on R, hold 1 ct;

21-24 Dip, Recover; Twirl, 2; Rock Fwd, Back; Rock Bwd, Fwd;

M dips back on L twd COH, recovers stepping fwd on R (W dips fwd on R, back on L) to end in semi-closed pos facing LOD; as M walks fwd L, R, W does one RF twirl under M's L arm in 2 steps ending in semi-closed pos; M rocks fwd on L in slight dip, back in place on R; rock back twd RLOD in slight dip on L, fwd in place on R.

25-32 Repeat Action of Meas 17-24, ending in BUTTERFLY pos, M's back to COH. DANCE THROUGH TWO TIMES, REPEAT MEAS 1-8, Bow and Curtsy.

A FALL FAVORITE

I'LL SEE YOU IN MY DREAMS

By Scotty and Doris Garrett, Hayward, California
Record: "I'll See You in My Dreams"—MacGregor #8865

Position: Intro—M's R & W's L hands joined, partners facing, M's back to COH

Dance—M's L & W's R hands joined, both facing RLOD in OPEN POS

Footwork: Opposite throughout, directions for M
intro: Wait; Wait; Step Apart, Point, —; Together Touch, —; (face RLOD) Wait 2 meas; step L

bwd into COH, point R toe twd ptr, —; step R fwd turning ¼ RF (W turn LF) to face RLOD dropping M's R & W's L hands and joining M's L & W's R — to end in OPEN POS facing RLOD, touch L beside R, —;

PART A

Meas.

1-4 Step, Flare, —; Through, Side, Behind; Cross-Over, 2, 3; Forward Waltz;

Step L fwd in RLOD, swing R fwd and flare in, using 2 cts and turning ¼ LF (W turn RF) to face ptr assuming BUTTERFLY POS M's bk to COH; step R thru XIF of L in LOD (W XIF), step L to side LOD, step R behind in LOD; keeping M's L & W's R hands joined but releasing others W crosses under joined hands diag fwd and twd COH with 3 steps RLR, while M crosses behind W moving diag fwd and twd wall LRL — to end in OPEN POS both facing LOD, M on outside of circle, M's L & W's R hands joined; dance 1 waltz fwd in LOD RLR.

5-8 Lady To Sidecar; Forward Waltz; Face, 2, 3; Backward Waltz;

Prog LOD M waltzes fwd LRL as W turns ½ RF into SIDECAR POS RLR; one waltz fwd LOD RLR; M steps L fwd LOD (W R bwd) both turning LF to face ptr, continue LF turn and step R in LOD, close L — to end in CLOSED POS M's bk to LOD; prog LOD dance one waltz bwd RLR.

9-12 Waltz (R); Waltz; Waltz; Twirl to Open;

Starting bwd on M's L and prog LOD dance 3 RF turning waltzes; W twirls RF under M's L & W's R hands as M waltzes fwd, releasing M's L & W's R and joining M's R & W's L hands on last ct — to end facing LOD in OPEN POS.

13-16 Back-To-Back; Face-To-Face; Back-To-Back; Turn On Around (To Open);

Prog LOD waltz fwd bringing joined hands fwd and turning LF slightly back-to-back; waltz fwd turning RF to face ptr and bring joined hands back releasing them on last ct of meas 14 to join free hands (M's L & W's R); continue waltzing LOD and turning RF back-to-back, bring newly joined hands thru twd RLOD; release joined hands and continue turning solo RF (W LF) to end both facing LOD in OPEN POS, M's R & W's L hands joined.

PART B

17-20 Step, Lift, —; Forward, Side, Close; Back, Side, Close; Forward Waltz;

Step L fwd LOD, swing R fwd in a lift on cts 2 & 3; dance an OPEN BOX WALTZ on meas 18 & 19; step R fwd LOD, step L side into COH, close R to L; step L bwd in RLOD, step R to side twd ptr, close L to R; dance 1 waltz fwd prog LOD RLR.

21-24 Step, Lift, —; Forward, Side, Close; Back, Side, Close; Maneuver Waltz;

Repeat action of meas 17-19; as W waltzes slightly fwd, M waltz-maneuvers RLR to

end in CLOSED POS M's back to LOD.
25-28 Waltz 1/2 (R); Waltz 1/2; Waltz-Balance Left; Waltz-Balance Right;
 Starting M's L waltz RF turning 1/2; continue turning RF waltzing 1/2 to end M facing RLOD; waltz-balance twd wall stepping L to side, R behind L, L in place; repeat waltz-balance starting M's R and stepping twd COH.

29-32 Waltz 1/2 (R); Waltz 1/2; Twirl, 2, 3; Step Forward (RLOD), Touch, —;
 As in meas 25-26, dance 2 meas RF turning waltz, turning 1/2 on each meas to end M facing RLOD; W twirls OUT twd wall RF under joined M's L & W's R hands as M waltzes in place and adjusts to end in OPEN POS facing RLOD, keeping M's L & W's R hands joined; step R fwd in RLOD, touch L beside R,

DANCE IS DONE THREE TIMES IN ALL. LAST TIME THROUGH, ON MEAS 32, FACE PARTNER, STEP SLIGHTLY APART, BOW AND CURTSY.

OFFSET NO. 1

By Del Coolman, Flint, Michigan
**One and three pass thru, both turn right
 Lady around two, gent around three
 Stand four in line (offset)
 Forward eight and back with you
 Two and four pass thru, wheel to the left
 Everybody cross trail, left allemande**

MORE WHEEL AND DEAL

As called by Lee Helsel, Sacramento, Calif.
**One and three go forward up and back
 Forward again, do a right and left thru
 Whirlaway with a half sashay
 Pass thru and both turn left
 Lady around two, gent around one
 Four in line go up and back
 Pass thru and wheel and deal
 Dixie chain on the double track
 Girls go left, men go right
 Left allemande**

**Promenade don't slow down
 One and three wheel around
 Star thru, then right and left thru
 Turn your girl then star thru
 Pass thru to a brand new two
 Star thru then right and left thru
 Star thru then cross trail
 Left allemande**

*** Heads to the right and circle four
 Head gents break to a line of four
 Forward eight and back you reel
 Pass thru, wheel and deal
 Turn your back on your partner,
 wheel and deal
 Turn your back on your partner,
 wheel and deal
 Turn your back on your partner,
 bend the line
 Cross trail, left allemande . . .**

*This portion of the dance—
 by Ronnie Schneider.

HEADACHE

By Blackie Griffiths, Bellflower, Calif.
**One and three half square thru
 Do sa do with the outside two
 All the way round to an ocean wave
 Rock it forward and back you do
 Arch in the middle, ends duck thru
 Gents turn back, right and left thru
 Dive thru, pass thru
 Do sa do with the outside two
 All the way round to an ocean wave
 Balance forward, back you do
 Arch in the middle, ends duck thru
 Gents turn back, right and left thru
 Dive thru, square thru
 Three-quarters round, left allemande**

IF YOU CAN

By Willard Orlich, Akron, Ohio
**Promenade, one and three wheel around
 If you can star thru
 If you can frontier whirl
 If you can star thru
 If you can frontier whirl
 If you can star thru
 If you can frontier whirl
 If you can star thru
 Star thru again
 If you can frontier whirl
 If you can star thru
 If you can frontier whirl
 If you can star thru
 If you can frontier whirl
 If you can star thru
 If you can, left allemande
 Promenade don't slow down
 One and three wheel around
 Right and left thru then whirlaway
 Do a half square thru (or cross trail)
 Go red hot, etc.**

CONTRA CORNER

QUEEN'S FAVORITE

If you're ever looking for early dance roots of some of the current-day routines, you might try this version of the Queen's. This one uses a square thru and calls it (of all things) a grand right and left. One of our favorite tunes, "Crooked Stovepipe" (Folkraft 1154), is a good one for this dance.

**1 — 3 — 5 crossed over
 — — — — With the one below you balance
 — — — — And balance again — — Now swing that girl
 — — — — Actives down the center two by two
 — — — — Pass two, turn outside, up the outside
 back to place
 — — — — With the couple above grand right and
 left
 — — — — Turn your partner twice around
 — — — — Half promenade across the set
 — — — — It's a right and left thru
 — — — — With the one below you balance
 (opening)**

FOUR TIMES THRU

By George Vagtborg, San Diego, Calif.

One and three forward up, back with you
Square thru three-quarters round
Separate, round one
Square thru three-quarters round
Split those two, round one
Square thru three-quarters round
Separate, round one
Square thru three-quarters round
Look out man, left allemande

GOT IT YET?

By Bob Hayden, Lake Jackson, Texas

Head ladies chain across the floor
Four ladies chain a grand chain four
Number one couple a half sashay
Lead to the right and circle that way
Ladies let go and make a line
Forward four and back on time
Number four couple half sashay
Go down the center and split the ring
Wheel to the left around two
Line up six like you always do
Forward six and back like that
Forward six and stand pat
Face number three and split 'em
Each go to the end of the line
First left, next right
Next left, next right
Next left, last one right
Forward eight and back with you
Center arch and the ends lead
the line on thru
Circle eight around the land
Then allemande left with your left hand . .

SQUARE MAZE

By Ruth Stillion, Arcata, Calif.
(as called by Lee Helsel)

Heads go forward and back with you
Forward again and star thru
Square thru three-quarters round
Left square thru with the outside two
Three-quarters now you do
Back to the middle and square thru
Four hands round while the outside two
Separate, take a new date, face the middle
Go right and left thru, allemande left
(with partner in allemande thar)
One and three spread out wide
Box the flea and all four men
Turn around, right and left thru
Pass thru, on to the next
Right and left thru, turn your girl
Cross trail to a left allemande
Promenade, don't slow down
One and three wheel around
Right and left thru, turn you do
Pass thru to a brand new two
Do a right and left thru
Same ladies chain two by two
Same two couples star thru
Right and left thru, face that two
Inside men turn back, pass thru
Left allemande

EXPERIMENTAL

Here are a pair of test figures for the movement
Expand to a Line or Add to the Line (see page
62). The examples are by Red Donaghe.

Heads go forward, back with you
Go forward again and Square thru,
Count four hands is what you do,
Right and left thru the outside two,
Duck to the middle, ADD TO THE LINE,
Forward and back, you're doing fine,
The ends Star thru, then Cross-Trail,
There's the corner, left allemande . . .

Heads go forward, back with you,
Two and four a right and left thru,
The head two couples Square thru,
Count four hands is what you do,
Right and left thru the outside two,
Duck to the middle, ADD TO THE LINE,
Forward and back, you're doing fine,
The center four a right and left thru,
The ends Star thru, now Cross-Trail
There's the corner, left allemande . . .

STARITIS

By John Ward, Alton, Kansas

Heads (sides) go up and back with you
Star thru then pass thru
Star thru then pass thru
Go on to the next and star thru
Do a right and left thru and turn this Sue
Dive thru and pass thru
Star thru then pass thru
Go on to the next and star thru
Left allemande . . .

NO "WHEEL AND DEAL"

By Ed Epperson, Batavia, Iowa

One and three, you swing your maid
Round and round and promenade
Three-quarters around with you
Two and four, a right and left thru
All four couples pass thru
(a double pass thru)
First couple left, the next one right
Pass thru, go on to the next
Box the gnat and change girls
Right and left thru and turn your girl
Square thru, four hands round
'Til you're facing out
Go forward out and back
Bend the line and cross trail thru
Allemande left . . . (Original corner)

MORE SHUFFLE THE DECK VARIATIONS

By Mel Rich, University City, Missouri

One and three the ladies chain
Turn 'em boys and gone again
Side couples out to the right
Circle four you're doing fine
Side gents break and make a line
Forward eight and back to the world
Head couples California twirl
Shuffle the deck do a left allemande, etc.

FOUR FLUSH

By Tonto King, Ardmore, Oklahoma

One and three swing you do
 Go into the middle square thru
 Count four hands in the middle of the stew
 Right and left thru the outside two
 Duck to the middle, half sashay
 Left hand star, hear me say
 Take old corner arm around
 Star promenade go round the town
 Hub back out, circle up eight
 Stay that way, don't get straight
 Circle to the left go round the track
 All four ladies forward and back
 Pass thru, separate
 Round one, don't be late
 Into the middle square thru
 Three-quarters round, don't just stand
 Allemande left . . .

DIXIE STYLIN' TIME

By Jeanne Fischer, Sunnyvale, Calif.

Side two ladies chain you do
 Head couples right and left thru
 Same two Dixie style to an ocean wave
 Men in the middle, rock it forward and back
 Gentlemen arch, girls duck thru
 And chain with the outside lady do
 Then Dixie style to an ocean wave
 Rock it — gentlemen arch
 Girls duck thru then U turn back
 Right and left thru, then pass thru
 On to the next a right and left thru
 Same two ladies chain
 Then cross trail, left allemande

WHEEL AND DEAL HASH

As called by Lee Helsel, Sacramento, Calif.

Heads go forward, back with you
 Side ladies chain two by two
 Heads to the right and circle four
 Head gents break to a line of four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Inside couples square thru
 Three-quarters round to a left allemande

* * * *

Heads to the right and circle four
 Break right out to a line of four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Double pass thru, face your partner
 Pass thru and wheel and deal
 Double pass thru, face your partner
 Pass thru and wheel and deal
 Double pass thru, face your partner
 Left allemande, partner right and left grand

* * * *

Promenade (with the opposite)
 don't slow down
 One and three wheel around
 Half square thru, and the four in the middle
 Half square thru, everybody turn alone
 Left allemande, partner right and left grand

EASIER EIGHTS

By Bill Hansen, Santa Barbara, California

Let's promenade eight and don't slow down
 The head two couples wheel around
 Pass on thru then bend the line
 Pass thru, then face your partner
 Eight chain thru across the track
 All the way over and all the way back
 Come on now and don't be late
 Keep on going until you're straight
 When you're back, watch it man
 *Pass thru — left allemande
 *For quick death and real bedlam, substitute this:
 Go right and left — allemande

WATTS' DIZZY LINE

By George Watts, Santa Ana, Calif.

Heads go forward and back with you
 Side ladies chain across you do
 Heads to the right and circle four
 Head gents break to a line of four
 Forward eight and back with you
 Head couples only do a frontier whirl
 Men hook left and turn a line
 Full around you're doing fine
 Bend the line and star thru
 Right and left thru is what you do
 Dive thru, pass thru, and circle four
 Head gents break to a line of four
 Forward eight and back with you
 Head couples only do a frontier whirl
 Men hook left and turn a line
 Full around you're doing fine
 Bend the line and star thru
 Right and left thru is what you do
 Dive thru, square thru three-quarters round
 to a left allemande
 One and two go right and left thru
 Other ladies chain
 New one and three go right and left thru
 Other ladies chain
 New one and four go right and left thru
 Other ladies chain
 Sides face, grand square
 One, two, three, turn,
 One, two, left allemande
 Weave a daisy chain (standard daisy chain
 but no hands)

EASY MURDER

By Dr. Myron Redd, Marceline, Mo.

Head two couples half sashay
 Go forward up and back that way
 Forward again, star thru
 Right and left thru with the outside two
 Square thru, heads go four, sides go three
 Sides left square thru in the middle
 Heads star thru, left allemande

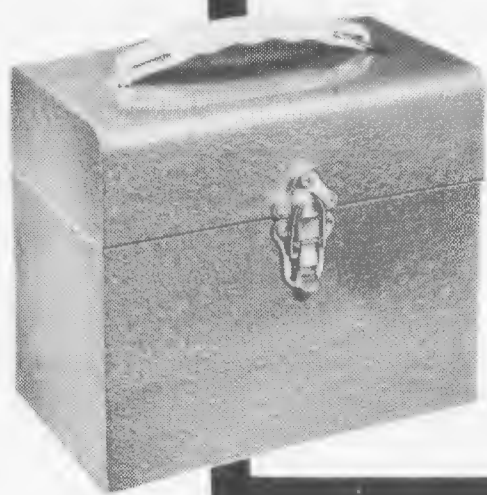
Promenade don't slow down
 One and three wheel around
 Pass thru, on to the next
 Star thru, then right and left thru
 Square thru three-quarters, left allemande

or

Opposite lady box the gnat
 Do a half square thru, go right and left grand

RECORD CASES

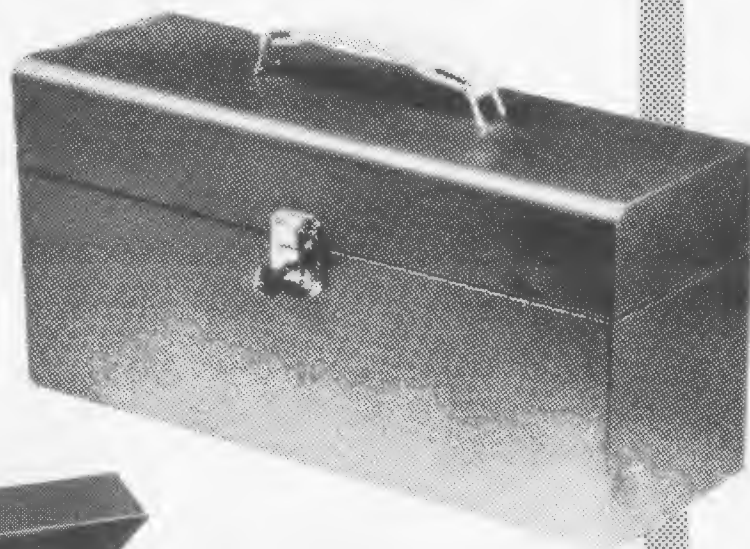
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WHEN MY BABY SMILES AT ME

Originated and called by Joel Pepper

(Continued from Page 7)

with us, regarded the caller as a sort of super-human being, above the scrabbling and struggles of us creatures on the floor. Our first callers were, of course, even more godlike as they knew what they were doing and what we should be doing but we didn't. That made the big difference.

We went thru all the stages, even that of knowing just a little more than the caller and right here is where the caller began to be human. It wasn't "his" club, or "his" class, any longer.

He was just someone standing up there to provide calling fun for us. This, too, passed, and now we know. Callers are wonderful, callers are horrible, callers are fine or boorish; in short, callers are really People and we love them right along with the rest of our conglomerate fellow beings in this restless old world.

Anita Allen
Oakdale, Ill.

Dear Editor:

We have been reading your editorial on trends in the April Sets in Order. Perhaps your

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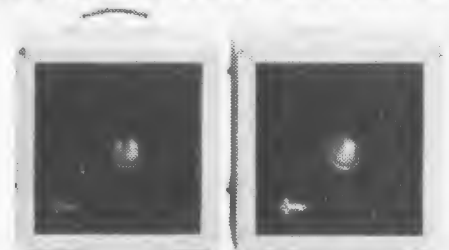
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correspondents mean exactly what they say when they speak of "going squaring." It appears that the trend is away from dancing and towards a gymnastic exercise. One of our friends summed it up nicely by saying, "Look at those hands flying in that set; it isn't pretty any more."

Fred Delavan
Saginaw, Mich.

Dear Editor:

With reference to putting out mints or candy tidbits for dancers to share, as you mentioned in a recent magazine, I'd like to add some

thoughts on this. For years I have always taken mints with me to church, the theatre, my office and square dancing, with the idea of sharing them . . .

While I was treasurer of our Chapter of the Bachelors 'n' Bachelorettes I placed a dish of mints and gum at the desk for dancers to share. This made quite an impression on the dancers and visitors. I feel that old-fashioned peppermints are some of the best friends square dancers can have.

I've been following this plan for the past 4

BOOKS

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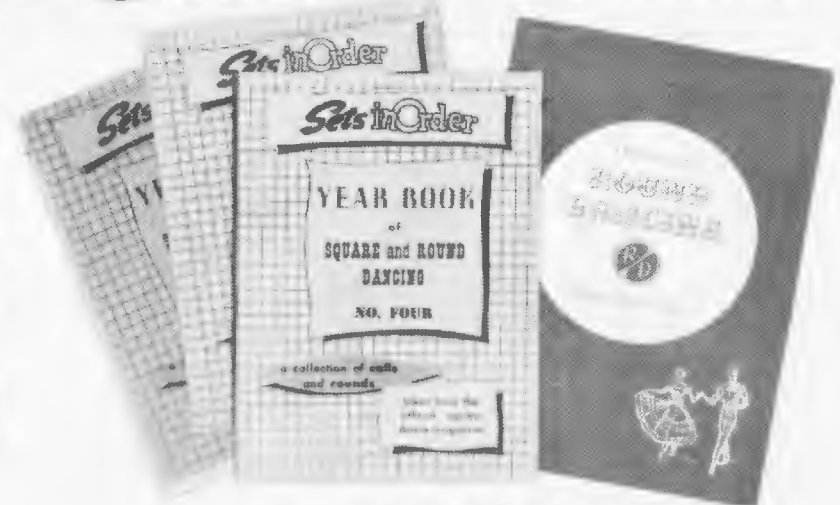
This contains the short breaks so often used by callers.

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years and have found that the dancers look forward to "sharing the mints." It's not a bad idea for other clubs to have dishes of mints handy.

Jenne Akers
Los Angeles, Calif.

Dear Editor:

... We now have a civic building, a new log one, that gives us the ideal atmosphere for dancing. Valdez' industry No. 2 is Tourism. Now, having a place for square dance activity and 12 Girl Scouts calling, we plan to have square dancing for tourists on rainy days; an

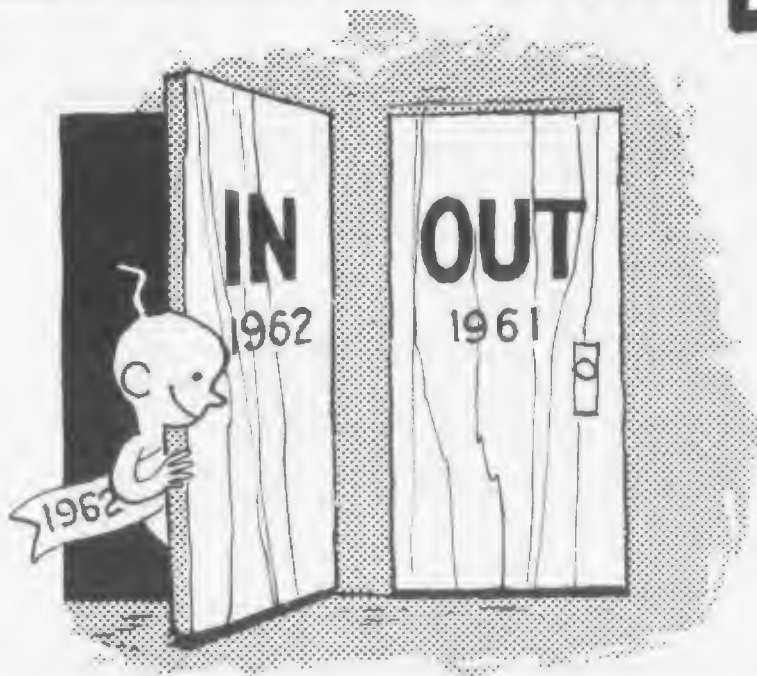
afternoon session for youngsters and an evening for the adults.

Could there be a nicer way of enjoying people, your guests from all over the world?

Francis Krch
Valdez, Alaska

If you ever get up into Alaska you'll find Valdez at the foot of the Richardson Highway. The Krch's run the local hotel and when we were there they were eagerly looking for one more person to fill a square. It seemed at that time they had seven ardent square dancers — a rather frustrating situation to say the least. Editor.

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Dear Editor:

...I have been classifying my dances according to the top basic involved. This is much better than by title. It also helps in planning programs as I can eliminate things the dancers do not know and I can be a little more sure that the program will have variety or else I can pick several dances with some figure on which they need practice. This is especially good in teaching classes.

Jack R. Todd
 Lexington, Ky.

Dear Editor:

We find your convention coverage (S.I.O. Aug. '61) an excellent resume of this outstanding square dance event. Even though this event is only just past, your articles... brought back many fond memories — memories of a well-planned convention, beautiful Cobo Hall... and throngs of wonderful dancers who were having the most exciting time of their lives.

We particularly enjoyed the photograph on page 41. This picture was taken within the last hour of the Saturday night session in the Arena,

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Dear Editor:

In your August Sets in Order under Experimental Lab you show a Wheel to a Line by Clarence Ritchey, Grand Junction, Colo. As far as I know this Basic was originated by Chip Hendrickson of New York . . .

J. Clarence Ritchey Grand Junction, Colo.

Dear Editor:

Sets in Order and yourselves have done a

terrific job in reporting the "Big 10th" and I am very sure that the readers of Sets in Order will get a lot of satisfaction from reading this report . . .

Harold O. Erickson
 Dearborn, Mich.

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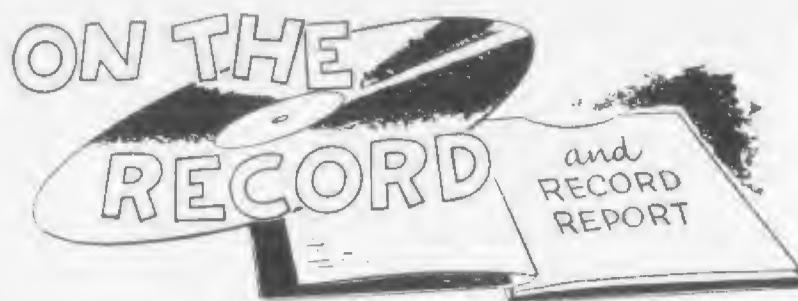
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★ SINGING CALL

PIANO ROLL BLUES — MacGregor 8885 ★

Key: E flat **Tempo:** 130
Caller: Bob Van Antwerp **Range:** High HC
Music: 2/4 Ragtime Blues Low LB
Instruments: Piano, Saxophone, Banjo, Drums, Bass, Accordion

Synopsis: Complete call printed in Workshop
Comment: A fast moving, well timed dance. This takes some practice to call. Music is jazzy and has good lead. Bob's calling is clear and melodious.

CROSS OVER THE BRIDGE — Windsor 4804 ★

Key: A **Tempo:** 128
Caller: Bruce Johnson **Range:** High HD
 Low LA

Music: 6/8 (marching rhythm)
Instruments: Guitar, Bass, Piano, Banjo, Saxophone, Drums, Organ

Synopsis: Complete call printed in workshop
Comment: A novelty number written by Ruth Stillion (one of her best in some time). Bruce's calling is sharp, clear and melodious.

GREEN RIVER — Sets in Order F 114 ★

Key: E flat **Tempo:** 132
Caller: Arnie Kronenberger **Range:** High HC
Music: Standard 2/4, subtle Low LB
Instruments: Clarinet, Accordion, Piano, Guitar, Bass

Synopsis: Complete call printed in Workshop
Comment: A modern recording of "Sailing Down the Old Green River." Figure is smooth flowing and fun to do. Music has good "boom-chuck" rhythm and interesting piano fills. Arnie's calling is clear and danceable.

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Each report gives the tempo, key, voice range and the instruments used. The shaded area in the chart indicates the range of notes used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls or directions reproduced in the Workshop section of the same issue.

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octave. Recorded in a low voice range. Mike's calling is danceable.

DREAM TRAIN — MacGregor 8875

Key: F **Tempo:** 129
Caller: Fenton Jones **Range:** High HC
Music: Standard 2/4, slight Rag-time Low LC

Instruments: Saxophone, Piano, Drums, Banjo, Bass, Clarinet

Snyopsis: (Break) Circle left—swing corner—allemande left—partner box the gnat—girls star left—catch all eight—same girl left allemande—promenade home and swing. (Figure) Four ladies promenade—swing partners—heads lead right, circle half—dive thru—pass thru—swing—allemande left—partner allemande right—corner box the flea—promenade home and swing.

Comment: Dance has standard timing and has considerable movement. Tune moves up and down over the full range. Instrumental has good lead and is easy to follow. Jonesy's calling is clear as always.

HELLO MARY LOU — Bogan 1135

Key: G **Tempo:** 132
Caller: Joe Robertson **Range:** High HB
Music: Standard 2/4, subtle Low LD

Instruments: Piano, Bass, Guitar, Steel Guitar, Saxophone, Violin, Drums

Synopsis: (Break) Circle left—heads left square thru—allemande left—weave ring—do sa do—allemande left—promenade. (Figure) Heads promenade half way—heads swing—sides right and left thru—four ladies chain—all half sashay—circle left—allemande left—right and left grand—promenade.

Comment: A well timed pattern. Middle voice range. Lead of music is weak on 1st chorus. Joe's calling is tuneful.

RUNNING GUN — Lightning S 603

Key: D **Tempo:** 123
Caller: Tod Williams **Range:** High HB
Music: Subtle Western Low LD

Instruments: Violin and Guitars

Synopsis: (Break) Swing partner—circle left—left allemande—partner do sa do—allemande left—grand right and left—do sa do—promenade—



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swing. (Figure) Sides up and back—right and left thru—heads star thru—pass thru—split two—line up four—forward and back—box the gnat—right and left thru—circle left—left allemande—promenade home and swing.

Comment: Music is slow but low enough in voice range that it could be increased. Figure has conventional timing. Tune is a little monotonous and unfamiliar. Lead of music is clean. Tod's calling is clear and danceable.

HOEDOWNS

BIG THICKET — Blue Star 1585

Key: A Tempo: 132

MIDNIGHT — (flip side to above)

Key: D Tempo: 132

PASS THE BUCK — Blue Star 1586

Key: A Tempo: 132

BLUE EYED MYRTLE — (flip side to above)

Key: G Tempo: 132

Instruments Used: Violin, Guitar, Bass

Comment: All four sides above are similar with heavy guitar after-beat rhythm and very light fiddle lead. Traditional style hoedowns.

ROUNDS

IRISHMAN'S TANGO — Windsor 4668

Music: Piano, Drums, Guitar, Bass, Violins, Clarinets, Saxophone

Choreographer: Frankie McWhortor

Comment: Tune is "Cumparcita" well played in traditional tango style with a full band. The dance uses the heavy rhythm to advantage and most round dancers should be able to learn it.

WABASH BRUSH — (flip side to above)

Music: Trumpet, Clarinets, Piano, Bass, Drums, Saxophones

Choreographers: Boyd and Betty Fink

Comment: A medium speed two-step played with good rhythm and full band. Tune is "Wabash Blues." The dance uses standard routines.

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HEY, LOOK ME OVER — Grenn 14030

Music: Saxophones, Trumpet, Piano, Drums, Bass

Choreographers: Bob and Betty Carson

Comment: Music is quite danceable. The easy routine is medium speed two-step. The dance has three short parts and each part is repeated.

SLEEPY TIME GAL — (flip side to above)

Music: Trumpet, Saxophones, Piano, Drums, Bass

Choreographers: Lloyd and Maizie Poole

Comment: The music is quite danceable. The easy routine is a medium speed two-step with each of three parts repeating.

PAZZO-PAZZO — Sets in Order X3125

Music: Flutes, Clarinets, Accordion, Piano, Bass, Guitar

Choreographers: Ken and Dolly Walker

Comment: A rocking two-step in 6/8 time. The music has a light "Italian" sound. Dance routine is easy but unusual and features a "swing-hop" step.

THE SAINTS — (flip side to above)

Music: Trumpet, Piano, Trombone, Drums, Bass, Banjo, Guitar

Choreographers: Lee and Mary Helsel

Comment: A medium speed two-step played in "Dixieland" style. Tune is "When the Saints Go Marching In." Dance routine is very easy and uses no turning two-steps.

SEA BREEZE — Grenn 14027

Music: Violin, Saxophone, Piano, Bass, Drums, Trumpet

Choreographers: Paul and Edwina GraVette

Comment: A medium speed waltz. Music is quite danceable. The dance routine is in two parts. Part A (16 meas) uses identical footwork and is repeated. Part B (16 meas) uses opposite footwork and includes a Tamara routine.

A-LA-CARTY — (flip side to above)

Music: Trumpet, Piano, Drums, Bass, Saxophone

Choreographers: Art and Barbara Carty

Comment: Tune is "Chicago." A slow two-step with strong rhythm. Dance is thirty-two measures using standard two-step patterns but emphasizing the "fast-fast-slow" rhythm.

KEEP IT MOVING — Windsor 4666

Music: Multiple Guitars with Len Payton

Choreographers: Charlie and Gertrude Tennant

Comment: A standard thirty-two measure two-step that has no difficult parts. The music is played at a medium speed and has nice "lift."

WHEN LIGHTS ARE LOW — (flip side of above)

Music: Saxophones, Organ, Guitar, Bass, Piano

Choreographers: Jack and Na Stapleton

Comment: A slow waltz well played by a new band. The dance routine is an easy thirty two measure pattern with the first eight repeating.

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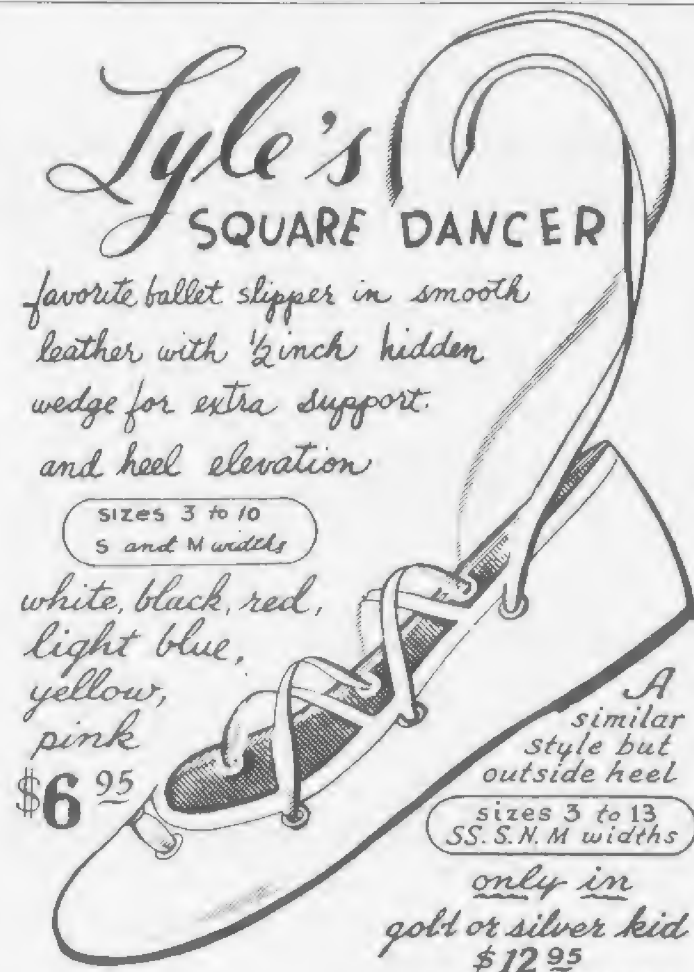
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By J. Edward Tufft, Los Angeles, Calif.

You should have seen us hop and prance
My wife and I, at the old time dance.
We went down there just to watch the bunch
To chat with neighbors and to eat our lunch
But the twang of the fiddle with its "twiddle,
twiddle, twiddle"
And the "ping, pong, ping" of the chords
And the sing-song holler of the quadrille caller
And the scuffle, scuffle, scuffle on the boards
Were so tempting and so jolly in their spirit
and their folly
That before we had reckoned where we were
We were humming, we were singing,
we were dancing, we were swinging
With the youngest and the gayest — me and
her!

And all of the others who were old and slow
With their aunties and their mothers soon
were on the go
And the old time couple in a quadrille set
Was as nimble and as supple as the rest,
you bet,
When the call-boy chanted "Take the girl
next door,
The lady that you wanted when you swung
before!
Parade down the alley with your head held
high!
Salute Mame and Sally as you pass them by.
Show your old time mettle at the old time feats
Be as cheerful as a kettle —
and it's now find seats"
My wife still thinks it was not just right
But she's been years younger since the dance
that night
And I heard her humming at her work today
Some old dance music in the old time way!

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Bill Theede—Hayward, Calif.

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He got the message on square dancing some 11 years ago when he and his wife, Opal, began their square dancing. From the class they entered was formed the well-known Grasshopper Club of San Leandro — their insignia, a tiny plastic grasshopper which they wear on their shoulders and which looks only too real.

This club gave Bill his first opportunity to take a whack at calling now and then. He didn't really intend to be a caller at all but just to learn a couple he could use at a party now and then when there was need for it. Famous last words. One thing led to another and it was Forrest Richards who urged Bill to start his first class in 1952.

Bill has lost count of the numbers of classes he has conducted since then but there has been at least one each year. He has called for Garden Swingers for 7 years; for Nautical Squares 5 years, certainly an acknowledgment of his "lasting" qualities. He has also called for the Saturday night square dance parties which are a noteworthy feature of his area.

When he is not engaged at the mike, he and

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NATIONAL FOLK FESTIVAL

Sarah Gertrude Knott, the guiding spirit of the National Folk Festival which celebrates its 25th year of being in 1961, has this to say about folk dancing in relation to our present day situation:

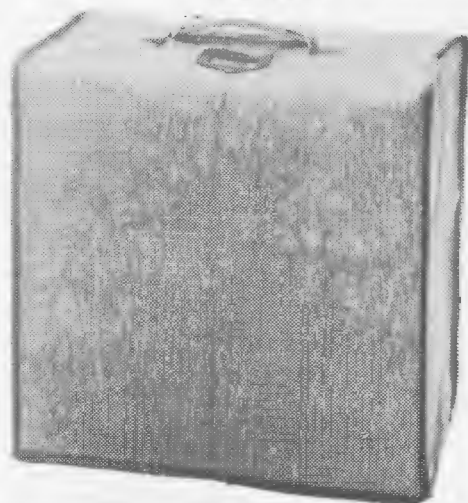
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ple forms of recreation were needed in pioneer America to offset the monotony and loneliness as our nation grew from a great land of wilderness and plains to one of the world powers. They are needed now to help us hold our balance in a civilization much more confusing and complex than our fathers found here. Our cultural and social life will be less rich if we lose them. As they have served the past and are used in the present, so will the future need them. They should not be blown away with a changing civilization."

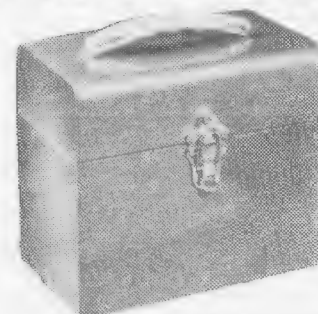
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This is the long way around of saying that we heard from all directions about Pat and Ray Brown and what good work they are doing in the round dance field in Indianapolis. We followed thru and here they are.

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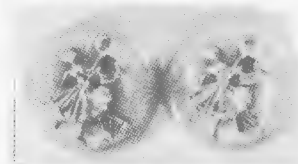
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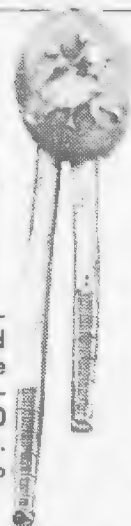


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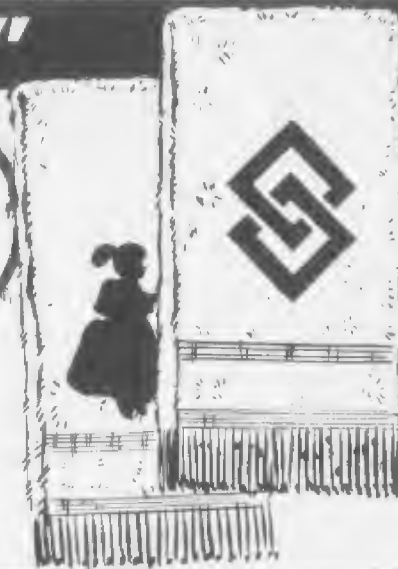
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TOTE TOWELS

817 State St., Springfield, Mass.

festivals in Indiana and Kentucky and also at the National Conventions. They wrote the round dance, "Last Night," which was released on the Blue Star label.

People who were firmly convinced they couldn't round dance because they didn't think they had a good sense of rhythm have come to see how wrong they were in the Browns' classes. This pleasure and delight which the Browns have unearthed for many dancers is alone a testimony to what they are contributing to round dancing.

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—Bea Chasteen, Caspar, Calif.

Bea receives a crisp new one dollar bill for her Square Gem.

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∨ **"BE HAPPY"**



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FILL THE EMPTY STORE WINDOWS!

Do you have an empty store window on your town's Main Street? Why not contact either the store's owner or city officials who might have a say in the matter, and ask for permission to fix the window up with a square dance display? Dress a couple of mannequins in square dance clothes and have them bearing placards announcing dates for dances. Make a picture display from your latest whingding. Show a collection of square dance magazines and records. Display souvenirs from somebody who

just got back from the National Convention or a square dance camp. Drape association and club banners for the background. Don't neglect lists, plainly and tastefully printed, of places to *learn* to dance, as well as open dances.

With a project such as this, which could well be taken up by club or association, you are not only benefiting square dancing by giving it interesting and eye-catching publicity, but you are helping in the improved appearance of the store and thus the entire business area, making this an opportunity for civic betterment, as well.

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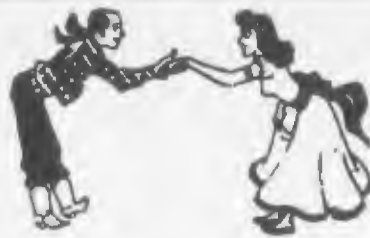
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OVERSEAS DATELINE

Bad Kreuznach, Germany . . . Three new clubs have applied for membership in the European Assn. of American Square Dance Clubs. They are the Gay Squares, Wiesbaden; Wagon Wheels, Zwiebrucken and Do-Si-Do's, Giessen. *Nouasseur, Morocco . . .* The Stateside Chapter of Sherifian Squares has been given official status by its parent club here, putting this square dance group on an inter-continental basis. Lee and Ina McNutt, were chairmen of the 1961 Sherifian Squares Reunion.

Paris, France . . . Upon the return of the Bob Carstens to the States, Johnny Bagwell took over as caller for Paris Squares. The club is often asked to participate in French functions which include French food and sometimes eat something unidentifiable before going on to dance. Lately they have danced at the British Standard Athletic Club in Paris; the Maison-Lafitte Commercial Festival; the Gisors Folk-Loric Festival and the Bastille Day celebration at Palaiseau, France.

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BOGAN

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Caller, Joe Robertson, flip inst.
- 1134 — BITING MY FINGERNAILS
Caller, Joe Robertson, flip inst.
- 1135 — HELLO MARY LOU
Caller, Joe Robertson, flip inst.

BENZ

- 1209 — CECILIA MIXER
Lonesome Waltz — Round
- 1210 — THAT OLD GAL OF MINE
flip inst., caller, Lee Sturgis

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- 2314 — TWO HOOTS & A HOLLER
Caller, Lou LaKous
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AREA PUBLICATIONS

A new-to-this-desk publication put out by the Reno Inter-Club Square Dance Council in Reno, Nevada, is edited by Ruth Dreiling. It is titled Dance Notes and is comprised of a sheaf of legal-sized mimeo-ed pages giving news pertinent to the Council and the area.

Toledo Area Callers' Assn.'s Promenade is now coming out in magazine form, with a cartoon-type cover, some photographs and the inside pages done in mimeo. Promenade also carries a calendar of the month's dances.

DANCING IN LINCOLN'S DAY

"The store clerk (Lincoln) saw entertainments for play and work and worship. A dance followed every gathering. The furniture was hauled outdoors or, if the house had enough room, was pushed to the walls, and to sound of accordion, guitar or fiddle and clapped hands, the gaunt and formal gaieties of figured dances rocked the puncheon floors into the dawn. A feast would follow . . ."

— From, "Citizen of New Salem" by Paul Horgan, published by Farrar, Straus and Cudahy.

AND CIRCLE TO THE RIGHT

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Before — The garage as a garage

GARAGE TRANSFORMED TO PINK BARN

ALONG with so many other callers, teachers and dancers, Dave and Francie Gove of Seaside, Calif., wanted a place in their home where they could do some dancing. It didn't seem practical to "build on" any sort of room, so they eyed carefully what was available — their garage.

Converting the garage into a square dance room became a "do-it-yourself" project that consumed many hours but the result is worth it. The "Pink Barn," as it is called, is a multi-purpose room. It serves as Dave's tool shop, a storage room and a square dance room. It is only a single car garage approximately 12½ feet x 22 feet in size.

To prepare the floor for dancing the rough and uneven concrete floor was ground with a terrazzo grinder to make it level enough to lay vinyl asbestos tile. The tile is gray with a trace of pink in its marble pattern.

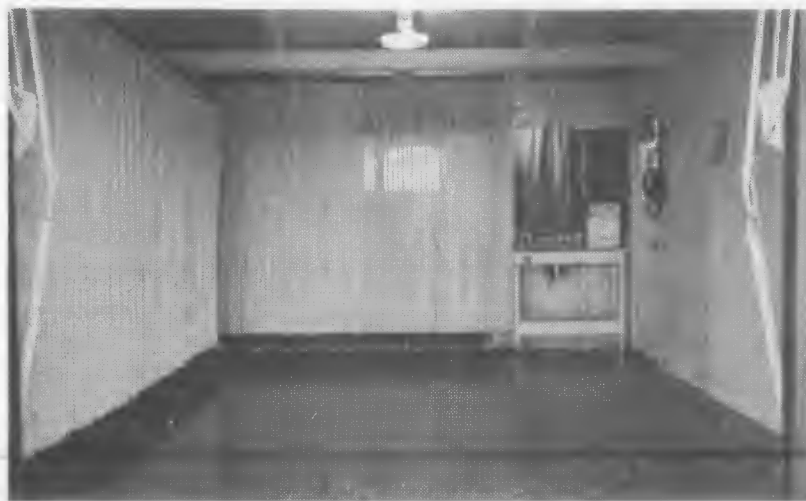
The studs on one wall were covered with plywood and a built-in cabinet for the square dance coffee mugs installed in same. The entire room was painted with a pink rubber-base



After — The garage as a dance room with drapes pulled back to reveal storage space

paint. One of the walls contains the customary shelving necessary in any garage and the far end of the garage has a tool bench.

The dance area measures about 10' x 20' but weekly use of the room with six to eight



Also after — The Pink Barn all ready for dancing

couples has proven that it is ideal for its purpose. Traverse rods have been installed on the shelf wall and "shop" wall and sliding match stick bamboo drapes hide the items that are behind them.

The "messy old garage" has now become a slick and handsome dance room.



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EAASDC ROUNDUP NOW HISTORY

Despite unsettled world conditions, the 7th Annual Labor Day Round-Up of the European Assn. of American Square Dance Clubs drew 350 square dancers from Europe and the U.S.A. Among them were members of the American Square Dance Workshop junket, led by the Bob Osgoods.

Locale of the Round-Up was the spa at Bad Kreuznach, Germany. The Grand March on Saturday night was led by EAASDC president, Lt. Col. Ralph Gero and his fellow-officers.

Intermission entertainment depicted, "The Evolution of Modern Square Dancing," presented by the Calico Squares.

At Sunday morning's business meeting three new clubs were voted into EAADSC, the Taunus Twirlers, Jeanne d'Arc Quadrille and Metz Sets. This makes a total of 40 clubs.

Cliff Harmer was elected next year's president of EAASDC with Mat Matykowiak to perform corresponding duty in the leaders' association, EAASDLA. The Winter Jamboree will be in Luxembourg City on Nov. 10-12.

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OLD TIMER 8171

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GEMS FROM THE OTHER PUBLICATIONS

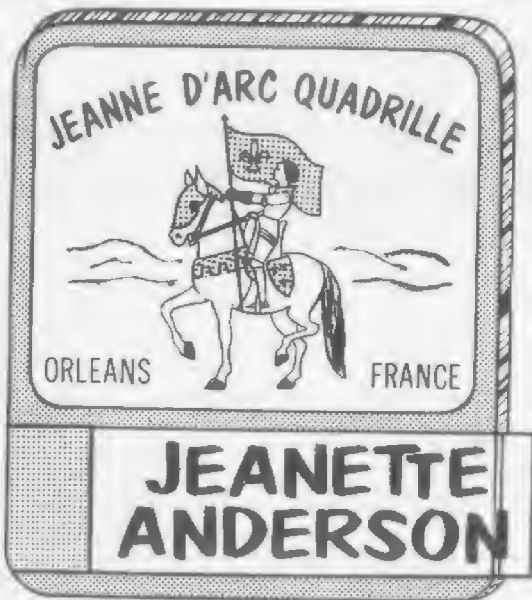
(NCASDLA Newsletter – Washington, D.C.)

“Elaine and Jim Schnabel staged a dance for some of their recent graduates and friends in their carport . . . Signs posted on neighboring houses reading ‘Square Dancers Go Home’ were the work of a *friendly* neighbor and were accordingly ignored.”

(NCASDLA Newsletter – Washington, D.C.)

“Ray’s (Jager) specific subject (at Detroit Convention), ‘What Do the Dancers Enjoy?’ was brought home to the panel through his

‘square dance vitamins’ – those intangible ingredients so necessary to successful and happy dancing. ‘Vitamin A’ is ACTION that is stimulating; ‘Vitamin B,’ a sense of BELONGING, encouraged by a feeling of proficiency; ‘Vitamin C,’ COMPANIONSHIP that makes friends out of strangers; ‘Vitamin D-1 and D-2’ DIRECTION and DESTINATION of programming that carries an event briskly to its conclusion; ‘Vitamin E-1 and E-2’ are EXCITEMENT and ENTHUSIASM which together comprise showmanship; ‘Vitamin F’ – FUN.”



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IN LOOKING OVER THIS MONTH'S contribution to the Experimental Lab you might compare it with last month's Spread to a Line. Both movements have the same starting position: One couple standing in front of the other. Both end with the couples maneuvered into lines of four. As we've done previously, let's check the definition of a basic, then take a look at this month's movement to see if it has the qualifying characteristics.

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.

EXPAND TO A LINE

By Bill Mitchener, Grosse Point, Michigan

When one couple stands behind another, the couple in the lead steps apart. The trailing couple moves up and stands between the other couple and they end in a line of four.

Taking a look at the action, one couple lines up behind the other as they might be just before or just following a double pass thru (1). Following the command, the lead couple separates (2) and the second couple moves up (3) and into a line of four (4) to complete the movement. A movement called Add to the Line, by Red Donaghe of Houston, Texas, is virtually the same as Expand to a Line. The significant difference is that the lead couple separates and *backs up* to form the ends of a line of four with the couple behind them. Two examples of this may be found on page 35 of the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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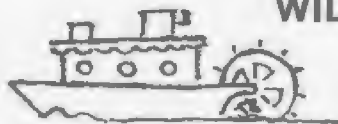
"I DOUBLE DARE YOU"with Lee Helsel
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"STEALING KISSES"with Bob Page
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THAT MOVES AND A CALL THAT BOTH CALLER AND DANCER
WILL ENJOY DOING.....SIO F 113 (flip)



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(Two-step) by Bryce & Elnor Reay

SIO X 3124 "MY BONNIE"
(Two-step) by Merl & Delia Olds

SIO X 3125 "PAZZO-PAZZO" By Ken & Dolly Walker
(Two-steps) "THE SAINTS" By Lee & Mary Helsel

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