

Sets in Order

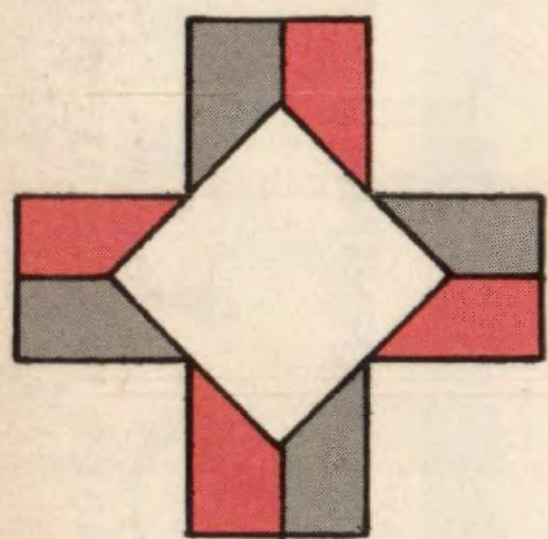
35¢

APRIL 1962

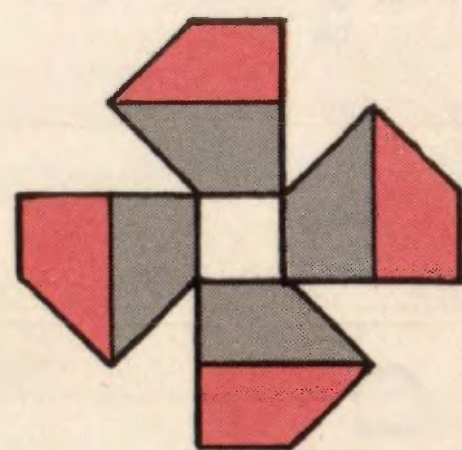
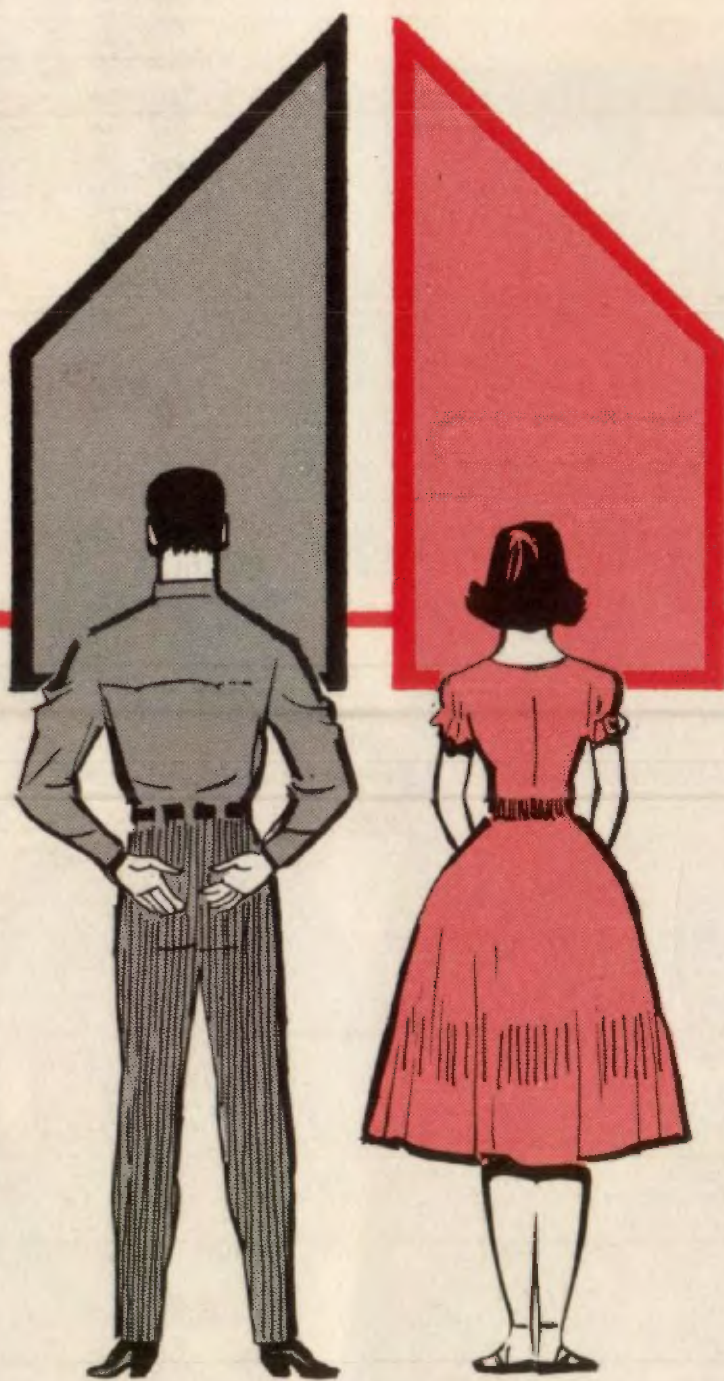
ALLEMANDE LEFT

GRAND RIGHT AND LEFT

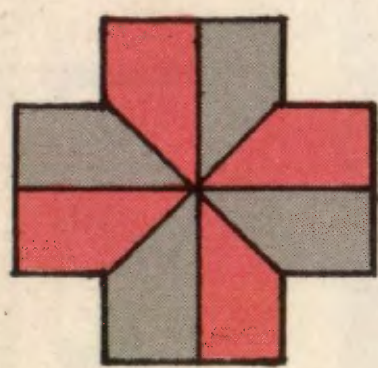
GENTS STAR LEFT



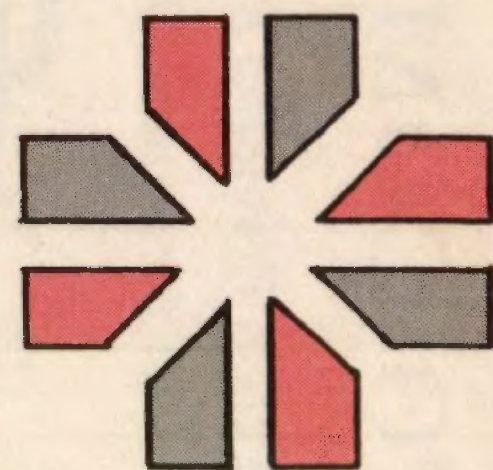
ALL FOUR COUPLES
HALF SASHAY



PROMENADE



ALL EIGHT
TO THE MIDDLE

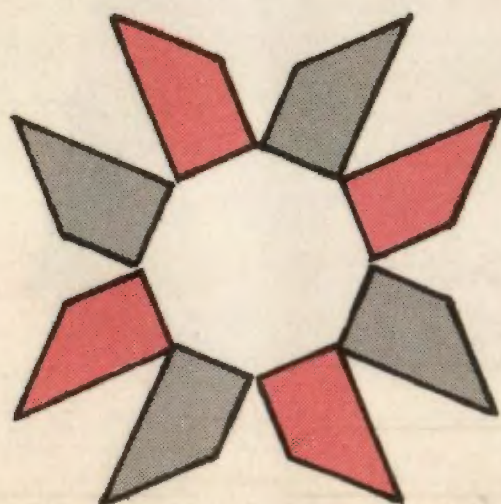


SETS IN ORDER

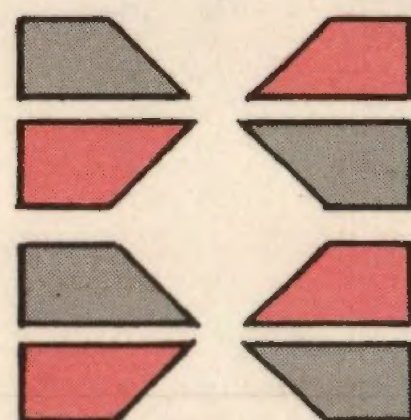
The Official Magazine of SQUARE DANCING



SIDES HALF SASHAY
PASS THRU



SUNNYSIDE OUT



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CIRCLE TO A LINE

YOURS TO COMMAND...

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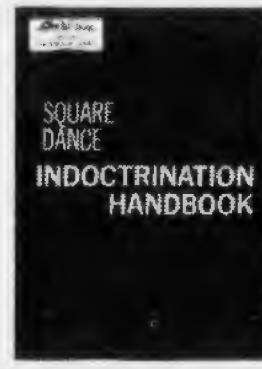
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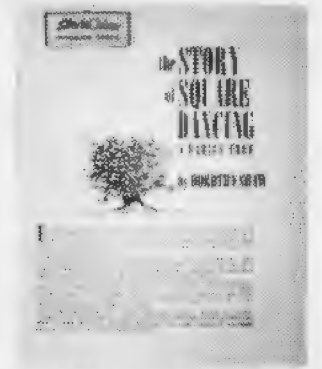
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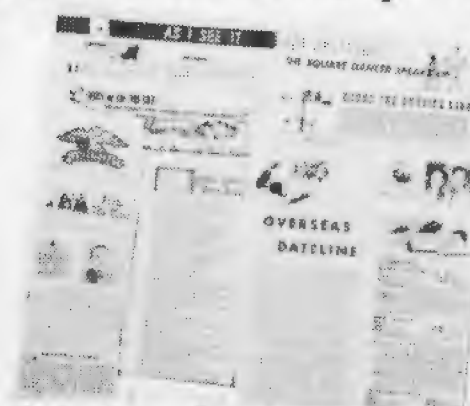
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MEMORIES

ARE MADE OF THESE

JULY 29 to AUGUST 3

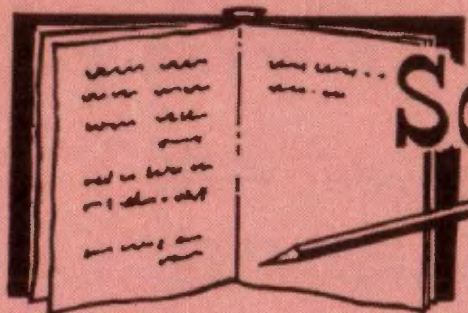
- **HAMILTONS**
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- **KRONENBERGERS**
Arnie and Jan
- **LEWISES**
Joe and Claire
- **OSGOODS**
Bob and Becky
- **RICHARDS**
Forrest and Kay
- **VAN ANTWERPS**
Bob and Roberta

"... Asilomar Badges, our notebook with the daily schedules and dance descriptions, our class picture — these all fit into the memory book of our favorite vacation. More precious than these, however, are the memories we have tucked away of the many friends — the unparalleled beauty of the California coast line at Asilomar — of workshops in squares and round dances — of party dances and of after party hi jinks — and, of wonderful meals. None of this can ever be taken away from us for our Asilomar adventure is ours, to enjoy, always . . ."

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Sets in Order vacation

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Square Dance Date Book

- Apr. 1—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Apr. 6-7—9th Annual Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Apr. 6-7—7th Southwest Kansas S.D. Festival
Munic. Audit., Dodge City, Kansas
- Apr. 6-8—9th Annual Calif. State Convention
Fairgrounds, San Jose, Calif.
- Apr. 7—Rochester Fed. Dance-O-Rama
Cutler Union, Rochester, N.Y.
- Apr. 7—8th Ann. Virginia S.D. Festival
Mem. Gym, U. of V., Charlottesville, Va.
- Apr. 7—2nd Ann. Tri-Club S.D. Festival
Chanticleer Audit., Council Bluffs, Iowa
- Apr. 8—Toledo Callers' Assn. All-Day Prom.
Jamb., Sports Arena, Toledo, Ohio
- Apr. 13-14—15th Ann. Valley of the Sun Fest.
Sands Motel, Tempe, Ariz.
- Apr. 14—13th Ann. Omaha Council Festival
Ak-Sar-Ben Colis., Omaha, Nebr.
- Apr. 14—Kirkwood Alumni Reunion and Dance
Detroit, Mich.
- Apr. 14—9th Annual Square Dance Jamboree
Junior H.S., Helena, Mont.
- Apr. 20-21—N.M. State Square Dance Festival
Las Cruces, N.M.
- Apr. 27-28—14th Annual Spring Festival
Sam Houston Colis., Houston, Texas
- Apr. 27—Spring Square Dance Fiesta Jamboree
City Audit., San Antonio, Texas
- Apr. 27-28—Gateway of the West S.D. Fest.
Armory, St. Louis, Mo.
- Apr. 27-28—KSDA Dogwood Fest. Sq. Dance
Knoxville, Tenn.
- Apr. 27-28—9th Annual Square Dance Jamb.
Trail, B.C., Canada
- Apr. 27-28—8th Ann. North Dakota Square
Dance Convention/Knothead Jamboree
Bismarck, North Dakota
- Apr. 27-29—4th Kentuckiana Spring Festival
Louisville, Ky.
- Apr. 28—6th Ann. Mid-State S.D. Festival
Natl. Guard Armory, Columbus, Nebr.
- Apr. 28—Peoria S/D Clubs Special Dance
"Y" Gym, Peoria, Ill.
- Apr. 28—Manitoba Provincial Jamboree
South Port RCAF Sta.,
So. of Portage La Prairie, Man.

(Continued on Page 66)

Sets in Order

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

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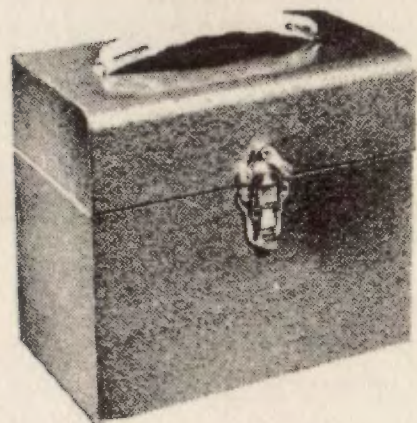
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STEEL RECORD CASES

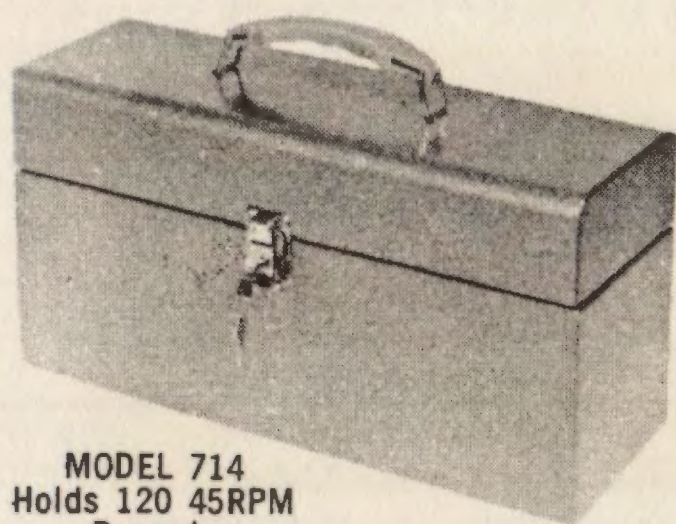
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ON THE RECORD and RECORD REPORT

SINGING CALLS

FOUR LEAF CLOVER — Bogan 1136

Key: A flat **Tempo:** 132
Caller: Nathan Hale **Range:** High HB
Music: 2/4 Standard Low LA
Instruments: Banjo, Accordion, Piano, Drums,
 Bass, Saxophone, Violin, Guitar

Synopsis: (Break) Corner do sa do—partner swing—promenade—heads wheel and pass thru—star thru—pass thru—left allemande—right and left grand—do sa do—promenade. (Figure) Heads promenade halfway—square thru $\frac{3}{4}$ —round one to the middle, star thru—cross trail, round one—in middle box the gnat—pull by, corner swing—promenade.

Comment: Tune is familiar, music is good. Call is close timed and fast moving. Nathan's calling is clear. Rating ☆☆

YOU WERE MEANT FOR ME — Lore 1014

Key: E flat **Tempo:** 130
Caller: Johnny Creel **Range:** High HD
Music: 2/4 Western Low LC
Instruments: Piano, Guitar, Bass, Violin,
 Rhythm-Guitar

Synopsis: (Break) Circle left—allemande—box the gnat—pull by, wrong way grand—swing—gents star left—partner box the gnat—swing—promenade. (Figure) Allemande—swing—heads right and left thru—star thru—pass thru—right and left thru—dive thru—square thru $\frac{3}{4}$ —corner swing—allemande—promenade.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
-LD	
LC	
-LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range 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 reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

(Reviews continued on Page 74)

4th SPRINGTIME SQUARES WEEKEND

BANNER LODGE —
 MOODUS, CONN.
 MAY 25, 26, 27,

ED GILMORE
 'GEOMETRIC RHYTHM MAN'
 CHIP HENDRICKSON
 'PERSONALITY DYNAMO'
 JERRY BRECKLEN
 'SQUARES WITH A SPARKLE'
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 'ROUND DANCING AT IT'S EASIEST'

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 Sizes 8 to 20

- Drip Dry
 - No Iron
 This pert new dress of famous Crown cottons is styled with a completely full-circled skirt, metallic braid and ric-rac on the skirt and front and back of blouse. Metallic finish plastic belt matches the braid.

Beckwith's 68S FRANKLIN ST.
 BOSTON 10, MASS.

Something New...

"SWEET GEORGIA QUADRILLE"

One of the best recordings of "Sweet Georgia Brown" ever made, combined with a fast moving but well timed routine makes this a delight to dance and a pleasure to call. Bob Osgood does the calling in a style that allows the dancers to best enjoy the music. The dance figure uses standard square dance patterns.

ASK FOR - SIO F 121 — "SWEET GEORGIA QUADRILLE",
Flip instrumental with Bob Osgood.

"CHORDS GALORE"

Truly a singing call wonder record. Using an instrumental that has a popular chord pattern but no melody, Lee Helsel has found six different songs that can be sung. A caller can use it as a medley of several tunes, as a straight singing call, as a hoedown or he may even make up his own song. Lee uses three different tunes on the "with calls" side. Every caller will want this record.

ASK FOR - SIO F 122 — "CHORDS GALORE",
Flip instrumental with Lee Helsel.

And A Pair of Rounds

"TAKIN' MY SUGAR TO TEA"

A fast moving "square dancer's round" with some lively music that says, "Get up and go." Created by Jim and Ginny Brooks of Alderwood Manor, Washington, this one is destined to become a standard.

"AM I BLUE"

A product of Hunter and Jeri Crosby, Palm Springs, California, creators of a great many round dance hits. An interesting rhythm dance plus some outstanding music should make this another.

ASK FOR - SIO X 3130 — "TAKIN' MY SUGAR TO TEA"/"AM I BLUE"

***Sets in Order* RECORDS**

AVAILABLE FROM YOUR RECORD DEALER

THE SQUARE DANCE PICTURE: Prior to the "unusual" weather which hit the state, Florida Square Dancers enjoy a midwinter dance on the Broadwalk in Daytona Beach, Florida. These mid-winter antics are just a forerunner of the trail dance planned at this spot in the summer just preceding the National Convention. More than a quarter mile of smooth cement provides this beautiful square dance setting.



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AUGUST 16 17 18 & 19

THURS.

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FRI.

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CONVENTION SQUARE DANCE
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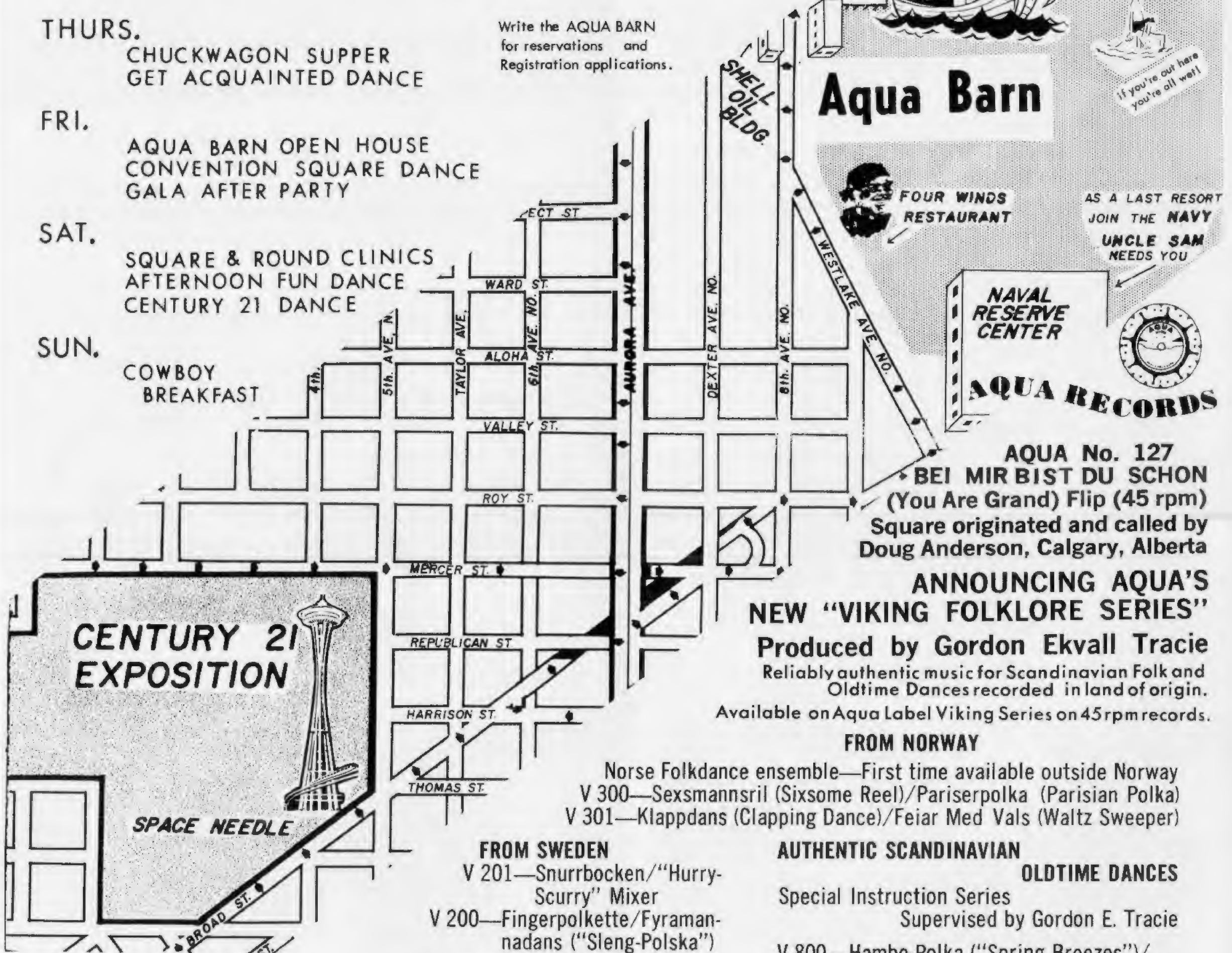
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SUN.

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V 200—Fingerpolkette/Fyraman-nadans ("Sleng-Polska")

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

Dear Editor:

Club costumes shouldn't present too much of a problem to the individual. If a man wants to wear a yellow shirt, he wears a yellow shirt. The problem is — are club costumes good or bad for the square dance picture? It depends upon the type of advertising a club may be doing. A visiting club in a club costume is very conspicuous on the dance floor. The other dancers watch them closely, especially if they are strangers. An opinion is very easily formed as whether they are a friendly group, a bunch of hot-rodders or a closed clique. I would say it is every person to his own likes.

Herb Perry
Lancaster, Calif.

Dear Editor:

We are great fans of Sets in Order and thanks for such a useful and interesting magazine. Since this was our first year of teaching square dancing, we found Sets in Order even more useful than before. In fact, we couldn't have done it without the help of all our old copies.

Bill and Jerry Abbott
Ottawa, Kansas

Dear Editor:

Gene and I certainly were surprised when we received our October issue of Sets in Order and found our pictures on the cover. Needless to say we were pleased and very much honored to have been selected and are getting quite puffed up as we receive congratulations by mail and from our friends here in Florida . . .

We are receiving great satisfaction from teaching and calling for the Senior Citizens here in Florida, as we have done for the past six winters. The Senior Citizens, in turn, have taught us patience, understanding and, most of all, humility, for without humility all our efforts in their behalf would not be worthwhile . . .

"Dad" Brundage
Largo, Fla.
(Continued on Page 50)

RAINBOW

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SQUARE DANCE
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BRUCE JOHNSON (ol' Thunder-Tongue himself) belts out the calls to this number in a manner well calculated to keep you in suspense.

The dance was brewed up by PHIL BOSTRAN of Winston Salem, N.C., and the PETE LOFT-HOUSE BAND clouded up all over when they crashed out with the music.

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Windsor Records



AS I SEE IT

bob osgood

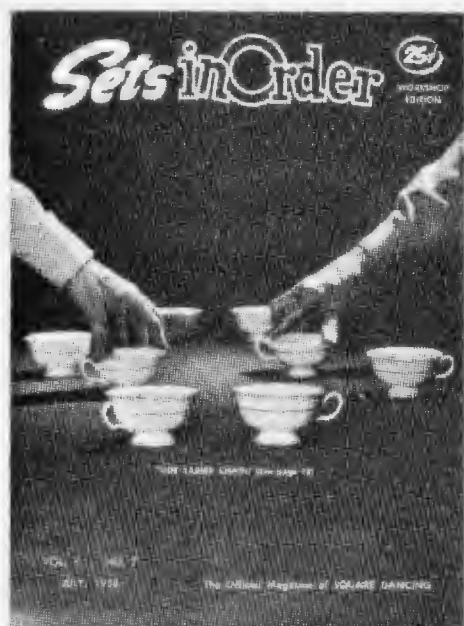
April 1962

A LONG ABOUT THIS TIME each year the family usually gathers around the dining room table, spreads out the travel maps and brochures and makes a decision on how to spend the family vacation.

While you're about it this year you might seriously consider the possibility of taking the family to one of the many square dance vacation camps scattered across the country. You'll note from the list of camps shown on pages 16 and 17 of this issue that a square dance vacation can work out for you on almost any date in practically any part of the country. Most square dance vacations welcome the youngsters too, so if you're interested why not send for a brochure and include some square dancing enjoyment along with your plans for the coming summer.

On the Cover

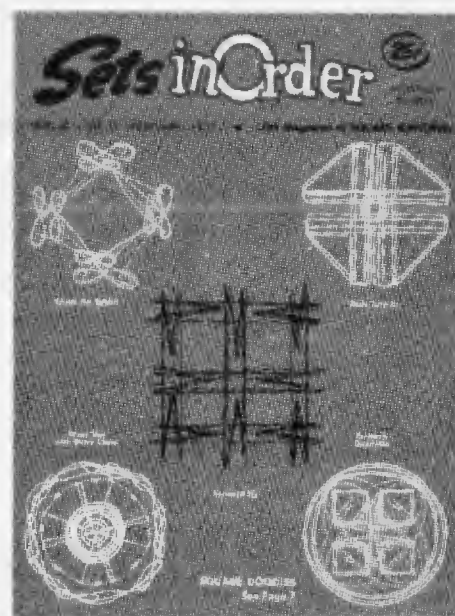
FOLKS CAN COME UP WITH the most imaginative methods of visualizing square dance movements and over the past fifteen years I guess we've seen just about every way imaginable. Perhaps you remember the novelty "teacup chain" which was developed a number of years ago by a caller moving a group of teacups around on a kitchen table. We paid special attention to this form of dramatizing a dance on the cover of the July, 1958, issue of *Sets in Order*.



Teacup Dancers

Some of the dancers and callers meeting at the Lloyd Shaw Fellowship a number of summers ago came up with a novel way of visualizing the motion of a square dance. They tried to see mentally the photographic impression a square of dancers might make while dancing in the dark with a small light attached to the head of each of the dancers. Then they applied this theory into drawing form and traced the path of dancers as they might move through many of the intricate patterns.

As a result, they discovered that a comfortable dance would provide a flowing and harmonious pattern, and that at the same time an awkward figure would show up in static and sharply angled movements. We found that examples of this work made a good cover for our February, 1958, issue.



Square Dance Patterns

Now another interesting form of square visualization comes from our friend Doug McWilliam in Woodland, California. From two different colors of paper Doug has fashioned a pair of complementary shapes, one indicating the man and the other the woman. The sharp point of the rectangular figure indicates the direction each dancer is facing or moving, and by arranging a set of eight of these cardboards it's quite simple to come up with an endless number of unusual designs. (See cover.)

Perhaps you'd like to try some of these yourself. Try a four in line, ocean wave or some of

the more interesting star figures. You'll discover that patterns danced every day will provide you with an endless number of fascinating geometric designs.

Hey No — Don't Let 'em Go

WHEN LISTENING to a non-square dancer talk on the subject of square dancing, have you ever noticed that invariably, he seems to have a nodding acquaintance with *two* square dance calls? The first is:

**Circle four and here we go
Break that ring with a do-si-do.**

And the other is,

**Swing your honey 'round and 'round
Swing that pretty girl off the ground.**

Yes, these two calls, *do-si-do* and *swing* seem to have emerged somehow into the general language of the people. Whether folks know what the calls means or not is unimportant; that they are synonymous with the activity of square dancing is. Strangely enough these two calls appear dangerously on the verge of disappearing from today's square dance vocabulary.

While we've realized for a long time that the current trend of square dancing has moved further and further away from the single visitation type figure, we still like to think that the *do-si-do* is a comfortable, enjoyable, rather challenging pattern. It requires a definite amount of skill, but when done correctly it is pure unadulterated square dancing. True, there

isn't a great amount of caller's description to tell a person what to do once he starts a *do-si-do*. But need there be? Before completely dropping an old friend, *do-si-do* from the pattern and language of square dancing we think dancers should be allowed to get a taste of it.

The swing is still another problem. Though it may stay in the vocabulary it has all but disappeared. There are two reasons: (1) callers allow little or no time for its execution, (2) folks don't take the time to learn to swing comfortably.

Swinging used to be and still is a great deal of fun. To swing correctly, to release one's partner from a swing at the correct moment, and to move into a swing without breaking step, still is the challenge it has ever been. For those who cry for an opportunity to express individualism in square dancing the swing always has and always will be one answer.

Now, we don't dare eliminate the star thrus, square thrus, wheels and deals. These are very definitely an important part of the current square dance picture. We realize, too, that in time there will be new movements that will be accepted. But for some practical as well as sentimental reasons we feel that square dancing will be permanently hampered if we try to replace *all* of the old simply because the movements may take a little more time to learn, a little more patience to teach, and perhaps a little better understanding of choreography and body mechanics than the new ones. We say let's keep the good old ones alive.

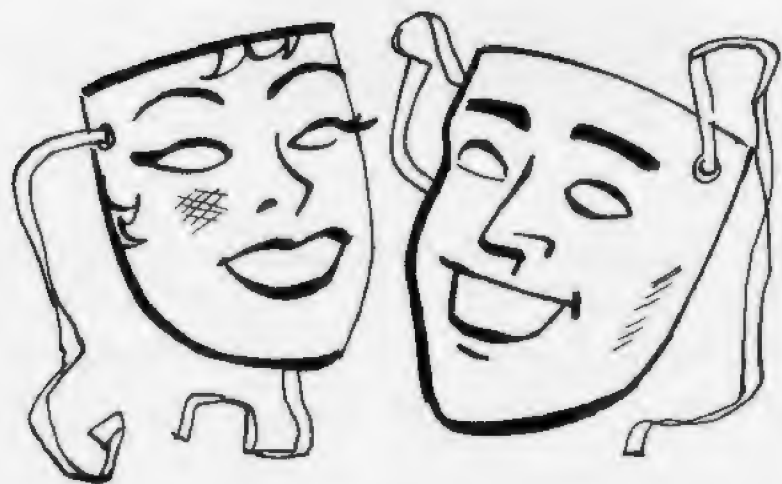
World's Fair

ARE YOU PLANNING to take the family to the World's Fair in Seattle during the next few months? If so you might make note of this telephone number: MA 2-0600.

During the time the fair is in operation this phone number will serve twenty-four hours a day for square dancers visiting the World's Fair city who might wish to include a little square dancing at the same time. The service is through the courtesy of the Central Puget Sound Council, Square & Folk Dance Federation of Washington.

Incidentally, you might mark these dates on your calendar: May 29 and 30 and July 22. On these three days and on another date in August to be announced later, there'll be square dancing at the World's Fair for all to see. If you can make it you should have a "ball."

INVENTOR'S CORNER



HANDY-DANDY PLASTIC MASKS

Here is a simple device for the dancer who might be known as a sour puss. Simply try on a *smile* mask for size.

Thanks to H. T. Cox of Quincy, California for the idea.

Thisa and Thata

WE DANCED OUTDOORS recently in a little place called Porterville and I was quite intrigued by the man who had the job of preparing the street for the square dance. After the entire block had been cleared and swept he spread around a layer of those rubber beads that come from a tire retreading plant. We've used these ourselves in the past, usually just scattering them about by hand. This fellow was pretty smart, we thought, for he used one of those garden seed and manure spreaders. It seemed to work out pretty well.

We get the Derndest Letters

Dear Bob:

Ruthie and I were going over our 1962 plans and dates on our SIO calendar and in looking through the upcoming months we agreed that there are some areas where your calendar could stand some improvement.

It's somewhat difficult to be critical, but if our comments and suggestions help you produce an improved calendar next time, I know you'll appreciate it.

Ruthie noted that you have scheduled Christmas for a Tuesday. This, of course, means that you've lined up New Year's Day for Tuesday also and New Year's Eve for Monday. With the weekend so near it seems to us that you might have set it for later in the week or for the following Friday so that folks might have the weekend to rest following their celebrations.

We see, too, that you plunked the 4th of July right in the middle of the week — Wednesday. Why not tie it in with a week-end so we could have a summer outing without using vacation time?

We're sort of used to Thanksgiving on Thursday — you've had it there for several years.

If Washington's Birthday is also on Thursday and Memorial Day is on Wednesday, why did you schedule Easter on Sunday? Apparently for the same reason you've got Labor Day booked in on Monday.

Well, Bob, you can see that there is need for some real advance planning when you start laying out your 1963 issue. I hope these reactions from just one consumer prove helpful to you.

Maybe Becky could help you work it out. Or, on second thought, maybe she did!

Our very best,
George Watts

Where's the Emphasis?

ARE WE BEGINNING to get "convention happy?" In checking over a list of proposed "big events" for the balance of 1962 and '63 we can't help but be amazed at the steadily increasing number of "giant" events.

Looking back a few years, the festival or roundup which would be the gathering of square dancers from some dozen or so clubs in any given area, was considered a rather gigantic

affair when it reached the two hundred or three hundred dancer size. Today conventions numbering into the thousands of dancers are not at all unusual.

The point we're trying to make here is — are all these big dances necessary? In the west coast in the period of a very few months there will be four very large annual festivals. One state convention, an international convention, and an area convention aimed at several of the surrounding states are programmed.

Mind you, we're glad to see local big dances because we feel that they often are available to more dancers than are the extremely large extravaganzas. However, we're wondering if so many of these colossals, run so close together, lose some of the special flavor for which they were originally designed.

We always thought of the big festival, roundup or convention as the rewarding experience or *dessert* that goes with a regular diet of healthy club dancing. Now we wonder if too many desserts won't make something of this type a little less important.

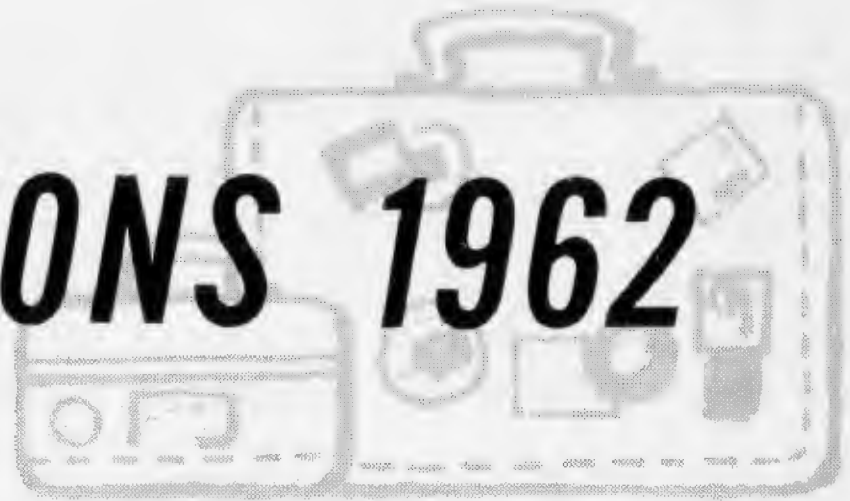
Miscellany

MERL OLDS, in our recording department, comes up with an idea for you callers who have switched over completely to 45s. If your public address equipment uses the magnetic phono cartridge you actually no longer have the need for the old 78 style needles. You might be interested in substituting with a second LP needle so that you'll always have a standby. It can be switched instantly into place if your regular needle is damaged during a dance.

Possibly without realizing it, reader K. H. Wiley of Redding, California, has come up with a very pleasant solution for our editorial department when we're faced with a deadline and insufficient copy to fill your next issue of *Sets in Order*. Friend Wiley suggests "Your magazine is wonderful. I only wish there were a blank page in front or back where I could make notes on articles or ads which I like to refer to from time to time." This brings to mind the occasions when it was time for the next issue to go to the printer and we were without any ideas for a cover design. We've been tempted more than once to leave a cover blank, supply every one of you with a pencil and ask you to design your own. Oh well, so it goes.

SQUARE DANCE

VACATIONS 1962



THE TIME IS RIPE to begin planning that summer square dance vacation. Where will it be? North — south — east — west? The 1962 camps seem less numerous than in previous years but they have settled down to superb quality. Let the following list be your inspiration. Make this your year for a square dance vacation.

Apr. 27-29—Hacienda Dance Holiday, Bakersfield, Calif. Bob Van Antwerp, Walt Woodhams, Forrest Richards', Frank Hamiltons. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.

May 4-6 and ensuing May week-ends; June 22-24; Sept. 7-9, 14-16, 21-23; Oct. 5-7, 26-28—4th Ann. Square and Round Dance Week-Ends, Chula Vista Resort, Wisconsin Dells, Wisc. Joe Lewis, Herb Johnsons, Art Wiesensels, Frank Lane, Jim Brower, Johnny Le Clair, Wally Schultzes, Date Fosters. Write J. E. Kaminski, Chula Vista Resort.

May 25-27—4th Annual Springtime Squares Weekend, Banner Lodge, Moodus, Conn. Ed Gilmore, Chip Hendrickson, Lou Browns. Write Springtime Squares, 230 Harvard Circle, Newtonville 60, Mass.

June 2-3—Sash-A-Way Square Dance Institute, Midland, Texas. Write Box 4111, Midland, Texas.

June 3-16; Aug. 26-Oct. 13—Kirkwood Lodge, Osage Beach, Mo. Frank Lane, Arnie Kronenberger, Ray Smith, Harper Smith, Lee Helsel, Johnny Davis, Bob Page, Red Warrick, Selmer Hovland, Jack Jackson, Jim Brower, Johnny LeClair, Max Forsyth, Earl Johnston, Marshall Flippo, Manning Smiths, Frank Hamiltons, Dick Reinsbergs, Ray Browns, Jerry Washburns, Elwyn Freshes, Paul Tinsleys, Lawrence Risens, Jack Stapletons. Write Square Dance Vacation Manager, Kirkwood Lodge, Osage Beach, Mo.

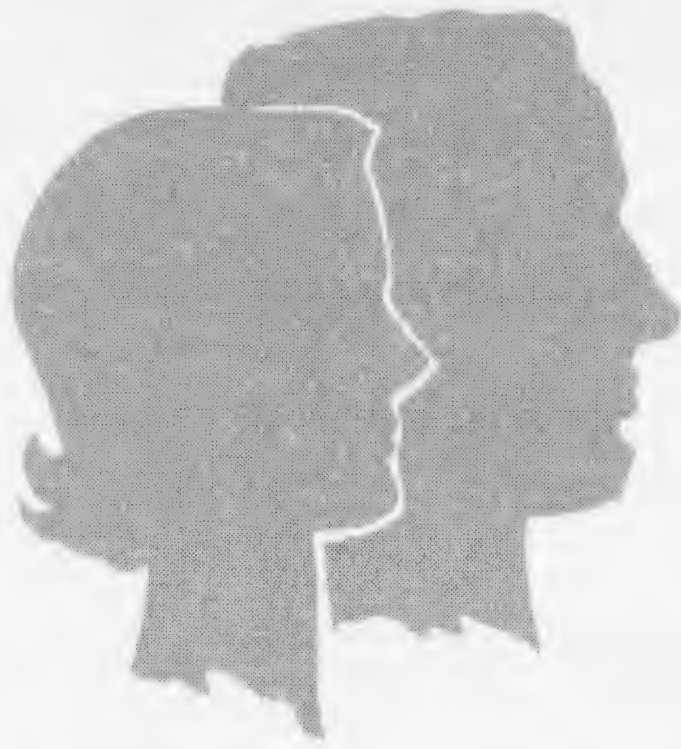
June 8-10—Pre-Convention Dancestitute, diLido Hotel, Miami Beach, Fla. Jim Brower, Gordon Blaum, Dave Taylor, Harold Mainor, Dick Doyles. Write Cross Trail Square Dance Center, 4150 S.W. 70th Court, Miami 55, Fla.

June 23-28; Aug. 26-31; Aug. 31-Sept. 3—Wolverine Square-A-Round, Colonial Inn, Harbor Springs, Mich. Harley Smith, Harold Mainor, Vern Smith, Conrad Dahls, Frank Hamiltons, Jerry Helt. Write Square-A-Round, 14350 Rutland, Detroit 27, Mich.

June 24-30—7th Banff Square Dance Institute, School of Fine Arts, Banff, Alberta, Canada. Manning Smiths, Bruce Johnsons, Lee Helsels. Write Mrs. Jean Sherwin, 9319 - 86th St., Edmonton, Alta., Canada.

June 24-29—6th Dance-A-Cade, Summit Hotel Resort, Uniontown, Pa. Frank Hamiltons, Joe Turners, Bob Van Antwerp, Bob Page, Forrest Richards'. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.

- June 29-July 1—Post-Cade Week-End, Summit Hotel Resort, Uniontown, Pa. Frank Hamiltons, Joe Turners, Forrest Richards', Bob Van Antwerp. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.
- July 1-6, 8-13, 15-20—Boyne Mountain Squarama, Boyne Falls, Mich. Johnny LeClair, Jack Jackson, Max Forsyth, Stapletons, Bruce Johnson, Dave Taylor, Fosters, Jack May, Johnny Davis. Write Squarama, Box 5183-B, Grosse Pointe 36, Mich.
- July 15-20; Aug. 12-17—Funstitute, West Point Academy, West Point, N.Y. Al Brundage, Max Forsyth, Jack Jackson, Dub Perry, Art Harris, Curley Custer. Write Al Brundage Vacations, 11 Dover Rd., Westport, Conn.
- July 15-20; July 29-Aug. 3; Aug. 12-17—Ed Gilmore Caller's College, Glenwood Springs, Colo. Write Gilmore, 2932 Bayside Lane, San Diego 8, Calif.
- July 15-Aug. 12—15th Ann. Rocky Mountain Square Dance Camp (4 Separate Weeks), Lighted Lantern, Lookout Mt., Colorado. Ray Smith, Johnny LeClair, Wally Schultz, Vaughn Parrish, Tex Brownlee, Ernie Gross, Jon Jones, Gaylon Shull, Bob Smithwicks, Gene Arnfields, Paul Kermiets, etc. Write P. J. Kermiet, Rt. 3, Golden, Colo.
- July 23-Aug. 18—Rainbow Lake Square Dance Institute, Brevard, N.C. Geo. Campbell, Jim Pearsons. Write Campbell, P.O. Box 50-537, Miami, Fla.
- July 29-Aug. 3—Sets in Order Institute, Asilomar, Pacific Grove, Calif. Arnie Kronenberger, Joe Lewis, Bob Van Antwerp, Frank Hamiltons, Forrest Richards', Bob Osgoods. Write Institute, 462 N. Robertson Blvd., Los Angeles 48, Calif.
- Aug. 6-11—Canadian Capers, Nelson, B.C., Canada. Bob Page, Dave Taylor, Scotty Garretts. Write Canadian Capers, 623 Latimer St., Nelson, B.C., Canada.
- Aug. 12-18—3rd Annual Blue Ridge Square Dance Camp, Clayton, Ga. Jim Browsers, Gordon Blaums, Harold Mainors, Tom Johnstons. Write Cross Trail Square Dance Center, address above.
- Aug. 19-24—6th Pow Wow, Island Paradise. Decko Deck, Larry Prior, Dan Duffin, Angus McMorran, Bill Horwoods. Write McMorran, 1463 Grace St., Ottawa, Ont., Canada.
- Aug. 19-24—Dancin' Daze S/ and R/D Institute, Rainbow Lake Lodge, Brevard, N.C. Ron Schneider, Bill Harts. Write Dancin' Daze, 5708 Lewis Rd., Olmsted Falls 38, Ohio.
- Aug. 19-25—2nd Annual Cloudmont Square Dance Camp, Lookout Mt., near Chattanooga, Tenn. Jim Browsers, Gordon Blaums, Curley Custers, Tom Johnstons. Write Cross Trail Square Dance Center, address above.
- Aug. 24-26—Blue Water Holidays, Guildwood Inn, Pt. Edward, Ont., Canada. Dave Taylor, Jack May, Bob Kempf, Jack Stapletons. Write Blue Water Holidays, P.O. Box 5183, Grosse Pointe, Mich.
- Sept. 20-22—Jekyll Holiday, Georgia. Write Holiday Inn, Jekyll Island, Ga.
- Oct. 5-7—Canadian Round Dance Holiday, Prud-hommes Recreation Centre, Vineland, Ont., Canada. Bob Van Antwerp, Joe Turners, Van Van Sickles, Frank Hamiltons. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.
- Oct. 19-21—Hacienda Dance Holiday, Bakersfield, Calif. Arnie Kronenberger, Walt Woodhams, Forrest Richards', Frank Hamiltons. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.



WHO, ME? OR

HOW TO STRENGTHEN DANCER LEADERSHIP

By Lee Helsel — Sacramento, Calif.

IT MAY SEEM PARADOXICAL for a caller to be expressing ideas about dancer leadership but there is some possibility that callers are in a unique position to observe situations and people's actions which may go unnoticed by the dancer. The views expressed here are a result of observing the square dance scene for over fifteen years as well as from talking to many dancers and leaders and by reading the literature. The hopeful result of the comments may in some measure contribute to the advancement of square dancing.

The need for leadership in square dancing is unchallenged. The creation of problems and disturbances might be attributed to two main sources. First, those problems created by *basic differences in objectives and goals* of individuals and groups and secondly, those problems created by *differences in methods* used to reach the objectives. Of course, real havoc ensues when both objectives *and* methods are in conflict. However, for purposes of this article we will assume that conflicts around objectives are somehow resolved.

Rather than attempting an exhaustive listing and description of methods used in dancer leadership an attempt will be made to list and comment upon several practical suggestions for strengthening dancer leadership. Another predication necessary is that successful square dance activity is a result of joint leadership by caller and dancer alike. Neither can perform the job of the other. While there understandably are some areas of overlap, in general their leadership responsibilities are broadly defined and fairly well understood by both.

Without question the greatest roadblock to successful dancer leadership is continuity. In general clubs and square dance associations elect new officers each year (some even more often). Occasionally, officers are re-elected but this is the exception rather than the rule. On the other hand, contrast this with the fact that most callers call for clubs year after year and as a result, if they "measure up" as good leaders, profit from their mistakes. I am reminded of what Manning Smith of College Station, Texas, once said, "It takes years and years of hard work to become an overnight success."

Yet some callers have been calling for years and seem to have progressed very little. Successful methods in government, business, or square dancing depend upon building on foundations of experience. Another way of expressing this is to profit by your mistakes. Let us apply this principle of continuity of dance leadership. Even though officers in clubs and associations change, each in turn can profit from the past and build little by little to reach new heights of leadership and its resultant effect. How is this done? Here are some suggestions:

1. *Develop continuity of leadership.* While leaders come and go, it is possible to develop continuity of leadership by defining agreed-upon objectives. Although the driver of the car changes, it is possible to go down the same road.
2. *Define your objectives.* Find out what your club or association wants. Try to get it down on paper so people will know what kind of a program might be necessary to accomplish the objectives. Also, remember as a leader you have a responsibility to *all* of the group, not just a few or yourself.

3. *Communicate.* Find out what people think. Let them know what you think. Listen first — talk second. People like to know what's going on. In fact, they are entitled to know what their leaders are doing. Use all forms of communication.
4. *Learn from the past.* Find out what has gone on before. Many mistakes can be avoided by knowing what has been tried and what has failed in the past. Past experience must, of course, be modified by present conditions. However, all that is old is not bad.
5. *Keep records.* Put down in writing what you are doing so that future dancer leaders can learn from your experience. It is not just enough to keep track of what you do but why things are done is an important part of learning from the past.
6. *Define responsibilities.* Make a clear definition of what is expected of people. Much friction can be avoided if a person knows exactly what his job is.
7. *Delegate.* Let other folks help you. The most successful operation results when many people are involved. Give them responsibility and then see that they carry it out. Don't do everything yourself.
8. *Spread leadership among many people.* This is where the principle of many hands make light work applies. People enjoy being involved in activities. It then becomes "their" club, not "your" club.
9. *Train new leaders.* Give people a chance to assume leadership responsibility under direction. Progressive acceptance of leadership roles is a great asset to continuity of leadership.
10. *Solve problems systematically.* The following outline of steps to take in problem solving is standard in working problems through:
 - a. Identify the problem.
 - b. Get all the facts.
 - c. Outline possible courses of action.
 - d. Get opinions of others as to the best course to take.
- e. Analyze each course of action and try to project the effect of each.
- f. Make a decision.
- g. Communicate the decision.
- h. Carry out the course of action selected.
11. *Develop an appreciation for changing conditions.* Times change and the effective leader takes this into consideration. Do not continue to do things just because they were done in the past. However, let each project and program stand on its own merits.
12. *Be informed.* Talk about square dancing. Listen about square dancing. Read about square dancing. Travel and meet other dancers in other areas and find out how they do things and what they think.
13. *Use the best judgment that you have.* Perhaps the most important aspect of leadership is judgment. Judgment is developed or acquired in three main ways. First, the inherent sense that one is born with. Secondly, the profiting from one's mistakes. And thirdly, observing the actions of others who exhibit good judgment. Use all three. In making any decision or taking any action, one should ask himself this question: Is what I am about to do in the best interest of all and for square dancing as a whole? Do not make decisions based upon any other criteria.

One last comment. When you have done your bit and are no longer in a position of responsibility, be helpful, *when asked*, to those who have the current responsibility. Don't offer advice. Don't be critical. Remember, you had your chance at responsibility.





TURKEY IN THE STRAW

THE SQUARE DANCE CALLER today has several trunkfuls of good records to choose from for his music. His most serious problem is in knowing what records to pick. But callers of an older vintage will recall the days when we were apt to fall afoul of a regular dance band. The interlude of square dancing was apt to be sort of a bucolic frolic condescendingly indulged in with laughing tolerance by the be-satined nymphs and their Tuxedoed swains, who would gallop and skip through a ragged routine that they didn't expect to take seriously.

Long before you had reached the third right-and-left-grand, the celebrants were puffing and panting and making elaborate affectations of exhaustion. When the "caller" — sometimes in hickory-stripe bib overalls, battered straw hat
(Continued on Page 72)

I went out to milk and I didn't know how;
I milked the goat instead of the cow.
Monkey settin' on a pile of straw,
Winkin' at his mother-in-law.

(Chorus)

I met Mr. Catfish comin' downstream;
Says Mr. Catfish, "What do you mean?"
I grabbed Mr. Catfish by the snout
And turned Mr. Catfish wrong side out.

(Chorus)

As I was a-comin' down the new-cut road,
I met Mr. Bullfrog and I met Miss Toad.
And every time Miss Toad would sing,
Ole Bullfrog cut a pigeon wing.

(Chorus)

I jumped in the seat and I let out a yell;
The team run away and broke the wagon all to hell.
Sugar in the gourd and honey in the horn,
I never was so happy since the day I was born.

(Chorus).

The chorus varies considerably from version to version. Sometimes, instead of singing, "Turkey in the Straw, Turkey in the Hay," you whistle the second phrase instead of singing it. Sandburg's version omits the repetition, resulting in a chorus with fourteen measures instead of sixteen. Drives a New England caller crazy; a western caller wouldn't know the difference. Burl Ives' version reads: "Turkey in the Straw, Turkey in the Hay; Dance all night, work all day."

As I was a-go-in on down the road with a tir-ed team and a
hea-vy load, I cracked my whip and the lead-er sprung and I
says good bye to the wa-gon tongue. **(Chorus)** Tur-key in the straw
Tur-key in the hay, Tur-key in the hay, Tur-key in the straw,
Roll em up and twist em up a high tuck-a-haw, and
hit em up a tune called Tur-key in the straw.

WALKTHRU

Sets in Order

THEMES FOR EASTER EMPHASIS: HATS

HATS AND EASTER being synonymous, it might be fun to try a variation on the theme of the Hat Party. First of all, decorate your hall with all kinds of hats — any that can be put together, rummaged out or dug up. Mount them on the walls of the hall — as many of them as possible for a spectacular display. Hang the largest and gaudiest ones from the light fixtures with ribbons.

Ask your dancers to come wearing hats following a spring or Easter theme. To get their imaginations working make such suggestions as: a hat made from a bird cage containing the bird; a floral garden set on a wide-brimmed bonnet; a football helmet covered with laurel leaves and daffodils; a hat made from soaps and sponges shaped as chickens and rabbits; candy eggs and Easter chicks mounted around a hat brim.

On your refreshment table try a beautifully decorated, wide-brimmed hat for a centerpiece. Run pastel ribbons out from the hat over a plain white or harmonizing pastel tablecloth of cloth or paper. Let the ribbons hang over the sides of the table. Or — turn a straw hat upside down, fill it with Easter “nesting” material and set in it eggs with faces drawn on them and wearing hats made from decorated nut cups which can either be purchased at the dime store or made at home.

Your neighborhood bakery may be featuring special cupcakes with tops decorated in fancy icing or tiny, feathery chicks. These make delightfully appropriate refreshments.



Idea Number Two

Another gay centerpiece idea can be created at home quite easily and inexpensively.

Start saving your coffee cans and egg shells, particularly the larger halves when you crack any eggs for cooking. These items, plus sand or soil, coloring dye, crepe paper and pipe cleaners are the materials needed for completing a bouquet of tulips.

Poke a tiny hole in the end of the egg shells with an ice pick and then dye the shells in a multitude of gay tulip colors. Attach a green pipe cleaner to the end of each “flower” allowing the blossoms to set on stems of different lengths. Complete the bouquet with green crepe paper leaves cut to desired size and length and pushed into the soil to hold in place. They will naturally bend into graceful shapes. Arrange the display in coffee cans which have been filled with sand or soil.



An eye-catching centerpiece made from egg shells and a coffee can.

Decorate the coffee cans with rows of colored crepe paper, fluting the edges of the paper to lend a graceful appearance.

If you've plenty of time and lots of help, you might make enough tulip arrangements to border the stage of your dance hall or grace your dues table as well as your refreshment table.

Acknowledgement for source material in the above is made to Kay Hucks, Frank and Ethel Grunden, the Dons and Dolls Club and the Coca Cola Company.

The WALKTHRU

CLUB HELP FOOD FOR THOUGHT

MORE THAN A YEAR AGO a series of articles was featured in The Walkthru offering a simplified and very brief suggestion for handling square dance business meetings. The guide for these articles was the accepted authority on parliamentary rule, *Robert's Rules of Order*.

Last summer in an issue of *The Saturday Evening Post* appeared an article about Brig. Gen. Henry Martyn Robert, author of these rules, and his daughter-in-law, Sarah Robert, who is faithfully carrying on his work in parliamentary procedure. Her sound philosophies on club organization and rule could aid any square dance group to function on strong, healthy foundations and to this end we are reprinting some of her thoughts.

On forming a constitution — *The average organization should stick to the simplest wording that will meet its needs, without copying*

the specialized machinery sometimes necessary for professional groups.

On being a chairman — *The chairman should never forget that to control others it is necessary to control oneself. No rules will take the place of tact and common sense on the part of the chairman.*

On the question of whether members of a nominating committee may become nominees for office—... *service to an organization should not deprive a member of a right open to other members who decline such service.*

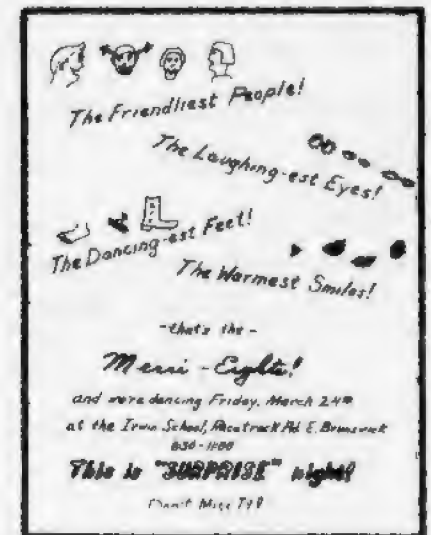
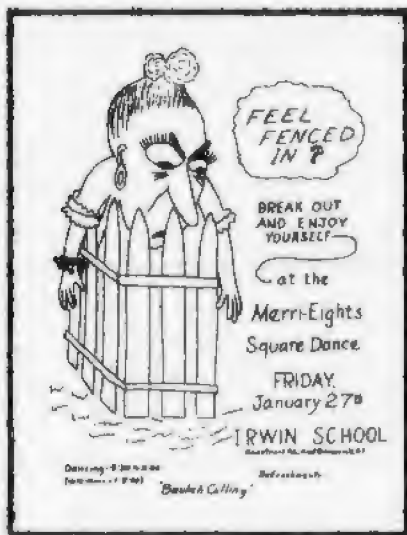
On the greatest obstacles to a smooth running organization — *The two that probably outweigh all others are bad bylaws and failure to think through in advance the results that are likely to follow a specific action.*

And one final thought — *The great lesson for democracies to learn is for the majority to give to the minority a full, free opportunity to present their side of the case, and then for the minority, having failed to win a majority to their view, gracefully to submit and to recognize the action as that of the entire organization and cheerfully to assist in carrying it out, until they can secure its repeal.*

IDEA DEPT. MEETING NOTICES

Folks on the borderline who are trying to decide whether "to go or not to go" to a regular club dance often can be helped over to the affirmative side by the gentle push of an enticing and clever meeting notice reminder. The small amount of extra time spent in careful thinking and planning of a dance notice before it is mailed out may well result in several additional couples at each club session.

Beulah Samec, caller for the Merri Eights Club of East Brunswick, New Jersey, recently wrote to herald the work of their secretary for the past two years — a happy dancer by the name of Bill Geier. Bill gave individual attention to each dance notice, be it a regular club meeting or a special party night. The dance notices were simply executed by using a duplicating machine but the uniqueness of each caught up the imagination of the dancers and the members responded in turn with their attendance.



NEXT MONTH LOOKING AHEAD

May Day always sneaks up on us when we're not looking so we thought this year we'd take the initiative and sneak up on it.

Thanks to Cora and Ike Bjork and Barbie Mowinckel, here's a festive May Day decoration which will add a gay, spring note to your refreshment table.

The base is a 12" square of $\frac{1}{4}$ " plywood. The Maypole is a 12" piece of $\frac{1}{2}$ " doweling. Drill a hole in one end of the Maypole and then fasten the pole to the base with a six-penny nail. Spray all wood surfaces with gold paint (or color of your choice) to add glamour.

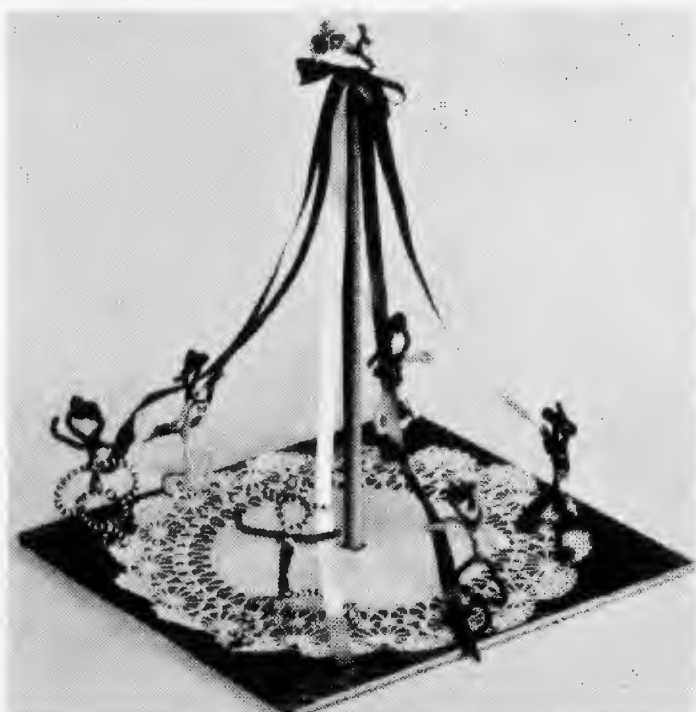
Cut a small hole in the center of a large paper doily and slip over the pole and down onto the base. This feature could be omitted but adds elegance to the overall effect.

The Maypole dancers are made from pipe cleaners of varied hues. The men are represented by hats and bow ties and the gals by their pipe cleaner skirts and hair ribbons. Staple one foot of each figure to the wooden base. This will hold them firmly but will allow the pipe cleaner people to express many shapes of dancing exuberance.

Multi-colored ribbons are fastened to the top of the Maypole with one thumbtack and are extended down to the arm of each dancer. A few artificial flowers top off the Maypole in true spring fashion.

Carry out your May Day theme by asking some of your "life-size" dancers to participate in an old-fashioned May pole dance. A long bamboo stick, aluminum tube or wooden pole, pre-arranged with ribbons, can serve as your Maypole. If you have no way to fasten it down, ask a willing and husky gentleman to hold it for you.

Remember how a Maypole dance goes? The ladies and gents alternate around the pole each holding a ribbon. The ladies face one way and the gents the opposite and then it works like

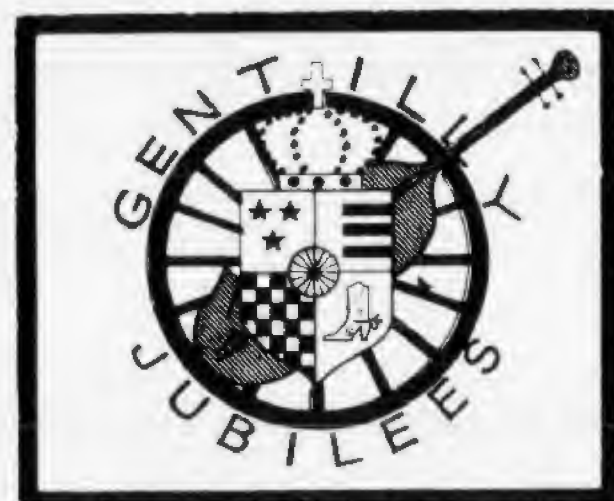


**MAY'S
CENTERPIECE**

The WALKTHRU

Dip 'n' Dive with the dancers alternately going over and under each others' ribbons. You can play it straight, using rather appropriate music, or, if you choose, get your caller to fit into the act with some calls that will get the desired effect. Whatever you do, make it fun to watch but be sure to keep it short.

BADGE OF THE MONTH



Way down yonder in New Orleans is a square dance club known as the Gentilly Jubilees, and a certain member of their group, Jay Heitkamp by name, designed a rather elaborate coat of arms for the group, which also serves as the club badge.

Take a careful look at the badge pictured here and see if you can follow the definition of their design.

The outer bordering square represents *square* dancing.

The wagon wheel, repeated again in the center, represents round dancing.

The fiddle portrays square dance music.

The shield portrays a bulwark to protect the club and is divided into four equal parts representing the four couples in a square.

The bars on the shield are piano keys; the stars represent a typical square dance movement; the checkerboard design is associated with a similar pattern used in Western gingham clothing; and the boot stands for square dance garb.

The crown is for the club's location, New Orleans, crown city of the Mardi Gras.

The cross on top represents the Christianity of the club.

This is certainly an unusual club badge with a great deal of thought behind it.

The WALKTHRU

SPECIAL TRAVEL SWEEPSTAKES

Square dancers get around, this fact we all know. But have you ever wondered just how far folks' interest in this activity might carry them?

Last year Wanda and Raymond Trash of Crestline, Ohio, decided to log their square dance miles and the results are mighty interesting. They traveled 6,058 miles just to attend

square dances and during that time enjoyed dancing to 25 different callers. These statistics do not include the Ohio State Convention and the National Convention in Detroit although they also were registered at both of these gala affairs.

We know many traveling callers, of course, who in a period of 12 months cover a considerably greater distance, but the above figures seem rather imposing particularly when you realize the Trashes are the parents of three small children.

Why not keep track of your mileage this year and see how you stack up against our Sweep-stake Winners for 1961?

SQUARE DANCE PARTY A RELAY RACE TO GET UNDER YOUR SKIN

Relay races can be great sport during an After Party but should be carefully timed to end at the peak of their success. This way neither the audience nor the participants will tire of the stunt and everyone will leave the game thinking it was fun.

This relay race particularly needs to be kept short and lively and can be most successful when limited to a brief time.

Props to be gathered in advance are quantities of balloons (all shapes and sizes) and two sets of old-fashioned long johns (the kind with the "drop seats") in as large a size as you can find. Catalogue merchandise and surplus stores are both good sources and may carry the underwear in sizes up to 54.

Select two rather small men as team captains and ask them to don the long johns. They'll need to remove their boots in order to get their feet into the outfits and the more lost they appear inside the huge clothing the funnier the stunt will be. Next choose two teams using both men and women. The number of participants selected may be determined by the

size of your group but the game can easily accommodate from 10 to 20 persons on each side.

Have the two team captains stand at one end of the hall with their respective teams facing them in two lines at the other end of the hall. Supply each team with a large bowl of uninflated balloons. At the word, "Go" each person should start blowing up a balloon.

The object is to get as many full-blown balloons as possible within the long johns of each team captain. However, each team may send only one person at a time to stuff his balloon into the long underwear. As one person returns the next individual on his side may then hurry across the room and add his balloon to the collection.

The teams may continue adding balloons until time is called and the captain who then has the greatest number of balloons stuffed inside him is declared the winner.

Be sure and ask the captains to waddle back across the hall at the completion of the game so that the audience may enjoy the delightful picture they'll present.



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



VARIETY SPICES "CLUB LEVEL"

By Jim Livings — Fairfax, Va.

A WORD OR SO about square dance clubs. We speak of "club level" dancing. Just what is it? What it isn't is more important and can probably be best illustrated by relating this story:

Many years ago I studied music. I finally gave it up but not before I joined an amateur orchestra. The rhythm guitar in that orchestra was played by my friend, Andy. Andy had two characteristics that might apply to some square dance clubs. He didn't want to be a musician, not really — he just wanted to get by with the least amount of effort. He played by number, not by note. Sometimes he played number 3 instead of number 8 and never knew the difference. Andy was not only limited in his ability to play music, but he was also limited in his ability to enjoy good music. The world's most beautiful music is written in 6/8 and 3/4 time and tempos vary, but not with Andy. "I can't play that stuff," he'd say, "too hard to keep time. Give me something fast and I can get going and do just fine." So Andy played fast and loud or not at all.

Happy is the club whose caller plays by note, so to speak, who recognizes the beauty in a slow tempo, the challenge in a fast one and the fun in between. A caller who mixes them up can provide a perfect evening of dancing. By the same token, happy is the caller who doesn't give in to the pressure of the few Andys in square dancing. If he does, then every evening becomes a fiasco and the club eventually disintegrates because the pace is too demanding.

As one who has found, over the years, that square dancing can be a thoroughly enjoyable experience, a rewarding pastime and an honest-to-goodness therapy, I feel that I can recommend it most highly.

RHYTHM IN SQUARE DANCING

By Theodosia Cope — Santa Ana, Calif.

THERE IS RHYTHM in the skill of driving, golfing, casting, etc., and this rhythm is also an important factor in the enjoyment of square dancing. Those who don't recognize rhythm or respond to it easily are missing some of the fun of square dancing as well as frustrating the more rhythmic dancers in their squares.

Perhaps the thrill of rhythm in square dancing has not been sufficiently stressed to capture the interest of the participants. It is a challenge that has been pushed aside by the interest in new patterns. If the first requisite, that of rhythm, is presented in class as a desirable attribute of the potential square dancer, each one will tackle and learn it with pride in his ability to accomplish it.

The fact that some square dancers have to be coaxed onto the floor for a simple, cued round dance mixer and that many of them may not be able to do a simple two-step, shows that probably these square dancers would have to admit they don't know how to dance because *they don't know how to move in rhythm*. There are, undoubtedly, many of these same people who are potentially excellent dancers. If the first class-night

of square dancing could be conducted in a big ring and moved through rhythm — not talked thru but demonstrated thru — many people would discover that they have the talent and ability to respond actively to music. This response would then relax them so that they could enjoy learning each basic step like “swinging in a hammock.”

People are kidding themselves if they think they can't feel a beat. They may not respond as quickly as some others, or they may not choose to show it, but it is there for them to feel. And they'll feel — and dance — a lot better if they choose to show it!

ON RAT RACE SQUARE DANCING

By Art Symons, Arlington, Va.

REMEMBER WHAT HAPPENED to Detroit and the auto industry? The Public got fed to the ears with planned obsolescence, the horsepower race, the longer-lower-wider fallacy and those green-house windshields — and the foreign-car manufacturers never had it so good. It is happening in square dancing — *right now*.

Up to two years ago, square dancing was unalloyed enjoyment. After a rugged day at the office, I looked forward to a shower, dinner, 45 minutes with the evening paper and then off to two hours of relaxation with wonderful people. Everybody had fun, the figures were beautiful and the smiles were abundant.

And now? Those of us who can sort out all eight chain, all eight Dixie chain, all eight right and left thru, divide the line, bend the line, cast off, square through and left square through hardly ever find a square to dance with that can get thru it entirely. When we goof there are not enough people around to push us thru. When the other fellow goofs, we're not sure enough to push him thru.

The result? Frustration, sometimes recriminations and finally a feeling of, “Is it worth it?” Most of us get all the frustration that is good for us at the office or in the home; we square dance to get away from cares.

The older members are being driven from the clubs. The newer people have had so much of this vitamin-less froth thrown at them that they don't even have the basics to fall back upon. The result is a hodgepodge of messing up the new *and* the old.

Square dancing is rapidly losing its status as recreation and fun; instead it is becoming one more manifestation of the rat-race for bigger and better and more furious — just like the office.

What brings on *this* planned obsolescence, this tossing in new things before the old are assimilated? Is it because touring callers must have something new to offer; to sell records; to fill the pages of square dance magazines?

I don't know. I do know this, that if it doesn't slow down, you'll know where I've gone — to the movies — and I don't like movies!

WHAT SQUARE DANCING MEANS TO ME

By Win MacLeod — Victoria, B.C., Canada

SOMEONE, SOMEWHERE, WROTE that “square dancing is *Joy in Motion*.” How true that is! I enjoy so much seeing a group of dancers moving smoothly to the beat of the music, but more than that — I enjoy being part of that joy in motion.

I enjoy and am interested in learning something new, the challenge of getting myself through a new square with the help of seven other dancers, but I enjoy more the comfort and smoothness of dancing the old and familiar squares.

More than all this, I enjoy the people — the people who brought me into square dancing, the people who held out a helping hand when I was a very unsure beginner, the people who welcomed me to the club, to the square, the people who accepted me as one of themselves, the people who are now numbered among my best friends. Yes, more than the dancing, more than the Joy in Motion, I like the *people* in square dancing.

(Reprinted from Vancouver Island Western Square Dance Assn. Cross Trail News)

GYM FLOORS THEIR CARE AND USE FOR SQUARE DANCING

THERE IS A WIDELY prevalent belief that gym floors suffer thru being used for square dancing. For this reason some of the finest facilities — great open expanses of gyms with beautiful hardwood floors — have been closed to square dance activities. Actually it is a proven fact that with the proper care, gym floors can be used for square dancing and for round dancing without being damaged in the slightest degree.

Materials generally used for gym floors are maple, birch or oak hardwoods which are beautiful, to be sure, but they are also tough and able to take a great deal of punishment. Too, they are tremendously expensive to install as a gym floor and so the hesitancy of the powers that be to allow these floors to be used for an activity on which they are in doubt is, in a measure, understandable.

This type of opposition may be overcome if square dancers have the facts which can point out how square dancing may not only not be injurious to a gym floor but actually, may be helpful in maintaining its quality. Here are several ideas which we hope will help to open a few more gym doors to square dancers.

Maintenance of the Floor

First of all, most gym floors are scrubbed, sometimes sanded, rinsed and treated to a re-finish at least once a year. This matter is a responsibility of the school officials and maintenance people and is done regularly, in proportion to the use of the gym. Actually, treating a surface for dancing might also be considered a responsibility of the school. However, because it might be used as a "selling" point to obtain use of the floor, square dancers might offer to take the next steps in protectively preparing the floor for dance use.

Immediately after the gym has been leaned or refinished, the floor should be treated with a good mop treatment and floor conditioner (one called Super Hil-Tone has been highly recommended). Fill a sprayer with the mop treatment and spray a light fog into the air, permitting this to settle on the floor. Windows should be kept closed so that drafts will not prevent

the fog from settling evenly. If possible, two or three such sprayings at weekly intervals should be given the floor before using. A fine protective coating is thus placed on the newly finished or cleaned surface to serve as a non-skid cushion. The floor should never be sprayed within 48 hours before use.

The Mop-Up

A floor treated in this manner should always be swept before use and a 36" dust mop is best for this purpose. Place the mop on the floor in one corner of the gym and, never lifting it from the surface, walk it to the other end of the room, sweeping with the grain of the wood. At terminals pick up the mop and shake it, then place it back on the floor and push it to the other end. Repeat this process until the entire gym is swept. Windrows of dust and dirt will have been deposited at each end of the gym. These can be swept up by walking down the windrows with the mop. The two piles of dirt can be removed quickly with a dustpan.

Preparing for Dancing

Assuming that the floor is in good condition and needs to be prepared for square dancing, simply add 1 pint of the mop treatment to 1 gallon of sawdust. This should be mixed thoroughly and allowed to stand at least 3 or 4 hours before using. Prior to the dance, sprinkle the treated sawdust *lightly* on the gym floor. It will cushion the floor against the brushing of square dancing feet, not only saving the floor but the traffic will actually grind off any hard dirt and rubber marks that have adhered to the floor. They will be softened by the mop treatment, absorbed by the sawdust and actually the floor will come out cleaner than before.

After the dance the sawdust is brushed up and the floor is then swept with a dry mop, which will remove the surplus and serve to buff the floor to its original polish. Should the floor be needed for basketball or similar activity within a few hours after the dance, the floor may be cleaned quickly by placing clean dry turkish towels or burlap sacks under the mops and sweeping in the usual way.

Objections by school officials to the use of gym floors for square dancing may not be so

Our thanks to Harold Bacon, Tom Mayes and Clyde Brock and to the Journal of Health, Physical Education and Recreation for the information contained in this article—Editor.

much a fear of possible damage to the floor as it is of the big job of tidying up after the dance. A good "house rule" is that each group using the gym be held responsible for removing all square dance equipment brought in and leaving the floor in a condition of readiness for the custodian's sweep-up. Litter should certainly

be disposed of and care taken that heavy tables and pieces of equipment be moved carefully over the surface of the floor.

After all, the use of floors as fine as those in gyms is a definite privilege and square dance groups should certainly treat them with care, gratitude and kindness.

OF SPECIAL INTEREST TO NEWER DANCERS

SQUARE DANCE MANNERS

By Ruth Stillion — Arcata, Calif.

ASSUMING that you always wear your best manners in public let's talk about manners that apply specifically to square dancing. A well-informed square dancer will follow the rules noted here:

1. Arrive on time whenever possible.
2. Form a circle or set up squares promptly when the music starts or at the caller's request. Bear in mind that one can be prompt without running. A square dance is not the proper place for a 50-yard dash! In fact, such attempts usually turn out to be an obstacle race with dancers as the obstacles.
3. Join the nearest square that is forming. If all the nearby squares are filled, hold your hand up high so that the caller can either guide you to a square where you are needed or get some other couples to join you.
4. It is considered very bad manners to walk thru the middle of one square to get to another. It is equally as bad to bypass a square in need of a couple. Even worse as a breach of etiquette is to leave a square once you have established your position in that square. If, for any reason, you find it necessary to leave a square, just make a quick word of explanation before you take your hasty departure.
5. If time permits, introduce yourself and others within the square. You'll not only acquire a reputation for being friendly but you'll also acquire many new and interesting friends.
6. Listen quietly during any and all instructions from the caller. If you are an average, good-hearted soul and you know the call being explained, *resist* the temptation to explain it to the others in your square. Let the caller do the teaching at that time. When the square is set up and ready to go, the well-informed dancer will let his fellow-dancers hear *all* of the professional instruction they have come to enjoy. However, after that tip your friends may appreciate some help from you and it is perfectly in order to offer it.
7. There is no acceptable excuse for rough handling of fellow dancers! Roughness is the mark of ignorance — whether by chance or by choice — and you will do well not to imitate even a more experienced dancer who has chosen to ignore this elementary rule of proper square dance conduct.
8. At the end of every dance be sure to thank the others in your square. They did contribute to your fun. Thank your partner, too, and escort her to a chair.
9. Friendliness is a part of good manners. Square dancing promotes friendliness since it offers endless opportunities for new friendships to develop. If you are not continually making new friends you are not getting the most out of square dancing. A good way to insure a friendly atmosphere is to consider yourself always a host to all other dancers. Friendliness comes from within yourself and can best be described as your interest in others. Those who seek it will be wise to look for it at its source; those who display it are never obliged to seek it.
10. Be a well-informed square dancer. Review these rules of etiquette often.

THE MOST CRITICAL FIFTEEN MINUTES OF A SQUARE DANCE

By Eb Jenkins — Silver Spring, Md.

(Reprinted by Special Permission from the NCASDLA Newsletter — January, 1961)

WHAT WOULD YOU DO if someone asked you, on Monday, to call a square dance on Saturday for seventy-five Swedish men? Tell them you're busy?

We had such a request recently. We scheduled the dance early, before a special "late-date" dance, and got busy asking for extra women, who needed only to be able to walk!

Our square dance friends helpfully brought relatives and neighbors and we were in business! What a wonderful opportunity to show American friendliness, dancing with our Swedish guests; to show that music, laughter, dancing, know no language barrier!

You ask, "How do you call a square dance for people who do not speak English?" It is not too difficult. We have, fortunately, had a little practice, for six years, calling square dancing for foreign men training here with the Census Bureau. It is not too different from calling for novice Americans, but requires more patience.

Simply knowing how to call square dances is not enough. This is a special field. The leader must have a repertoire of figures and dances that are easy and fun to do. He must have a large selection of records covering a variety of types of music; he must know something about teaching and programming — how to use progression of figures, how to lead skilfully.

Important for Beginners

What we would like to treat here is just that phase that has to do with the first ten or fifteen minutes. This is the most critical period of any dance, but more especially of dance programs for novices.

Anyone who has had experience with novices will agree that once the people are on the floor, out of their chairs, the rest comes easy. But how to get them there? How do you start? This is a selling job. At this point, one's selling ability (aren't we all salesmen?) is more important than his calling ability.

We know there is the language barrier. But that shouldn't bother us too much, because "allemande," "do-sa-do," would not be understood by Americans either, the first time they heard the words!

We know that some things are universal, and more important than words. Smiles and laughter are universal. Did you see Red Skelton's TV performance before the United Nations delegates? It was a masterpiece, demonstrating the universality of humor and laughter. This principle means, then, that the caller wears a great big smile. He puts on the best show he can to develop an atmosphere of friendliness, brotherhood, courtesy, a positive, electrifying atmosphere that says, "We're all friends," "It's not hard, you'll like it," and "Trust me."

Universal Language

Universal, too, is marching, walking, moving to music. Someone has said, "Music is a universal language." So let's play this up for everything it is worth. You should have seen our Swedish guests flock on the floor when their national dance, the Hambo, was played. They came alive, they felt at home, and we were friends.

Similarly we used good dance music later with a sophisticated group of Americans, enticing them out on the floor with that beautiful music on the Windsor dance series twelve-inch records.

Knowing all these things, you can devise your own system. There is a great deal of satisfaction in working with novice, non-square-dancing groups.

Here is an outline of the system I used to get our guests dancing quickly . . .

1. For background and atmosphere, played Duke of Perth on My Scotland, Capitol LP record, *before I said anything*.
2. With music playing softly, sent the ladies

to get Swedish partners and encouraged all to join in a circle.

3. Led the circle in easy circling marching movements, including the "watch spring." . . . By demonstration, with few words, got them to circle and promenade.

4. Did an easy circle mixer that added hand clap, hand shake and do-sa-do (without naming it yet), using Cumberland Reel on the My Scotland record. Several times we asked them to introduce themselves to each other.

5. Got them into sets by marching four abreast, then eight, and having the eight join hands to make a square.

6. Did an easy square dance (Four Little Sisters).

7. Ended this before they got tired, while they were still having fun.

8. Asked them to "socialize," get acquainted,

make new friends. Played the Swedish Hambo and ballroom records during the break.

Note: In this first fifteen minutes I used only conversational English: I did not say "do-sa-do," or "allemande." I did not use traditional figures such as, "Chase the rabbit, chase the squirrel," or "Dip and dive," which require explanation.

After this first fifteen minutes you couldn't tell who were Swedish and who were American. We all had a good time together. What a wonderful satisfaction for all of us to see our friends, our new friends from across the sea, have a good time.

But we don't have to look abroad; there are many potential square dance friends here in America. Learn to lead novices skilfully, so that they become enthusiastic about square dancing.



OVERSEAS DATELINE

OKINAWA
SAIGON
ADDIS ABABA
GUAM

Okinawa . . . The square dance group meeting at the Schilling Service Club on Kadena Air Base every Friday night is slowly growing. Eddie Walker, the caller, and his wife Hazel have just been transferred to "stateside" duty at Shaw AFB in South Carolina. They will be greatly missed on the "Rock," as the residents call Okinawa.

Another caller soon to be transferred back to the United States is Gordon Fox of the Rice Paddy Promenaders who meet at the Girl Scout Hut on Saturday nights.

For a real treat, a visit to the Naha Ryukyuan-American Cultural Center would be in order. Lester Woodard, a civilian working for the U.S. Government, has been teaching some Okinawan high school students to square dance. Despite the language barrier, which is formidable, he has had great success and the youngsters take to dancing with zest. Demonstration and sign language put the ideas across.

Every Thursday night at the Koza City USO the staff puts on "Early American Dances," including both square and folk dancing. There,

as everywhere in the military, the problem of shifting personnel due to military commitments makes the ranks of dancers fluctuate constantly. The "Dancing Ambassadors" keep right on, however.

—Dixie Welch

Saigon, Vietnam . . . APO numbers hide a multitude of fascinating places and Saigon rests demurely behind #143. Ted and Lanny McQuaide, who travel from post to military post around the world for Uncle Sam's army, look for square dancing first thing at each new assignment. Armed with a newly-acquired knowledge of square dance calling and teaching, Ted presented himself at the Vietnamese American Association in Saigon and convinced them that there is no better way to promote friendly relations between the two countries than through square dancing.

As a result classes were set up and the McQuaides have been teaching square dancing to a group of Vietnamese whose English is almost nil but who understand square dancing

just fine. The motivating force behind all this was that, just five days before leaving for Vietnam, Ted had completed a square dance callers' course sponsored by the Cumberland County Recreation Council of Portland, Maine. Consequently, the McQuaides refer to their group as the Saigon Chapter of the Council.

The McQuaides have also recently started classes for an American group meeting at their home once a week. There are not many American families stationed in Saigon but of them, 12 couples are faithful in attendance. Some already wear the square dance outfits and — a good sign — the ladies are asking where they can get patterns.

In case anyone is contemplating a trip to Vietnam and wishes to drop by the square dance, here are some familiar phrases translated into Vietnamese:

ALLEMANDE LEFT — Dieu Alemande trai.

CIRCLE RIGHT — Quay mat.

CORNER LADY — Vu-nu ben trai.

DOS A DOS — Xay lung nhau.

See? Simple, when you know.

Addis Ababa, Ethiopia... Something new has been added to the ancient Abyssinian culture of Ethiopia in the presence of All-American type hoedown. Just last June 38 square dancers graduated from a beginner class taught by Bill and Ann Adams and received their diplomas. Most of this group were from the American colony in Addis Ababa, but one couple is from Denmark and representatives of still other countries are being drawn into the activity. Visitors

to the African East Coast are invited to drop in and have some square dancing! —*Ken Landis*

Guam, M.I. . . . Bobbie and Don Shotwell, a Quartermaster in the U.S. Navy, just graduated a group of four squares at Anderson AFB before they left the island to return to the United States. The graduates have formed a group called the South Sea Stompers.

Recently three couples from the San Diego area arrived on Guam and have helped to indoctrinate the newer dancers in the joys of square dancing. They are the Danny Daniels', Gene Miles' and Harley Crawfords.



Gecko Squares and their caller, Don Shotwell, welcome dancer Bob Yonke at 4:30 A.M. upon his return to the island of Guam.

Members of the Gecko Squares of Guam were at the NAS airport at 4:30 A.M. recently to present a junior gecko hat, a club pin and diploma to Bob Yonke upon his return to the island. Don Shotwell made the presentation. After the brief ceremony the Geckos held a dance at the airport with the headlights of automobiles supplying the light.

OF SPECIAL INTEREST TO NEWER DANCERS

MAKE A WISE CHOICE

By Ruth Stillion — Arcata, Calif.

MOST PEOPLE learn to square dance so that they can attend square dances any time they choose and take an active part in the fun. If your classes are sponsored by a square dance club, chances are that club has you tabbed for membership. In fact, once you have completed your lessons you will probably become one of the most sought-after dancers in your community, for almost every club will want you for a member.

At this point it will be wise for you to analyze your own recreational needs and choose the time and place to dance which suits those needs the best. This is the time to be selfish. You may want to join a particular club because a number of your friends are there or because it's close to home or meets on a convenient night for you. Whatever the reason, do be selfish about your choice.

You need not feel obliged to accept every invitation to square dance that comes your way. You alone know how much time you can devote to it. You should never allow square dancing to interfere with your responsibilities to your home and family.



A FEW MONTHS AGO we offered to come to the rescue of dancers and callers who were unable to get some of their old favorites now that 78 rpm records were no longer available. Quite a few of the requests involved records which have already been converted to the small seven inch size. The majority are on regular 45 rpm although a few listed as minidiscs are in the small size but with 33 $\frac{1}{3}$ rpm. The following, according to our sources, are records that you asked about which are now available at 45 rpm:

After They've Seen Pree (Mac)
Alabama Jubilee (J-L and Win)
Anytime (SH)
Auctioneer (BS)
Barnacle Bill
Basin St. Blues (Win)
Battle of New Orleans (OT)
Bill Bailey (SH and Top)
Bye and Bye (Bal)
Caribbean (WJ)
Changes (Bal)
Chasing Women (BS)
Cindy (OT)
Comin' Round the Mountain
 (Bal)
Don't Blame it All on Me (SH)
Everywhere You Go
 (Blk.Mt., Mac, and WJ)
False Hearted Girl (Kal)
Hey, Ma (SIO)
Hillbilly Fever (BM)
Hot Time (Win)
Hurry, Hurry, Hurry (Win)
I Feel Better (BM)
I Like Mountain Music (Top)
I Saw Your Face in the Moon
 (Bog and Mac)

I've Got Bells in My Heart (WJ)
Just Because (Win)
Lady of Spain
 (New Lady of Spain) (OT)
Little Red Wagon (SIO)
Looking Back (OT)
Loose Talk (OT and WJ)
Louisiana Swing (WJ)
Miss My Swiss (SIO)
Mountain Music (Top)
My Pretty Girl (Win)
New Lady of Spain (OT)
Oh, Lonesome Me
 (Mac and OT)
Old Fashioned Girl
 (Win and Bal)
Pocketful of Dreams (Bog)
Poor Boy (OT)
Red Wing (Kal)
Smoke on the Water (OT)
Trail of the Lonesome Pine
 (Win)
Wabash Cannon Ball
 (New Line Cannon Ball)
 (BM)

When Your Baby Swings
with You (Lore)
Whispering (Bal)
Wonderful Feeling (Bal)

Key for labels:

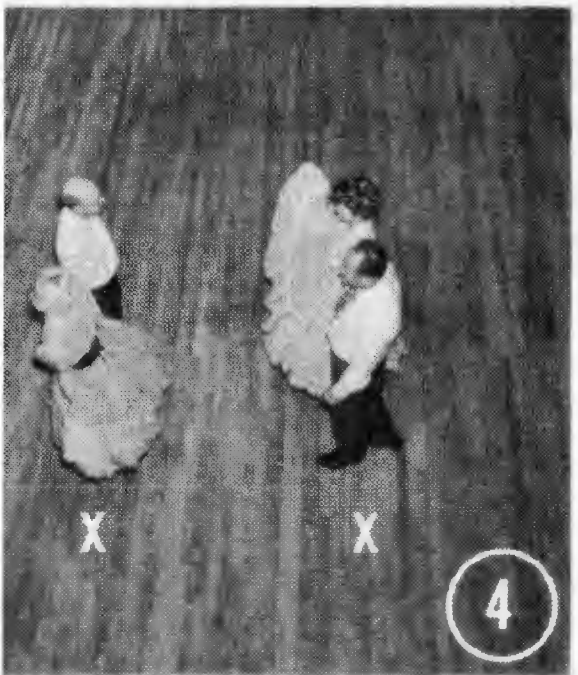
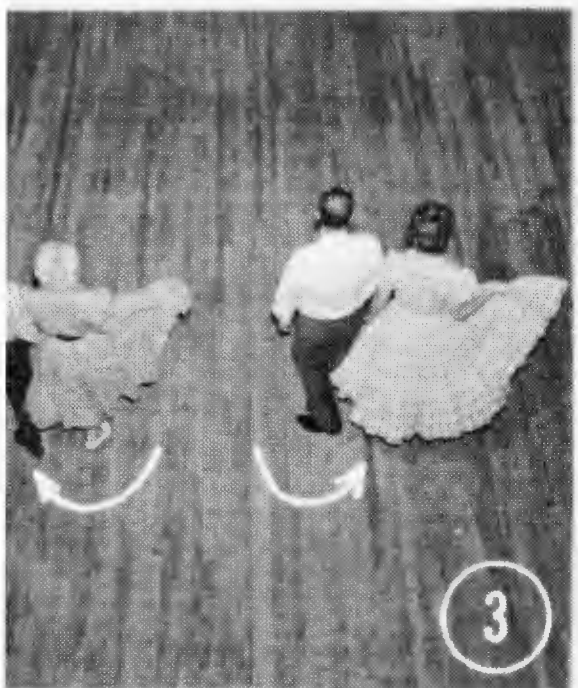
Aqua	Aqua
Balance	Bal
Bel Mar	BM
Black Mountain	Blk.Mt.
Blue Star	BS
Bogan	Bog
Capitol	Cap
Folkraft	FK
Four Star	4-Star
J Bar L	J-L
Kalox	Kal
Kismet	Kis
Longhorn	LH
Lore	Lore
MacGregor	Mac
Marlinda	ML
Old Timer	OT
Sets in Order.....	SIO
Sunny Hills	SH
Top	Top
Western Jubilee	WJ
Windsor	Win

Here, in hopes that the record companies will take particular note, are requests which as far as we can tell have not yet been transferred over to the 45s:

Ain't She Sweet (SIO)	Let the Sunshine In (Aqua)	She Didn't Know the Gun was Loaded
Alice Blue Gown	Linda Sue (J-L)	She Dreamed-Squarama (Win)
Anytime (Win)	Listen to the Mocking Bird	Sheik of Araby (SIO)
Battle Hymn of the Republic (Glory, Hallelujah)	Little Brown Jug	Sioux City Sue
Be a Hero (Win)	Little Girl	Sixteen Tons (ML)
Bell Bottom Trousers	Little Shoemaker (Win)	Smoke on the Water (WJ and Mac)
Blue Day	Lock My Heart	Solomon Levi (Mac)
Calico Girl	Mama's Little Boy	Somebody (SIO)
Caribbean (Mac)	Manana (Win)	Somebody Goofed
Chinatown, My Chinatown (WJ)	Marianne (FK)	Spanish Cavalier
Cielito Lindo (BS)	Maybe	Susie (Cap and J-L)
Cotton Candy (SIO)	Melody D'Amour (LH)	Swanee
Darktown Strutters Ball (Win)	Mine All Mine	
Detour	Mr. Sandman	Take Me Out to the Ball Game
Dixieland Square	McNamara's Band	Tavern in the Town
Don't Call Me Sweetie (J-L)	Nelly Bly	Tennessee Gal
Down on the Farm (Win)	Nelly Gray	That Do Make It Nice (Win)
Down Yonder	No Heart at All	This Old House (SIO)
Dreaming (Win)	No, No Nora (Win)	'Till the End of the World
Gun Was Loaded (Win)	Object of My Affection	Too Old to Cut the Mustard
Happy Days (Win)	Oh, Susanna (Mac)	Tweedle Dee Dee (LH)
Hi, Neighbor	Old Pine Tree	
Hinky Dinky Parley Voo	Only a Buddy, Not a Sweetheart	Wait 'Till the Sun Shines, Nelly
I Can't Quit (BS)	Open Up Your Heart (LH)	When It's Roundup Time in Texas
I Want to be Happy (Win)	Paddlin' Madeline Home (Win)	When You and I Were Young, Maggie (Win)
If You Knew Susie (Mac)	Philadelphia U.S.A. (BS)	Where the Red, Red Roses Grow
If You've Got the Money	Pigtails and Ribbons	With Plenty of Money and You (Win)
I'm a Bum (Kis)	Pony Boy	Wreck of '97
Irish Washerwoman (4-Star)	Poor Little Robin (Mac)	
It's Been a Blue, Blue Day	Putting on the Style (Win)	Year of Jubilo
It's Been a Long, Long Time (Win)	Raggin' a Call	Yellow Rose of Texas
Jellybean (J-L)	Ramblin' Rose (J-L)	You Call Everybody Darling (Mac)
Jessie Polka Square (Mac)	Red River Valley (Mac and Win)	
Jingle Bells (Mac)	Roses and Revolvers	
	San Antone Rose (Mac)	

There were other requests also; some for rounds, some for hoedowns and a number for the *special events* records occasionally put out by some of the companies. Where individuals have requested a tune on a particular label we have listed that label. However it's quite possible that in some cases there may be mistakes and these same tunes may be available at 45 rpm on other labels. We have stayed pretty close to just what was requested and will let the recording companies take it from there.

Those eager to find out about other releases or wishing to request recording companies to re-release some of their old timers in new form should contact the recording companies directly. Where the response is great enough and the manufacturers are assured of a demand there is a good possibility that your requests may be answered.



STYLE SERIES:

CAST OFF

AS TRADITIONAL IN CONTRA DANCING, as an allemande left in square dancing, the *cast-off* movement occasionally pops up in square dance form.

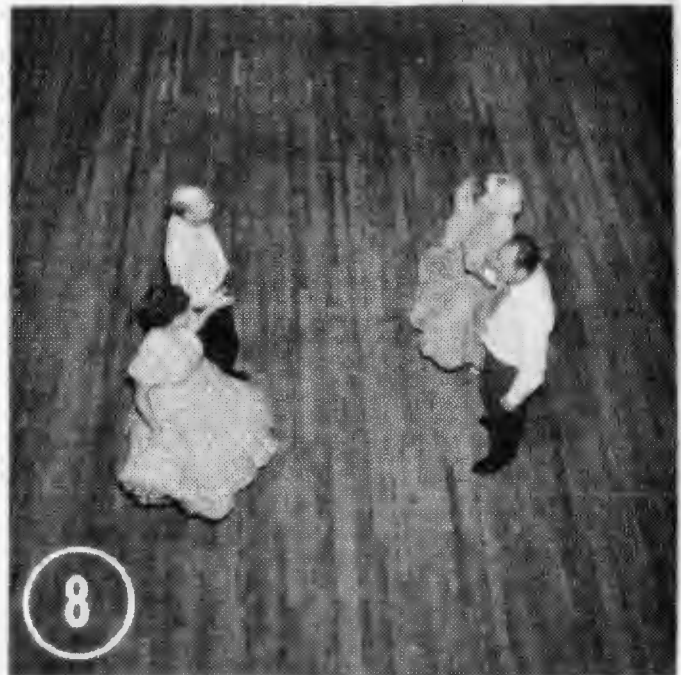
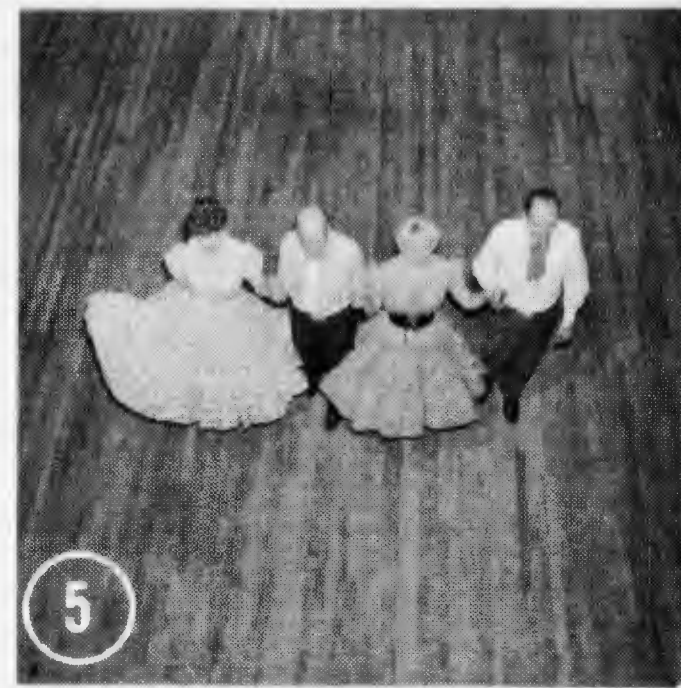
The *cast-off* serves the purpose of moving the active dancers in a contra line one position down the hall. One example is demonstrated in the following manner. A designated active couple leaves its starting position (marked X in figure 1) in a long contra line and walks down the center of the set (please use your imagination), turns and starts back (figure 1).

When the dancers reach the spot between the couple which had previously stood beside them, the active couple in the center separates and each dancer, continuing the forward motion, moves around the person on the side (2). The inactive person, remaining in place, pivots around as part of a couple action (3) until all the dancers involved are once again in the line facing across (4). The active couples have now moved down, or below one couple.

Applying this same movement into a modern square dance formation, four dancers would start from a regular route line (5). On the call *cast-off* the center two dancers would release their hold on each other and while the outside two pivot in place those in the center would move forward (6) and around (7) until they have turned three-quarters to end facing across the set (8).

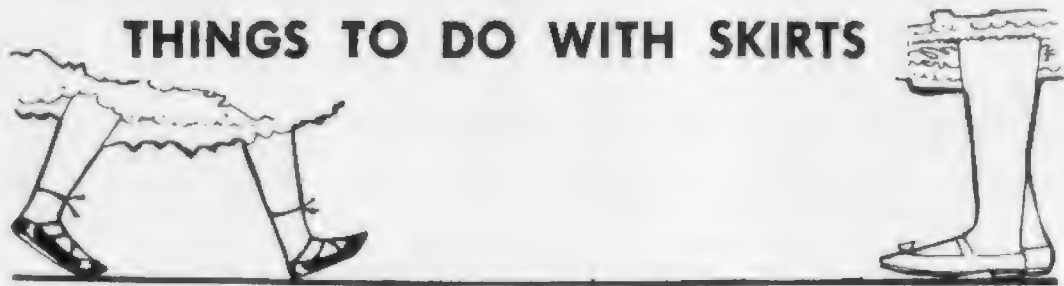
Variations of a square dance form of *cast-off* have appeared in many different ways; however, the form shown here is perhaps as accepted as any.

What would you like to see in the Style Series? Is your group troubled by any particular styling problem or movement that seems uncomfortable? If so, perhaps Sets In Order can be of help. Material illustrated in this series is checked with several dancers and teachers in order to produce a practical and comfortable solution to each problem—
Editor.



LADIES on the SQUARE

THINGS TO DO WITH SKIRTS



THE BOUFFANT SKIRTS WORN with such pleasure for square dancing tickle the imagination when it comes to decorating them in various ways and for various purposes. This month it is the separate skirt which comes in for attention. It is a real inspiration to see what some of the square dance ladies have evolved.

Elaine Sump and her husband, Wally, raise Miniature Mediterranean donkeys on their farm just outside Omaha, Nebraska. What could be more fitting, in her case, than to design a square dance skirt with a donkey motif? The skirt itself is a full circle of hot orange burlap to which Elaine has affixed an applique cut-out of a black and white checked gingham donkey. The same gingham fashions the blouse worn with this skirt and bias edges Elaine's black nylon net petticoat.

The "fences" which criss-cross the skirt to hem the donkey in are of black ric rac. Elaine sketched the donkey from life at the farm and then cut him out of the gingham. His mane and tail are charcoal grey yarn — not embroidered but loose, fastened at one end. The halter, of silver sequins, is loose, too, so that the whole design is three-dimensional. Black pettipants and hot orange ceramic earrings finish off the novel ensemble — gaudy but very, very neat.



Barbara Biensen designed her skirt for the Iowa Rose Festival.

State Center, Iowa, is known as the "Rose Capital" of that state and celebrates a Rose Festival each June. Picking up the idea and applying it to square dance dressing, Barbara Biensen and the Catch All 8 Club girls designed beautiful skirts to wear during festival time.

The skirts are full circle, of black Bates cotton. The huge rose trim was drawn from a design on the badges for the First Iowa Rose Festival Dance in 1960 by Barbara Jo, the Biensens' daughter. The roses were cut from Bates cotton in a lustrous American Beauty shade, the stems and leaves from leaf-green cotton.



Elaine Sump shows off her donkey skirt. Photo by Callaway.

Barbara made the applique first on a piece of pella, leaving a seam allowance when cutting the cotton so the edge could be turned down over the pella, before stitching it by machine to the skirt. She stitched the sequins on by lengthening the stitch on her sewing machine and sewed them to the applique before attaching the design to the skirt, except for adding the sequins around the edge of the entire applique to cover the machine stitching after it was on the skirt.

Four yards of black material were required for the circle skirt. The applique cost about 80¢. A metallic belt and a simple black cotton blouse adorned with a small rose corsage complete this outfit. Some 24 Catch All 8 ladies wear these skirts with rose-colored petticoats and the glinting and sparkling of the over-all effect is eye-catching as well as appropriate to the occasion.

STYLE SERIES:

SQUARE MIXERS



MIXING IN THE SQUARES can be encouraged by a number of simple dances instituted on the part of the caller. There are a great number of these mixers but here, from among the old timers are three standbys.

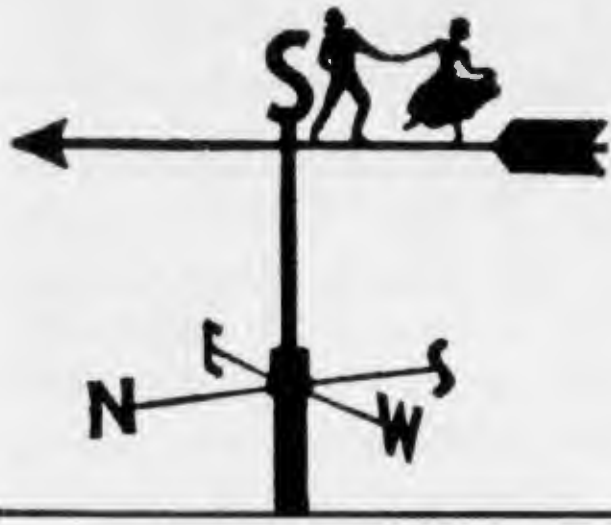
Ninepin. One person is put in the center of a square and remains there while the eight dancers follow regular calls, ignoring him (1). Once the dancers have returned to home the call *number one swing the nine pin* indicates that if a man is in the center as nine pin number one lady will swing him (2). Then, on call, number two lady, number three lady, and finally number four each swing the nine pin. Next the call *circle five* would again indicate that if a man is in the center as the nine pin the other four men would join him in a circle (if a lady were the nine pin then the other four ladies would join her to make a circle of five ladies circling left). On the call *swing* each of the five scramble to try to swing with one of the four standing in the square. The person left out becomes the nine pin and usually switches with a nine pin in another square so

that the dancers have an opportunity to mix from square to square.

Cutting in. Cutting in, particularly without stopping the flow of the dance, can be fun. The person cutting in must be aware of the timing of the square and choose his moment to move in wisely. In an allemande left, for instance, the person (marked X) about to cut in (3) waits until the dancers are half way through the figure (4) then moves into position cutting out man (marked O) and extending a right hand to his new partner to follow the next call.

Scoot and scat. Scoot is the universal call for the men to leave the square and join another square elsewhere. Scat is the indication for the ladies to leave their square individually and join another. If couples are in a star promenade with the men in the center the square is set up for a scat command. Ladies will leave their men (5) and move to other squares while the men continue their star pattern until new partners have come to their rescue and the caller will add the next call.





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

Kansas Keeno

The 12th Annual State Square Dance Convention, sponsored by the Kansas Callers' Assn., will be held May 4-5 in Wichita. Bruce Johnson from Santa Barbara, Calif., will call the dance on Friday night, in the Main Arena of the Forum. He will MC on Saturday night, introducing some 42 callers from all over the state and will conduct the clinics on Saturday afternoon.

—Rachel Thompson

New England Events

Montpelier Square Dance Club, in the heart of Vermont's Green Mountains, has completed a most successful year, with many outstanding visiting callers, special events — involving a lot of good food — and exciting plans for the coming year. Out-of-state callers scheduled to appear for the club are Charlie Baldwin, Joe Casey, Herbie Gaudreau, Don Heath, Bob Brundage, Frannie Heintz and Herb Mercier. Dance visitors to Vermont's Capitol City are invited to join the Montpelier group and dance up a storm.

—Beatrice Spencer

Square dancing is coming along at Loring AFB in Maine, after a somewhat slow start. The Service Club director was convinced at last to bring in Merle Duncan, caller for the Spud Shufflers, of Presque Isle, for square dances twice a month in the Service Club. This was a year ago, with only three couples who square danced plus a teen age son and daughter pressed into service. Now there are 10 to 13 squares at the Service Club dances. Last May the Carl Wilkersons were transferred to Loring from the Washington D.C., area and have helped to advance the cause. With the Wilkersons' help there is now a small group who get together on Fridays to square and round dance to tapes and records, so things are humming.

—Elizabeth Collier

On February 8 Ralph and Betty Sweet held a "Class Reunion" party at their Powder Mill Barn in Hazardville, Conn., to welcome back

graduates of past classes who had not been square dancing for some time. Dancing was on an easy, "fun" level — but not slow! The Enfield Square Dance Club beginner class started with a free party on February 6 at the Barn and was scheduled for 21 lessons.

Pennsylvania Patter

The Cannonaders of Gettysburg welcomed their graduating beginner class of 30 couples into the club with a covered-dish supper and dance on March 22. Milt Neidlinger was caller. The club is preparing for its Third Annual Gettysburg Square Dance Roundup on May 26. It will be held at the Gettysburg College Student Union Building, which boasts excellent acoustics and dancing facilities plus a snack bar, dressing rooms and showers, several lounges and dining rooms in an adjacent building.

—Harriett Beach

The March of Dimes Dance at Ranchland, Camp Hill, netted \$200.00 for the local chapter. Ray Smith (not the Texas one) brought down the house with his invention of an adjustable "idiot sheet" holder jutting out from his forehead.

—Tom Hoffman

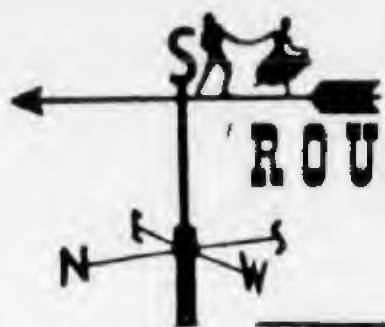
Lock Haven Promenaders of that town continue with a very busy schedule under the direction of the Doc Lentz'. Club dancing takes place each Saturday evening at City Hall Ballroom. Guests are welcome at any time. Featured during the coming months will be George Campbell, Fla., on April 21; Les Gotcher, Calif., on May 5; Curley Custer of Maryland on June 9.

Tennessee Toe-Tapping

Red Warrick called for Memphis square dancers on February 16. On March 17 the Callers' Workshop brought in Frank Lane. There are at least a half-dozen beginners' classes going in Memphis right now and club dancing is also marching right along.

—Bill Crawford

One to tab is the Knoxville Square Dance Association's Dogwood Festival Square Dance whing-ding on April 27-28. This will be held in



ROUND THE OUTSIDE RING

the new Civic Auditorium where 150 squares can dance in comfort. Bruce Johnson will call on Friday night; the Manning Smiths will officiate at a Round Dance Workshop on Saturday P.M. and Manning will take over the calling duty on Saturday night.

Mississippi Merry-Making

The Greater Jackson Square Dance Council reports that Red Warrick called at the YWCA Gym on March 24. A Trail Dance on June 11 is also in the making, with more details to be announced later. Jim Baker from Alabama is slated for September 29.

The City Park and Recreation Department of Jackson is now sponsoring lessons and Emanuel Deming, caller for Dixie Wheels and Mel Holly, caller for Swing-A-Way, conduct classes on Mondays and Saturdays.

—Chester Null

Alabama Activity

Aha! Time now for the Alabama Jubilee, this year the Ninth Annual and probably one of the liveliest affairs in the nation. Locale will be at the Municipal Auditorium in Birmingham and featured callers will be Max Forsyth, Lee Hessel, Earl Johnston, the Manning Smiths, with the Rhythm Outlaws from Dallas backing them.

Minnesota

The 11th Annual Minnesota State Square Dance Convention will be held in Faribault on June 22-24. Co-Chairmen of the event are the Walt Borcherts and Gordon Shevlins. Arnie Kronenberger will call the squares; the Roger Knapps will conduct the round dancing. There will be workshops, panels, after parties, etc.

—Lynn Woodward

Ohio Observations

Dayton will host the 4th Annual Buckeye State Square Dance Convention on May 4-6 at Wampler's Ball-Arena. Ohio's leading callers will be on hand for dancing enjoyment. For reservations, write Rose Graziano, 609 E. David Rd., Dayton.

—Al Boehringer

The South Western Ohio Square Dancers' Federation will sponsor a National Convention Trail Dance on June 10, featuring Frank Lane. It will be held at Cincinnati's Coney Island, Moonlight Gardens, from 2:30 P.M. to 5:30

P.M. Write Dean Myer, 7182 Paddison Rd., Cincinnati 30, for tickets. —Phyllis Snodgrass

Final plans are being made for the All-Day Promenade Jamboree at the Toledo Sports Arena, sponsored by the Toledo Area Callers Assn. Dancing will be in two halls, beginning at 1 P.M. Co-Chairmen are the Frank Lehnerts and Jack Rippkes. For information and tickets contact Promenade Magazine, 2214 Crystal, Maumee, Ohio.

—Jo Peters

The Akron Area Square 'n' Round Dance Federation plans its 2nd Annual Spring Festival for May 26 at the Akron University Memorial Hall, 1 to 12 P.M. Callers will be Dave Taylor from Michigan; Harper Smith from Texas, with the Paul Tinsleys conducting the rounds. "Challenge Dancing" will be in the charge of Lloyd Litman and Ralph Pavlik.

Iowa

The three square dance clubs of Council Bluffs will hold their 2nd Annual Square Dance Festival on April 7 at the Chanticleer Auditorium. Callers will be Johnnie Roth, Bill Speidel and Ken McCartney. The dance is sponsored by Hoops and Boots, Balance and Swing and Saturday Night Square Dancers.

—Frank Ronk

Canadian Capers

The Third International Square Dance Convention will be held at the New Marlborough Hotel, Winnipeg, Man., May 31, June 1-2. Here American and Canadian square dancers get together for fun and friendship. Write Jack de Wolf, 132 Rowandale Crescent, Winnipeg 15, for more information.

Joe Hall will call for the Kamloops and District 8th Annual Jamboree on May 12 in Kamloops, B.C.

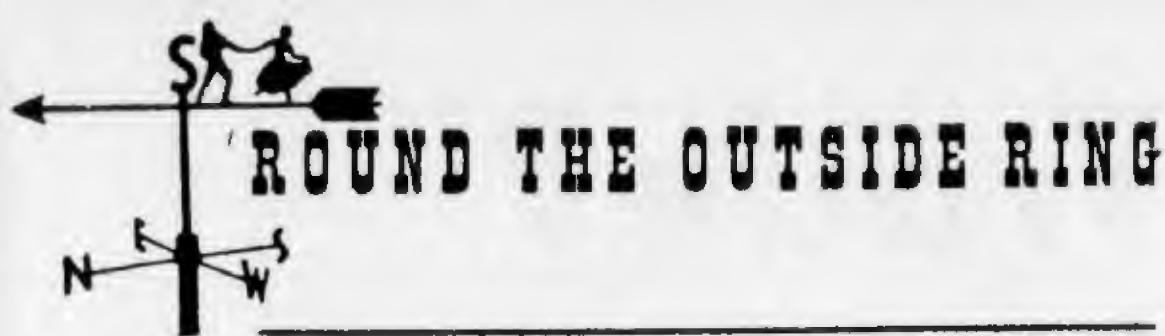
—James Hutchinson

Georgia Goings-On

The Greater Federation of Georgia Square Dancers has elected for its leaders in 1962: George Pass, Pres.; Hugh Batchelor, Vice-Pres.; Edith Porterfield, Secretary; and Jack Bennett, Treasurer. In addition to the Federation the callers have formed the Greater Atlanta Square Dance Callers' Assn. Aim is to standardize dances and basics and program area dances. Officers are Ruy Camp, Jamie Newton and Bill McVey, aided by an Executive Committee.

—John Mooney

Jesup, located some 55 miles southwest of Savannah has now formed a square dance class



which is doing fine. Dancers traveling through on US 301 are invited to drop in Thursday nights for some dancing fun. James NeSmith is president. Glennville, also on U.S. Highway 301, has a club meeting on alternating Saturday nights. Hugh Oliver is president.

—Bob Bennett

The South Georgia Federation of Square Dance Clubs in Savannah sponsored the 5th Annual Square-Up on March 30-31 with Red Warrick as the featured caller. —N. G. Parker

Florida Frolic

An extremely gracious gesture on the part of Allemanders of Melbourne was responsible for setting up a memorial with practical overtones in memory of B. W. Johnson, club member who has passed away. They gave a five-year subscription to Sets in Order to the Melbourne Library, where square dancers are free to read and enjoy it.

—John Jones

California Capering

Mr. and Mrs. George Davis of Lompoc are having a big square dance on April 29 at the American Legion Hall, to celebrate their *Golden* Wedding Anniversary. It will be from 1 to 5 in the P.M. and dancers from everywhere are invited to attend. The Davises have previously given anniversary parties on their 40th and 45th and expect to keep square dancing for many years more. Local callers will be on the program.

—Wilma Nagues

A unique — and tasty — “promotion” piece to inform dancers of the 7th Annual Desert Sidewinders Wind-Up on March 17 in Indio was a cellophane packet of soft dates fastened at the top with an announcement of the dance.

The Twirlettes, a young people’s square dance group from San Francisco, got together with Larry Ward’s Hot Diggeties from Hawthorne on March 3-4 in Fresno, a central point. The Saturday night dance was held at the Alexander Hamilton Junior High and both groups were billeted at the Fresno Hacienda.

—Lilyan Conger

The Northern California Square Dancers’ Association hosted the Council of California Associations at Oakland’s Edgewater Inn on

February 3. Delegates combated some of the worst fog of any season to appear and only two of the fifteen California associations lacked representation. George Norton, president of NCSDA was in charge. After a State Convention meeting, during which Earl Callaway made progress reports on the coming Convention at San Jose, the regular meeting got under way. Items discussed were teen-age associations as Council Associate Members; a State Federation; the National Convention; and much time was spent on discussion of the Western States Square Dance Convention. Dinner at the Inn was followed by dancing with a local club. Favors were elegant pen desk-sets, with the names of recipients in gold showing through a translucent base.

Illinois Items

On May 5, the Lads and Lassies, junior dancers, and the Roselle Dancers from Milwaukee will each give an exhibition at the annual Jamborette of the Woodshed Whirlers at Grand High School in Fox Lake. Callers will be Johnny Toth, Art Radoll and Bob Caskey.

The Square Dance Clubs of the Peoria YMCA are having a special dance on April 28 in the large gym of the Peoria “Y.” Don Atkins from Concord, Calif., will do the calling. Proceeds will go to the YMCA World Service program.

—Max R. Kelley

The 7th Annual Decatur Square Dance Assn. Jamboree will be held on April 13-14 in the YMCA Building, Decatur. The April 13 activity will be an evening round dance clinic and workshop conducted by Manning and Nita Smith. On Saturday the P.M. program will be dancing to local and area callers; the evening will be called by Harper Smith from Celina, Texas.

—Richard Hayes

Event of the year for round dancers of the Chicagoland area will be the Round Dance Festival and Workshop, Sunday P.M. and evening, May 20, at Downers Grove High School. Frank and Carolyn Hamilton will be presented by the Chicagoland Round Dance Leaders’ Society, sponsors of the event.

—Gene Arnfield

Swinging Squares of Aurora sponsored the first Night Owl dance in the area on March 31 in the Home Economics Building at the Fairgrounds near Wheaton. Dancing was from 11 P.M. till 5 A.M. Net proceeds went to a benefit.

—Fred Douglas

"Wanta Trade?"

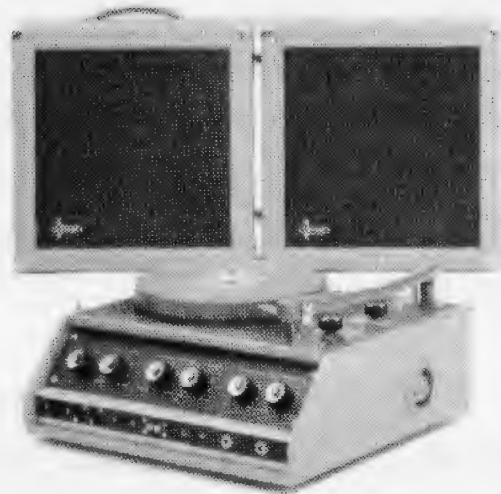
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CONTROLS: Treble tone for all, bass tone for phono, volume mixer for microphone.

OUTPUT JACKS: 2 speaker, "Phono" and "all" to external amplifier or M-9.

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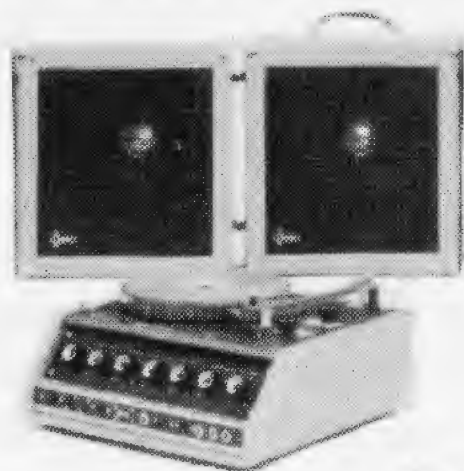
CONTROLS: Treble tone for all, bass tone for phono, volume mixer for phono, volume mixer for microphone.

OUTPUT JACKS: Two speaker, "phono" and "all" to external amplifier or M-9.

INPUT JACKS: Auxiliary (radio, tape, etc.), microphone 1, microphone 2.

NEWCOMB

TR 1656 M-X 2



**\$19.07 per month
for 12 months**

\$103.00 down

PRICE: \$311.00

A power packed system. Has 56 watt amplifier, magnetic cartridge, and two 60 watt dual cone driver speakers.

CONTROLS: Treble tone for all channels, bass tone for phono, volume mixer for phono, volume mixer for microphone 2, volume mixer for microphone 1, bass tone for microphone 1.

OUTPUT JACKS: 2 speakers, "phono" and "all" external amplifier or M-9.

INPUT JACKS: Auxiliary (radio, tape, etc.), microphone 1, microphone 2, microphone 3.

TR 1625-2

A new, powerful, all around system. Has 25 watt amplifier, ceramic cartridge, two 30 watt speakers.

CONTROLS: Treble tone, bass tone (does not affect microphone), phono volume mixer, microphone volume mixer.

OUTPUT JACKS: 2 speakers, "phono" and "all" to external amplifier or M-9.

INPUT JACKS: Auxiliary (radio, tape, etc.), microphone.

**\$10.55 per month
for 12 months**

\$57.50 down

PRICE \$172.50



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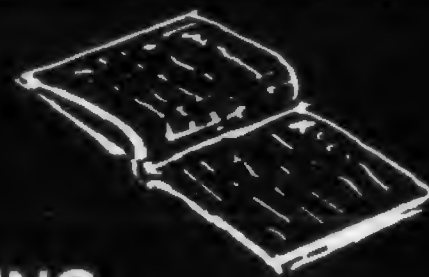
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April 1962

THE WRONG WAY RIGHT and left grand gets considerable usage in today's square dancing. Here are some interesting examples presented by George Elliott as drills for classes and workshops.

Circle eight

Whirlaway a half sashay
Wrong way right and left grand
Hand over hand to where she's at
Meet your own and box the gnat
Hang on tight, right and left grand

Whirlaway a half sashay

Circle eight in the same old way
Circle left and around you go
Brand new partner do paso
Her by the left and corner right
Back to your own with a left hand round
Corners all a wrong way grand
Meet your own and box the gnat
Hang on tight, go right and left grand

Forward eight and back to town
Four ladies chain three-quarters round
Turn the girl like you always do
One and three a half square thru
* Box the gnat with the outside two
Change girls, right and left thru

or

* Star thru, a right and left thru
** Box the gnat across from you
Change girls, a right and left thru

or

** Star thru, a right and left thru
Forward all a wrong way grand
Hand over hand to where she's at
Meet your own, box the gnat
Hang on tight right and left grand

Circle eight

Whirl away with a half sashay
Circle left the same old way
Forward eight and back like that
Four ladies chain on the inside track
Four ladies chain
Turn 'em right around and chain 'em back
Head gents and a brand new girl
Go up to the middle and back
Turn the opposite lady right hand around
Partner left as she comes down
Corners all a wrong way grand
Wrong way round the great big track
Meet your partner and box the gnat
Go right and left grand

Forward eight and back with you
Two and four a right and left thru
Turn the girl in the usual way
Partners all half sashay
Head two trail thru
The one you meet a left allemande
Wrong way right and left grand
Hand over hand go round the ring
Meet your own right elbow swing
All the way round
Find old corner, left allemande

BREAK

By Singin' Sam Mitchell, Tucson, Arizona

Side two couples promenade
Half way around with your girl
When you're there, California twirl
Head two couples cross trail thru
Hook on the ends in a line of four
Forward out and back again
Centers arch and the ends turn in
Box the gnat, don't just stand
Pull her by left allemande

DON'T TURN BACK

By Bob Hayden, Lake Jackson, Texas

One and three bow and swing
Go forward up and back again
Pass thru and split the ring
Around one line up four
Forward four and back on time
Centers back out as you bend the line
Center four box the gnat
Forward eight and eight fall back
Pass thru but don't turn back
Then allemande left with the lady on the left
Gents go right in a right and left grand

THE CRACKER

By Ken Craig, North Palm Beach, Florida

Head ladies chain across the town
Just turn that girl with an arm around
First and third do a half sashay
Star thru while you're that way
Two ladies chain and turn on around
Square thru when you come down
Count four hands and step out
Bend the line and you'll hear me shout
Two ladies chain that's what you do
Turn on around and star thru
Circle half and dive thru, pass thru
Two ladies chain and turn on around
Square thru when you come down
Count four hands and step out
Bend the line and you'll hear me shout
Cross trail thru and find the corner
Left allemande . . .

STARK'S SHOOTING STAR

By Ben E. Stark, Key West, Florida

Heads go forward and back with you
 Forward again and cross trail thru
 Separate, go around two
 Hook on to the ends about like that
 Inside two box the gnat
 Forward eight and back with you
 Forward again and star thru
 Eight chain thru, take a little walk
 Across the track, keep on going
 Don't look back, when you get back through
 Meet that couple with a right and left thru
 Circle up four you're doing fine
 Head gents break and form two lines
 Forward and back, don't get lost
 End ladies chain diagonally across
 All pass thru across the world
 Arch in the middle for a Dixie twirl
 Bend the line, that's what you do
 With the opposite couple left square thru
 Count four hands and don't just stand
 Pull her by, left allemande

SINGING CALL *

CHEWING GUM

By Allie Morvent, New Orleans, Louisiana

Record: Go 104, Flip instrumental by Allie Morvent
OPENER, BREAK and ENDING:

Now walk around that corner girl, turn a right
 hand round your own
 Men star left, go full around put an arm
 around your own
 Star promenade that lady, you'll hug and
 squeeze her tight
 Then all four ladies backtrack, turn the partner
 with a right
 Then allemande left your corner and a grand
 old right and left
 And when you meet your honey you promenade
 that pet
 Take her home and swing her and ask her
 real polite
 Does chewing gum lose its flavor on the
 bedpost overnight?
 FIGURE:
 Now one and three go right and left thru,
 turn on around and then
 Star thru and pass thru, right and left thru again
 Duck to the middle and square thru
 three-quarters round and then
 Allemande left your corner grand right
 and left, you'll sing
 Does chewing gum lose its flavor on
 the bedpost overnight?
 Do sa do your partner, swing the corner,
 hug her tight
 Take her home and swing her and ask her
 real polite
 Does chewing gum lose its flavor on
 the bedpost overnight?
 Sequence: Opener, Figure twice, Break, Figure
 twice and Ending.
 TAG: Does chewing gum lose its flavor on
 the bedpost overnight?

SINGING CALL *

LIES

By Earle Park, Yorkton, Sask., Canada

Record: SIO F120, Flip instrumental by Earle Park
OPENER, MIDDLE BREAK and CLOSER:

Allemande your corner, right hand round your pet
 Men star left, go full around to home
 Turn your partner by the right once
 and a half and then
 Girls star left until you find your own
 Do sa do your honey, go full around this maid
 Allemande left and then you promenade
 She lied to me but I won't lie to you
 I'll swing you
 FIGURE:
 First and third separate, go half way
 round the set
 Now swing her when you meet her over there
 Star thru, pass thru, corner do sa do
 To an ocean wave and rock it round the square
 Right and left thru, turn 'em, roll a half sashay
 Swing the one you face then promenade
 She lied to me but I won't lie to you
 I'll swing you

Sequence: Opener, Figure twice for Heads,
Middle Break, Figure twice for Sides and
Closer.

E. Z. BREAK

By Ed Slote, Redding, California

Head two ladies chain you do
 Side two ladies you chain too
 Then forward eight back to the world
 All four couples California twirl
 With the lady on your left half sashay
 Girl on your right, left allemande

IDA'S CAPER

By "Chappie" Chapman, Encino, California

From a circle of eight:
 First couple rip and snort, let's cut it short
 Third couple break in the middle and make two
 lines
 Forward eight and back with you
 Star thru across from you
 Sides star thru again you do
 Heads California twirl
 Join hands and circle left around the world
 Second couple rip and snort, let's cut it short
 Fourth couple break in the middle, make two
 lines
 Forward eight and back with you
 Star thru across from you
 Heads star thru again you do
 Sides California twirl, left allemande

SPECIAL WORKSHOP EDITORS

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

NOTION-MOTION

By John Gank, Royal Oak, Michigan

Head two ladies chain across
 Turn her with a pretty little spin
 Right and left thru and turn again
 Star thru, pass thru, circle four and around you go
 Head gents break and line up four
 Square thru three-quarters round, on to the next
 Square thru three-quarters round, on to the next
 Square thru three-quarters round, on to the next
 Pass thru, Frontier whirl, allemande left the
 corner girl
 Do sa do your own little maid, take her by the
 hand and promenade

WEAVER'S OLD AND NEW

By Dick Weaver, Honolulu, Hawaii

Head ladies chain three-quarters round
 Side men turn 'em with an arm around
 Forward six and back with you
 Forward again and pass thru
 Right hand high, left one low
 Spin that two and let 'em go
 New lines of three go forward up and back
 with you
 Just the ends star thru
 Circle three with the one you found
 Full turn and don't fall down
 Centers arch—girls duck thru
 Chain three-quarters round in the middle you do
 Head men turn 'em twice around and
 don't you fail
 Lead to the right and cross trail
 Left allemande . . .

LONG AND SHORT OF IT

ZIG ZAG TRACK

By Sam Grundman, Berkeley, California
(Short)

Sides go forward, back you roam
 Pass thru, turn alone
 Head ladies chain three-quarters round
 Side gents turn 'em with an arm around
 Circle up eight when you come down
 Head two gents with a brand new Sue
 Star thru—pass thru
 Men stand pat, girls turn back
 Four girls Dixie chain on a zig zag track
 Leads turn back, left allemande

(Long)

Heads go forward, come on back
 Pass thru, U turn back
 Side ladies chain three-quarters round
 Head gents turn 'em with an arm around
 Forward six and back with you
 Forward again, pass thru
 Ends cross over, centers turn back
 Circle eight right after that
 Head two gents and a brand new Jane
 Star thru in the middle, two ladies chain
 Same two right and left thru
 Turn the girls then pass thru
 Men stand pat, girls turn back
 Four girls Dixie chain on the zig zag track
 Leads turn back, left allemande

TALISMAN

By Bill Hansen, Santa Barbara, California

Four ladies chain across the gate
 Heads whirlaway, then separate
 Go round one into the middle
 Circle up four one full turn
 All whirlaway and separate, facing out
 Circle up four hands round I shout
 Ladies break and line up four
 Forward eight and back once more
 Arch in the middle, girls duck out
 Round one and square your set
 Girls go forward and back by heck
 Girls with each other whirlaway, separate
 Round one behind the gents you stand
 Gents turn around, left allemande

6 TO 2 VARIATION

By Madeline Allen, Larkspur, California

* Circle left in the same old way
 Ladies roll away with a half sashay
 Circle left in the same old way
 Ladies roll away with a half sashay
 Reverse in single file

OR

* All four ladies chain across
 Then promenade in single file
 Ladies in the lead about a mile
 Head ladies turn back, Dixie grand
 Right, left, right, left, pass by one
 Promenade the next
 Side ladies roll back
 Promenade three in line
 Head gents turn back, circle up four
 Ladies break to lines of four
 Those who can right and left thru
 Four gents cross trail, left allemande

SINGING CALL *

WHEN MY BABY SMILES AT ME

By Joel Pepper, San Fernando, California

Record: Sunny Hills SH-166, Flip instrumental
by Joel Pepper

OPENER, MIDDLE BREAK and CLOSER:

Left allemande, go home and swing
 Four ladies promenade inside that old ring
 Do sa do, back to back you know
 Left allemande around the ring you go
 Now when you meet let's do sa do
 You're gonna swing and promenade that ring
 Don't you cry, don't you sigh, you'll get a
 Glimpse of heaven, when your baby
 swings with you

FIGURE:

Now one and three go up and back, square thru
 Four hands around let's do the right and left thru
 Dive back thru, square thru three-quarters round
 Left allemande go home and do a do sa do
 That corner swing, yes swing that corner girl
 Then promenade around the ring you go
 (full around)

Don't you cry, don't you sigh, you'll get a
 Glimpse of heaven when your baby
 swings with you

Sequence: Opener, Heads twice, Middle Break,
Sides twice and Closer.

FLOWING WALTZ

ENCHANTED WALTZ

By Irene and Bill Hart, North Royalton, Ohio

Record: Grenn 14033

Position: Open-Facing for Intro, Butterfly Sidecar for dance.

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point, —; Together, (to Butterfly Sidecar) Touch, —;

With M's R and W's L hands joined step apart, point R twd partner; step together to BUTTERFLY SIDECAR pos, touch L to R, —; end M facing slightly diag twd wall and LOD.

DANCE

1-4 Twinkle Out; Twinkle In; Fwd Waltz (W Wrap); Fwd Waltz;

Progressing diag fwd twd wall and LOD partners twinkle out with M's L XIF of R (W's R XIB of L); repeat twinkle diag twd COH and LOD; M starts L and does one fwd waltz in LOD with small steps, maintaining both hand holds W turns R face moving twd COH and M's L side to wrap in 3 steps R,L,R, under her L and M's R hands, W's R and M's L hands at W's waist, opposite hands held at shoulder height of W and out front, end both facing LOD W on inside of circle; start M's R, W's L and do one fwd waltz in wrapped pos.

5-8 Fwd Waltz (W Unwraps); Twinkle, 2, Close; Twinkle, 2, Close; Twirl, 2, 3 (to Butterfly);

As M steps fwd in LOD on L and does one fwd waltz, W unwraps turning RF across and in front of M twd wall making one full turn; with M's R and W's L hands joined in OPEN pos twinkle twd LOD M's R XIF of L (W's L XIF of R); join M's L and W's R hands and in Open pos twinkle twd RLOD turning to end momentarily in BUTTERFLY pos M facing wall; M does one fwd waltz (small steps) as W does a RF twirl under her R and M's L hands in 3 steps L,R,L, while progressing diag twd COH and in front of M to end in BUTTERFLY SIDECAR M face wall and LOD.

9-12 Twinkle Out; Twinkle In; Fwd Waltz (W Wraps); Fwd Waltz;

Repeat action of Meas. 1-4.

13-16 Fwd Waltz (W Unwraps); Twinkle, 2, Close; Twinkle, 2, Close; Fwd, Touch, (to Open) —;

Repeat action of Meas. 5-7, end in OPEN pos facing LOD inside hands joined; M steps fwd twd LOD on R, touch L to R and hold 1 ct end in OPEN pos facing LOD.

17-20 Waltz Away; Waltz Fwd (W Turns to Banjo; Bal Fwd, Touch, —; Bal Back, Touch, (to Semi Closed) —;

In Open pos start M's L and do one fwd waltz moving diag away from partner; M does a fwd waltz as W turns LF to BANJO pos; M step fwd L, touch R to L hold 1 ct (W back on R); M step back twd RLOD on

R, touch L to R, hold 1 ct (W step L fwd twd RLOD turning 1/4 R twd partner, touch R to L, hold 1 ct); end in SEMI-CLOSED pos facing LOD.

21-24 Step, Swing, —; Cross, Side/Face, Behind; Side, Touch, —; Reverse Spot Turn, 2, 3 (to Closed pos);

In Semi-Closed pos step fwd in LOD on L, swing R fwd, hold 1 ct; step R fwd in LOD and XIF of L (W XIF also), step side L turning twd partner to BUTTERFLY pos, step behind L on R; step side L, touch R to L, hold 1 ct; release hands and both do a quick solo spot turn in 3 steps, M turn RF with R,L,R, (W turn LF) end in CLOSED pos, M's back to COH.

25-28 (Box) Fwd, Side, Close; Back, Side, Close; Dip In, —; —; Maneuver, 2, 3;

In Closed pos M steps fwd twd wall L, side R, close L (1/2 box waltz); step back twd COH R, side L, close R (1/2 box waltz); dip back twd COH L, touch R to L, hold 1 ct; start R maneuver waltz to end in CLOSED pos M facing RLOD.

29-32 Waltz Turn (R); Waltz Turn; Waltz Turn; Twirl, 2, 3 (to Butterfly Sidecar);

In Closed pos starting back twd LOD on M's L, do 3 RF turning waltzes making 1 and 1/2 turns, end M facing LOD; as M does one fwd waltz with small steps, W does a RF twirl in 3 steps under M's L, W's R hands to end in BUTTERFLY SIDECAR pos ready to repeat the dance.

PERFORM ENTIRE DANCE A TOTAL OF THREE TIMES.

Ending: The last time thru, during meas. 32 — M's back to COH — W twirls to OPEN pos, join inside hands, bow and curtsy.

RHYTHM!

ROCKIN' ALONG

By Larry Ward, Hawthorne, California

Record: SIO X3128

Position: Intro, Open-Facing, Dance, Semi-Closed

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait 4 meas.

5-8 Apart, Step/Step; Face, Step/Step; Turn Away, 2; 3, 4;

In Open-Facing pos M's R and W's L hands joined step L to face LOD, step R/L in place; step R to face partner, step L/R in place; turn away in small L face (W R face) circle, L, R; L, R ending in SEMI-CLOSED pos facing LOD.

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Rock, 2; 3, 4;

In Semi-Closed pos facing LOD 2 fwd two-steps (L, R/L; R, L/R); rock fwd L, bwd R; fwd L, bwd R.

5-8 Fwd Two-Step; Manuv, Step/Step; Rock, 2; 3, 4;

Two-step fwd (L, R/L); fwd R turning to

DANCERS' DELIGHT

SAMBA SIMPATICA

By Buzz Glass, Oakland, California

Record: Windor 4672

Position: Open-Facing for Intro, Loose-Closed for dance, M's back to COH

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Apart (to Open), Touch; Together (to Loose-Closed), Touch;

Wait 2 meas: swing joined hands fwd, step to L side in LOD on L ft turning slightly back-to-back in Open pos, touch L toe beside R ft; swing joined hands bwd, step to R side on R ft turning to face partner and taking LOOSE-CLOSED pos with M's back twd COH, touch L toe beside R ft.

DANCE

1-4 Side, Close; Side, Close; Side, Close; Side, Touch;

Take a short step to L side on L ft, close R ft to L; repeat two more times; step to L side on L ft, touch ball of R ft beside L ft.

5-8 Side, Close; Side, Close; Side, Close; Side, Touch;

Repeat action of Meas 1-4 starting R ft and moving to R side in RLOD.

9-12 Fwd Samba; Bwd Samba; Fwd Samba; Bwd Samba (Maneuver);

Flexing knees and leaning slightly bwd, do a basic samba step fwd twd wall by taking a short step fwd on L, step on R ft beside L, step quickly in place on L; start R ft and samba bwd twd COH leaning slightly fwd; samba fwd twd wall starting L ft; samba bwd twd COH starting R ft and maneuvering to turn about $\frac{1}{4}$ L in preparation for the following samba turn.

13-16 Samba Turn ($\frac{1}{4}$ L); Samba Turn; Samba Turn; Samba Turn;

Start L ft and do one samba step fwd turning $\frac{1}{4}$ L; start R ft and do one samba step bwd turning $\frac{1}{4}$ L; repeat, ending with M's back twd COH in LOOSE-CLOSED pos.

17-20 Samba Bal Left; Samba Bal Right; Buzz Away, 2; 3, 4 (to Butterfly);

Do a samba bal swd in LOD by taking a short step to L side on L ft, step on R ft in back of L, step quickly in place on L ft; repeat to R side in RLOD starting R ft; partners do a spot solo turnaway in a small circle with four buzz steps, M turning L face, stepping on L ft and pushing with R ft, W turning R face, stepping on R ft and pushing with L ft, to end in BUTTERFLY pos with M's back to COH.

21-24 Samba Bal Right; Samba Bal Left; Buzz Away, 2; 3, 4;

Repeat action of Meas 17-20 starting on M's R ft and moving in RLOD, M making a buzz turnaway $\frac{3}{4}$ R, W turning $\frac{3}{4}$ L to end with partners close together, both facing LOD, no hands joined.

face partner and RLOD in CLOSED pos, step L/R in place (W small steps fwd L, R/L in place); rock bwd L, fwd R; bwd L, fwd R.

9-12 Point, Hold; Face, Step/Step; Point, Hold; Sidecar, Step/Step;

Turn to SEMI-CLOSED pos to face wall point L fwd, hold; step L beside R to face partner and RLOD in CLOSED pos, step R/L in place; turn to reverse SEMI-CLOSED pos to face COH point R fwd, hold; step R beside L to face partner, step L/R moving slightly to R to assume SIDECAR pos M facing RLOD.

13-16 Bwd, 2; Face, Step/Step; Fwd, 2; Face, Step/Step;

In Sidecar pos bwd L, bwd R; bwd L to face partner and wall, step R/L in place; turn to BANJO pos M facing LOD fwd R, fwd L; fwd R to face partner, assume SEMI-CLOSED pos facing LOD as step L/R in place.

17-20 Bal Fwd, Step/Step; Open, Step/Step; Face, Step/Step; Open, Step/Step;

Bal fwd L, step R/L in place; keeping M's L W's R hands joined step slightly bwd R turning R face to face RLOD, step L/R in place; step slightly bwd L turning L face to face partner and wall in BUTTERFLY pos, step R/L in place; releasing M's R W's L hands step slightly bwd R turning R face to face RLOD, step L/R in place.

21-24 Walk, 2; Turn In, Step/Step; Walk, 2; Face, Step/Step;

In REVERSE OPEN pos facing RLOD fwd L, R; fwd L turning L face twd partner, continue turn to OPEN pos facing LOD and step R/L in place; fwd R, L; fwd R turning to face partner and wall, assume CLOSED pos as step L/R in place.

25-28 Turn Two-Step; Turn Two Step; Point Fwd, Point Bwd; Point Fwd, Point Bwd;

Two-step turn R face; two-step turn R face ending M facing wall; keeping wgt on ball of R ft (W on L) pivot to SEMI-CLOSED pos facing LOD point L fwd, pivoting again on R to face partner and wall in CLOSED pos point L toe in back of R heel; repeat the fwd point in Semi-Closed pos; repeat the bwd point in CLOSED pos.

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

Two-step turn R face; two-step turn R face; W twirl R face twice under her R and M's L hands as M walk fwd on L, R; L, R; ending in SEMI-CLOSED pos facing LOD to repeat dance two more times (Third time thru end the twirl in OPEN-FACING pos for Tag.)

Tag: Apart, Step/Step; Face, Step/Step; Turn Away, 2; 3, Close; Acknowledge.

Repeat action of Meas. 5-8 of Intro ending the turn away in OPEN-FACING pos M facing wall; keeping M's R W's L hands joined to acknowledge, step apart on L, point R twd partner.

25-28 Side, Close; Side, Close; Side, Close; Side, Touch;

Repeat action of Meas 1-4 with M moving to L side twd COH and W moving to R side twd wall.

29-32 Side, Close; Side, Close; Side, Close; Side, Touch;

Repeat action of Meas 25-28 above with M starting R ft and moving twd wall, W starting L ft and moving twd COH ending with partners in OPEN-FACING pos, M's back twd COH, M's R and W's L hands joined.

33-36 Samba Back-to-Back; Face-to-Face; Back-to-Back; Face-to-Face;

Progressing down LOD, starting L ft and swinging joined hands fwd, do one samba step down LOD turning almost back-to-back with partner; start R ft, swing joined hands bwd and do one samba step down LOD turning almost to face partner; repeat.

37-40 Samba Turnaway, 2; Progress, 2;

Releasing hands, partners take four samba steps to turn away from each other and progress to a new partner, M starting L ft and turning L face to progress in RLOD to a new lady, W starting R ft and turning R face to progress in LOD to a new man.

PERFORM ENTIRE DANCE FOR A TOTAL OF THREE TIMES ENDING WITH NEW PARTNERS ACKNOWLEDGING ON THE THIRD AND LAST PROGRESSION. (If a mixer dance is not desired, partners do a spot solo turnaway from each other with 4 samba steps during Meas 37-40, returning to same person).

NOTE: This dance may be done with the characteristic basic Samba step and styling, or as a two-step. If used as a two-step, dancers should use small steps without progression on the third step.

TRACKDOWN

By Joe Barcelow, Ionia, Michigan

Four ladies chain, grand chain four
Turn 'em around we'll dance some more
Head two couples swing and whirl
Promenade the outside world
Half way round, here's what you do
Come down the center right and left thru
Turn the girls, pass thru
Gents turn back, follow that girl
To the right around one
Down the center with a Dixie chain
Lady go left, gent go right
Come into the middle and box the gnat
Right and left thru the other way back
Turn 'em around and pass thru
Girls turn back, follow that gent
To the left around one
Down the middle with a Dixie chain
Gent go left, lady go right
Around one make a line of four
Forward eight and back
Opposite lady box the gnat
Right and left thru the other way back
Dixie chain on the double track
Girls turn back, allemande left

CONTRA CORNER

GOODGIRL

Duple minor — 1, 3, 5, etc. cross over

With the one below, do sa do

— — — — Same girl swing and whirl

— — — — With the couple across circle four

Circle to the left

— — — — Now the other way back

Circle to the right

— — — — Active men break to a line and walk

— — — — Wheel as a couple, come back up

— — — — Bend the line, two ladies chain

— — — — Chain 'em back

(Men face left, ladies face right)

WE NAMED IT

By Al Aldridge, Indianola, Iowa

Heads go forward and back with you

Go forward again and star thru, pass thru

Do a right and left thru the outside two

Turn that girl and dive thru, star thru

Do a right and left thru across from you

Now turn that girl and cross trail thru

Go around just one, make a line of four

Go forward up and back like that

The center two box the gnat

Do a right and left thru the other way back

Square thru three-quarters round in the middle
of the land

Left allemande . . .

'T WAS INEVITABLE

SQUARE'S TWIST

By Edward Gross, Jefferson City, Missouri

Allemande left, it goes like this

Face your partner, let's all twist

Swing your partner round and round

Square your sets as you come down

First and third go up and back

Forward again and box the gnat

Face the middle, go right and left thru

A full turn around to the outside two

Inside arch, outside under, now substitute

Don't you blunder

Star thru in the center of the floor

Sides divide and line up four

Forward eight and back like this

Turn it on, let's all twist

Turn off the switch, let her stand

Lady on the left, left allemande

Partner right, go right and left grand

Meet your partner promenade

Take her home and swing your maid

Walk all around your corner lady

See saw round your own little baby

Face your partner, do like this

Weave the ring and let's all twist

Twist in and out 'til you meet your maid

Swing her twice, then promenade

We may not dig this bend and twist

Just call us "square", we like it like this

KANSAS CROSS CURRENTS

By John Ward, Alton, Kansas

The heads go up and back you run
Square thru three-quarters round for fun
Separate around one, line up four
Go forward eight and back once more
Star thru, double pass thru
Everybody California twirl you do
Center four half square thru
Separate around one, four in line
Go forward eight and back once more
Star thru, double pass thru
Everybody California twirl you do
Centers square thru three-quarters man
That's your corner, go left allemande

RIP SAW

By Fred Christopher, St. Petersburg, Florida

Head two couples bow and swing
Promenade outside the ring
Half way round and a little bit more
Lead to the right and circle four
A full turn round, you're doing fine
Inside two rip and snort and make a line
Forward eight and back with you then pass thru
Arch in the middle, the ends duck thru
It's a double pass thru across the night
First couple left, next couple right
*Just star thru, square thru three-quarters man
Here comes corner, left allemande

or

*Star thru, eight chain thru across the world
(fill in patter)
Meet the same two, star thru, pass thru
Square thru the next old two, three-quarters
round
Whirlaway a half sashay, there's that corner
Left allemande

FRED'S SIDE WINDER

By Fred Applegate, Costa Mesa, California

First and third go forward and back
Forward again and box the gnat
Do sa do the opposite two
Make an ocean wave when you get through
Balance forward, balance back
Swing by the right just half way Jack
Balance out and in you know
Swing by the right one quarter more
*Follow your girl through the old side door
Turn left to the middle of the square
Dixie chain when you get there
Ladies go left, gents go right
Round one to the middle with you
Box the gnat with the opposite two
Do sa do your honey bun
Make an ocean wave, we're still not done
Balance forward, balance back
Swing by the right on a half way track
Balance forward and back to the land
Swing by the right to a left allemande
Partner right, a right and left grand

*Active couple now facing the sides, with the lady in the lead and original partner behind, split the side couples and go single file round one to a Dixie chain.

BOGEY ONE

By George Vagtborg, San Diego, California

Couple number one down the center
Split those two, line up four
Forward four, back that way
Forward again half way
Bend the line, box the gnat
Back away, between 'em line up four
Forward eight, back with you
Pass thru, arch in the middle, ends duck thru
Half square thru, separate round one
Line up four, forward eight and back
Then pass thru but you turn back
Arch in the middle, ends duck out
Round one, left allemande

SAKURA*

By Ikuo Mishima, Japan

Promenade, don't slow down
One and three you wheel around
Pass thru go on to the next
Half square thru
Center two couples square thru
Four hands around is what you do
All four couples California twirl
Whirl away with a half sashay
Allemande left

*Sakura means cherry blossoms

SINGING CALL *

MOUNTAIN MUSIC

By Dick Jones, Long Island, New York

Dedicated to Edith Murphy, Bridgewater, Mass.

Record: Top 25031, Flip instrumental
by Dick Jones

INTRO, BREAK and ENDING:

Allemande left your corner, right hand turn
your partner

Men star left in the middle go once around
Turn partner right a wrong way thar, men back
up a left hand star

Back that star and move it right along,
shoot that star

Allemande left your corners all, and a grand
ole right and left go

When you meet your girl, promenade and
sing with me

I like mountain music, good ole mountain music
Played by a real hillbilly band

FIGURE:

Walk all around your corner, turn partner
by the left

(Head) couples promenade half way around
Down the middle, pass on thru, U turn back,
star thru

Circle up four about half way around,
dive thru, circle up

Four in the middle of the ring, one full turn,
then rear back

Pass thru, swing, swing that corner, promenade
I like mountain music, good ole mountain music
Played by a real hillbilly band

Sequence: Intro, Figure twice for Heads,
Break, Figure twice for Sides and Ending.

SNEAKER

By Del Coolman, Flint, Michigan

One and three forward up and back
Two and four forward up and back
One and three right and left thru
Two and four right and left thru
One and three ladies chain
Two and four ladies chain
One and three star thru
Right and left thru and a half sashay
Forward eight and back that way
Double pass thru, make a U turn back
Center four square thru
Four hands round that's what you do
Make a U turn bock, stand right there
You've stirred the bucket for another square

MIXED-UP CHICK

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back with you
Go forward again and pass thru
But U turn back and star thru
Right and left thru the outside two
Inside two Frontier whirl
Forward eight and back you scoot
Everybody substitute
Star thru with the little red hen
Right and left thru, gone again
Whirl away with a half sashay
Star thru across the way
Right and left thru on the side of the world
Inside two Frontier whirl
Forward eight, back you scoot
Everybody substitute
Star thru with the little red hen
Right and left thru, gone again
Turn your girl, lookout man
Cross trail, left allemande
Partner right, go right and left grand

DEL RIO STAR

By Lillian Green, Del Rio, Texas

Head couples center and back to the bar
Forward again, form a right hand star
It's a right hand star in the middle of the town
Back by the left and don't slow down
Take your corner with an arm around
Star promenade go round the town
The inside out and the outside in
Go once and a half and you're gone again
Outside gents don't get mixed
Roll back one and make it six
Lone little ladies don't be late
Roll back one and make it eight
Back right out to lines of four
Forward eight and back with you
The center four left square thru
Four hands round that's what you do
There's your corner, left allemande
Right to your partner, go right and left grand
Go right and left and don't be late
Meet your honey and catch all eight
With the right hand half way round
Back with the left hand all the way around
Promenade the corner as she comes down

BREAK

By Stub Davis, Waurika, Oklahoma

Side two couples a half sashay
Heads go forward, back away
Forward again and cross trail thru
Go up the outside round two
Line up four that's what you do
Up to the middle and back
Star thru across that track
Right and left thru, turn 'em do
Dive thru, pass thru, split two
Round one and line up four
Forward eight and back you whirl
Forward again, star twirl
That's a star thru, California twirl
Allemande left that corner girl
Right and left grand go round the world

BREAK

By Eddie Grimes, Vinita, Oklahoma

One and three forward up and back with you
Side couples right and left thru
One and three right and left thru across the way
All four couples half sashay
Heads half square thru, box the gnat with the
outside two
Right and left thru
Turn your girl to a left allemande

HASH'N THE WHEEL AND DEAL

By Tonto King, Ardmore, Oklahoma

Four ladies chain across the floor
Turn the girls, we'll dance some more
Head ladies chain, don't take all night
Same couples lead to the right, circle four
Head gents break, two lines of four
Forward eight and back you reel
Pass thru, wheel and deal
Inside two right and left thru
Turn the girl, pass thru
Square thru the outside two
Four hands man, hear me say
Bend the lines, half sashay
Pass thru, centers arch, ends duck thru
Square thru three-quarters man
Allemande left . . .

SINGLE WHEEL TO AN OCEAN WAVE

By Harold Dougherty, Mitchell, Nebraska

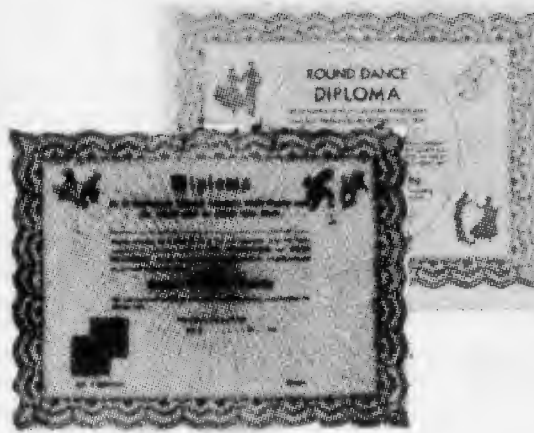
One and three gonna bow and swing
Move up to the middle, back to the ring
Forward again and go right and left thru
Turn your girl, pass thru, do a single wheel
Do a Dixie style to an ocean wave
Then rock it up and rock it back
Do a right and left thru, turn your girl
Do a double pass thru
First couple go left, second go right
Pass thru the first in sight
On to the next and star thru
Do a right and left thru and turn your girl
Then square thru three-quarters around
And look out man, allemande left with your
left hand
Here we go, right and left grand

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(Letters, continued from Page 11)

Dear Editor:

Enjoyed immensely the article, "Ladies on the Square," in November issue of Sets in Order. I am ever so grateful to all the clever seamstresses who contributed such wonderful helpful hints on petticoat, pantalet and pattern ideas.

I have never been able to wear a blouse and skirt before, but with the idea of the snap bias tape I'm sure I can now.

Please keep these wonderful ideas coming. I'm sure a good many other gals enjoy them, too.

Toots Tompkins
San Mateo, Calif.

Dear Editor:

In the December, 1961, issue of Sets in Order we noted the reference to the square dancers' organization recently formed in the D.C. area.

I wish to make a correction and that is, the Mason-Dixon Square Dancers' Federation, Inc., is not in any way associated with WASCA group nor the Square Dancers' Assn. of Montgomery County or the Northern Virginia Square

Dance Council. Our organization has been formed to cover the entire State of Maryland, chartered by the State of Maryland on October 9, 1961 as a Not For Profit dancers' organization. This individual group operates differently than the above-mentioned groups, whereas MDSDF is run by the dancer for the dancer and at no time are Callers or Leaders permitted to hold office yet they can become members . . .

Harry Zucker
Baltimore, Md.

Dear Editor:

. . . Enjoying magazine more and more all the time. It seems to get better and better.

Andy Anderson
Vallejo, Calif.

Dear Editor:

To me, each issue of Sets in Order is both instructive and entertaining. As a caller and dancer I find invaluable information in each issue . . .

I would like to express my opinion regarding the calls Box the Flea and Swat the Flea. Any call should be as directional as possible. When the caller calls Swat, the dancers know

Chula Vista

FOURTH ANNUAL

SQUARE & ROUND

DANCE WEEKENDS

CHOOSE FROM 11 GREAT WEEKENDS

THESE WEEK ENDS
ALREADY FILLED
May 11-13 }
May 25-27 } **SOLD**
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JOHNNY LeCLAIR
Sept. 14-16

Write: J. F. KAMINSKI, Chula Vista Resort, Wisconsin Dells, Wis. — Phone 7741

that they will be using their left hands. However, quite often a caller will call Box and the dancer will have to wait to hear if he will have to box the flea or the gnat. Let's give the dancer the directional calling that he's entitled to. Why not bury the call Box the Flea? Let's revive the use of Swat the Flea in our calling.

Charlie Turpin
New Orleans, La.

Dear Editor:

... Being new to square dancing we have tried to make every event that was close enough. We kept the Loring dances going all year; everything else was at a standstill for the summer until the Washburn Centennial. They ended their festivities with a lovely square dance. As luck would have it a couple from Rhode Island were vacationing in the area and came to the dance. Upon leaving the dance they asked another couple and ourselves if we had ever been down to "Push All Eight" just outside of Bangor, Maine, to dance. We had not as we didn't know about it.

Afterward we tried to find out about the "Push All Eight" and just where they were located. No one seemed to know. Finally we

found someone who knew what we were talking about. It seems we were a little off the track. The dances were held at Villa Von on Pushaw Lake . . . After minor hysterics over the mix-up of names we decided we had found the name for our group. Surely we were the "Push All Eights." This is exactly the number of people we started out with; we really pushed to learn and are still pushing . . .

I don't know what we did with our time before we learned to square dance. People who don't are missing a world of fun and friendship.

Elizabeth Collier
Loring AFB, Maine

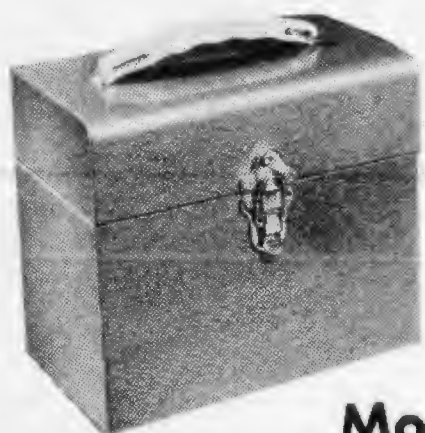
Dear Editor:

... I would like to thank you for featuring the Brundages on your cover. (S.I.O., October, 1961). Their two sons have contributed beyond measure (and the call of duty) to the growth and popularity of modern square dancing in this area.

Jim Mayo
South Acton, Mass.

Dear Editor:

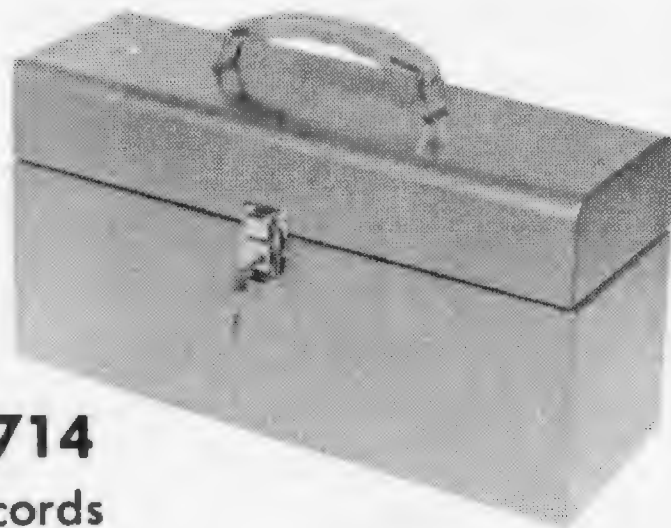
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as we have gathered together quite a bit of material to send to visiting square dancers on the Fair itself, housing, etc., and a map showing the location of the Aqua Barn in relation to the Fair grounds.

LaVerne Riley
1230½ Westlake Ave., North
Seattle 9, Wash.

Dear Editor:

... Congratulations on Sets in Order magazine. After a break of several years I am once again an active dancer and caller. The Sets in Order magazine has improved tremendously over the past five years...

Stan Sinfeld
Bradford, Yorkshire, England

Dear Editor:

... I am sure the state organizations over the country publish something similar to our newsletter. I am interested in exchanging publications with any of these organizations... Any of the editors interested in receiving a copy of the Modern Square may write me at 6831 Dahlia Dr., Little Rock, Ark. I am editor of the Arkansas State Federation publication.

Bill Massey, Little Rock, Ark.

Dear Editor:

... What really made us realize how non-square-dancers think of square dancing was a recent TV show.

We think Lawrence Welk is wonderful and always enjoy his program. We were very pleased when not long ago his program had a Western theme — complete with square dancing, etc. However, we were so disappointed to see all the girls "clomping" around in cowboy boots and wearing a divided riding skirt. Nary a pretty petticoat or dancing slippers. What a chance they missed to present a few beautiful round dances. We have never written to a TV show — but we were tempted!...

Ann Harbaugh
Colton, Calif.

Dear Editor:

In the Rochester area we have some lay leaders that have contributed and are still contributing a great deal of their time, knowledge and inspiration to the teen dancers. Dr. and Mrs. Waldo Westwater and the Jack Faraghers of Teen Twirlers at the Barn in Henrietta; Mr. and Mrs. Everett Sprague and Dr. and Mrs. Winton Brown of Tumbleweeds in Irondequoit

The Keys To Calling

Written by Don Bell and Bob Dawson

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and Mr. Earl Rowley of Circle Eights in Greece Y. Sometimes parents and others do not stop to realize how grateful we are to these folks. Some of these workers no longer have dancers of teen age in their families but still continue to give of themselves. We, everywhere, should revere our leaders who work with the "kids." These "teen-ers" do appreciate their hosts and hostesses and even come back to visit the clubs as often as they can after "graduating."

Helen A. Johnston
Rochester, N.Y.

Dear Editor:

I find my Sets in Order and its Record Report serve a very useful purpose in this overseas area in helping us decide on the new records to order for our club, Madrid Squares of Torrejon Air Base. We rely implicitly on your analysis and have not been misled.

Since a large majority of our members did not square dance in the States and had to be taught here, we have standardized on the Southern California style and have, of necessity, a very active training program. Ray Cliva and I are the instructors and, in addition to training replacement dancers as rotation siphons

off our "old timers," we are running a callers' workshop to try and leave some caller-instructors to take over when we rotate next June. This is a never-ending process with the overseas clubs . . .

Cy Wells
Madrid, Spain

Dear Editor:

Johnny Schultz is President of the Valley of the Sun Square Dance Organization, Inc. this year and his years of dancing, teaching and calling will be of great value to all of us; besides, he's a "nice fellow." We in this area were pleased about the article in Sets in Order about him in January, 1962, as Caller of the Month.

Carrie Farrar
Phoenix, Ariz.

Dear Editor:

In reply to Bob Brundage's letter in the February issue of Sets in Order, giving a vote of confidence to the "Callers and Leaders Only" session held Thursday morning at the Detroit National, we heartily agree. It was excellent. As members of the Executive Committee for the 11th National to be held in Miami Beach, we promise that our educational session, under

INTERNATIONAL SQUARE DANCE RENDEZVOUS DAYS

at the **WORLD'S FAIR** in **SEATTLE**

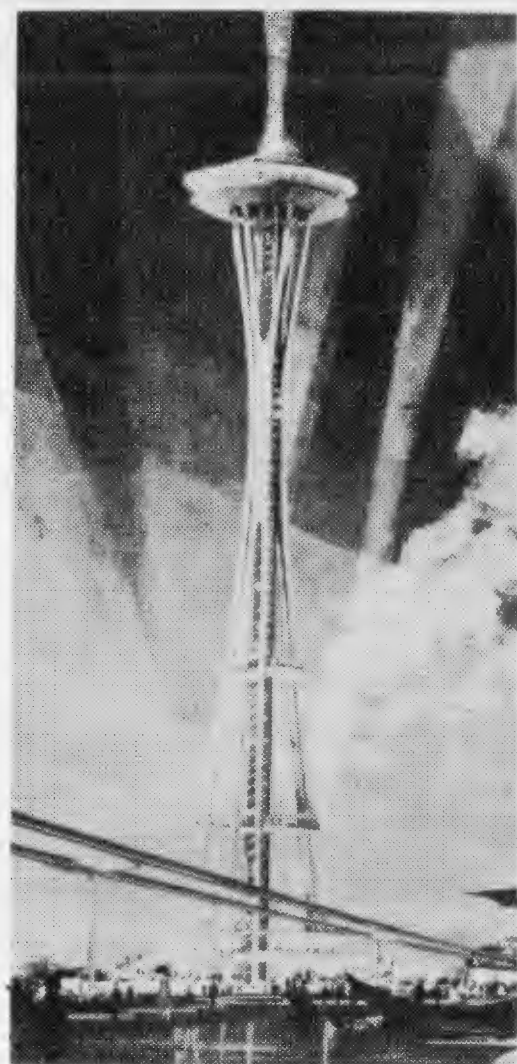
MAY 29 and 30 — Your most memorable Memorial Day ever! Daytime and evening sessions with nationally known callers.

The World's Fair has asked to have this event as one of the colorful attractions of the Fair in May. Here's a wonderful opportunity to help represent square dancing at the Fair and have a ball in the process.

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the able direction of Dr. Ernest Bartley, will be its equal.

However, we are also concerned about the thousands of dancers who planned on three full days of dancing starting Thursday morning. For this reason there will be work shops, swap shops and other educational phases of dancing, held simultaneously, for those who do not wish to attend the clinic.

We were also happy indeed to read the letter from Fran Scott of Missoula, Mont., regarding President Kennedy's plea for more

participation and less spectation in our leisure hours and are pleased to be able to say that President and Mrs. Kennedy have received an official invitation from our General Chairman, Harry Moore . . .

We regret that we did not think to include volumes on basics but we do know there is much square dancing done in and around Hyannis and Hyannisport, Mass. and we felt they would be interested.

Frank and Marion Cornwall, Publicity
11th National Convention, Miami Beach, Fla.

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Mail to Registration Chairman: LAURA CARPENTER, BOX 8156, LONG BEACH 8,

YOUR CHECK IS YOUR RECEIPT

FLASHES FROM MIAMI BEACH

THE 11TH NATIONAL Square Dance Convention is to be held in Miami Beach, Florida, on June 14-16, 1962, so a note on the square dance calendar is very much in order. Each month Sets in Order will bring you information covering as many new facets as possible of the many plans which are being put into operation by the busy group in Florida.

Important Notice. Registration blanks and information for the 11th National may be obtained from Frank Cornwall, 359 N.E. 104th St., Miami Shores 38, Florida.

Attention, Young Folks. Vice Chairman Manny Jacobson reports real progress with the Convention Youth Activities Program. Under the direction of Jack Woody, Supervisor of Recreation in Miami Beach, the plans include varied activities in the hotels, as well as sight-seeing trips, picnics, movies, dancing and fun for each age level.

Plans are to serve one meal each day to leave those parents who wish to do so free to enjoy all of the Convention. Cost will be nominal; food is promised to be good.

Please bear in mind that *only the children registered by May 15th* will be included in these plans. That much time is needed to make arrangements for a specific number. Children from 6 to 17 are welcome.

Registrant Number One. Harriette Blohm is the #1 registrant for the 11th National. Harriette, a Los Angeles, California, square dancer who celebrates her 73rd birthday this month, is the only woman to have attended all ten of

Some of the group in charge of the 11th National in Miami Beach do a little square dancing. L. to R., Lester Linn, Pre-Conv. Dance Chairman; Helen Moore, wife of General Chairman Harry Moore; Ruth Linn; the Frank Cornwalls, Publicity; the Mel Richards of Miami Beach City Council.



Photo by Miami Beach News Bureau

the prior National Conventions and plans to "jet" to Miami Beach.

Host Chairmen. Bob and Marilyn Cook are Host Chairmen for the 11th National and the people to thank for your good time in Miami Beach. The Cooks have lived in Florida for sixteen years and have been dancing for almost four years. The Detroit Convention was their first on a national scale. They are known for their thoughtfulness and quiet good nature. They can use some 1800 volunteers to help them in their hosting capacity so contact them at 9200 N.W. 32nd Court Rd., Miami 47, Fla.

Recreation at Convention Locale. Florida has long been a synonym for beautiful scenery and multitudes of outdoor recreation facilities. Dancers visiting the 11th National will want to take advantage of the swimming at the lovely beaches and pools as well as the many other activities geared to sight-seers in this vacation area.

Special Trips. Excursion trips by train and plane from all large cities to the National Convention are in the planning stage and will be announced in detail as plans are completed. For more immediate information, contact Carl Dutro, 3120 W. Hallandale Beach Blvd., Hallandale, Fla. One of the most active train excursions is the Fun-Train from Oklahoma City, under the direction of Howard Thornton. This train will connect with and pick up passengers all along the way. For details, write Howard at 2936 Bella Vista, Midwest City, Okla.

The "Family Room." Bill Roundtree, director of the "Family Room" at the National advises that any dancers or callers interested in this room may so indicate on their advance registrations. The room will be one where families may dance together, where teen agers may dance to teen age callers, or where adult callers may call for the dancing pleasure of family groups or teen agers.

Fashion Shows. An outstanding Needle and Thread Show is planned as part of the National and will be presented in the Arena from 5 to 6 on Thursday, June 14. Apparel displayed will be made by the wearers themselves, as well as supplied by booth exhibitors. Edna Blaum is commentator and there is no admission charge.

In addition there will be a Luncheon Fashion Show in the Deauville Hotel on Friday which will be repeated in another hotel on Saturday. These fashions will be supplied by leading local stores and commented by Vicki Dunn. Price



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is \$3.00 per person. Make check payable to 11th National Square Dance Convention and mail to Dorothy Moss, 624 N.W. 26th St., Fort Lauderdale, Florida, indicating what it covers.

Dancing for Everyone. An important point of the 11th National, according to Jay Fenimore, Program Chairman, is that there will be dancing to suit all tastes, at every level, for all age groups and in a dozen halls simultaneously.

Workshops will be under the direction of the Al Hixons of Daytona Beach. The Gordon Blaums of Miami will conduct the "Swap Shop,"

where late material and challenge figures will be presented. A Rumpus Room, where dancing will be "go-go-go" will be presided over by the Sam Prescotts. Intermediate dancing within the realm of the "30 basics" is planned in the Arena, directed by Ken and Val Craig of North Palm Beach, with callers of the Southeast Florida Callers' Association. The International Square Dance Reunion, for dancers who have danced outside the continental United States, will be under the supervision of ex-Londoners, Pete and June Sansom of West Palm Beach.

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GEMS FROM THE OTHER PUBLICATIONS

(Gert Cope on The Caller's Wife —
Washington Federation Footnotes)

"If anyone wonders who is a caller's best friend — it's not a lady, it's his wife! . . .

"The balance of work varies from one calling team to another, but most couples who get into the calling and teaching end of square dancing regard it as a couple activity . . .

"Perhaps with beginners' classes (the caller's wife) can be most valuable by being 'available' to answer questions . . . While the

caller is readying his equipment . . . she greets arrivals and uses the personal touch wherever possible . . .

"At a class night, unless it is sponsored by a club, the caller and his wife are host and hostess as far as seeing that their guests, the dancers, are entertained . . . As late comers arrive, the caller's wife can be at the door and ease arrivals out of their wraps if necessary so that a minimum of time is lost before they are on the floor in square formation . . . And, if there remain 'extra' couples and no fill-ins

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are present, she encourages them to cut in at 3 or 4 minute intervals whenever the music stops. This requires her to lead them by the hand, if they are shy, which is true at the beginning of a series of lessons . . .

"At a club dance, a caller's mate does not usurp the privileges and responsibilities of club members in hospitality, supervision of kitchen and entertainment. She must be flexible and much depends on each club's set-up . . .

"All callers will probably agree that their partner's encouragement and faith are very

important and should be verbalized occasionally — woman's humanity to man! A wife is probably a caller's severest critic but greatest fan, which goes both ways."

(Mac Parker in Virginia Square Dance Bulletin)

"... Let's talk about challenge dancing. If you go by the editorials in some square dance publications and some of the letters from readers which are printed in these magazines, you could get the false impression that Square



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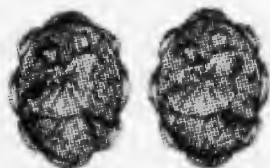
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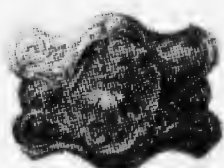
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Make checks and money orders payable to Omaha Square Dance Callers Association.

Dancers are divided into two camps with widely different views. One group is said to favor 'traditional' dancing and the other demands 'challenge' dancing . . .

"Dancers who like 'challenge' dancing are said to think of themselves as 'high-level' dancers and may think of the 'traditionalists' as 'low-level' dancers. The 'traditionalists' naturally resent this and respond by claiming that 'challenge' dancing is killing Square Dancing. These, it is alleged, are the two 'camps.'

"Frankly, we have not been able to find these

two 'camps.' Most of the Square Dancers we know neither condemn nor ridicule. They gravitate to the Clubs and Callers that please them. A few may try to change a club or caller into the pattern they prefer, but they are definitely a minority. True Square Dancers classify dancers in terms of 'experienced' and 'inexperienced,' not 'levels.' Some are content with the sociability of their Club and the pleasure of doing familiar dances in a leisurely manner. Others like to keep up with new movements and experience the excitement of completing

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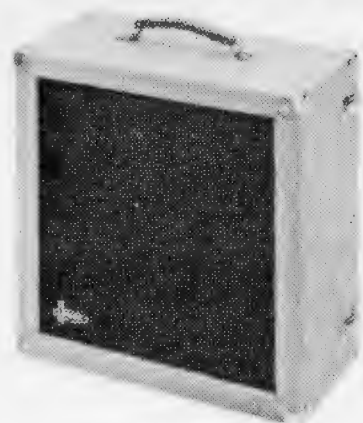
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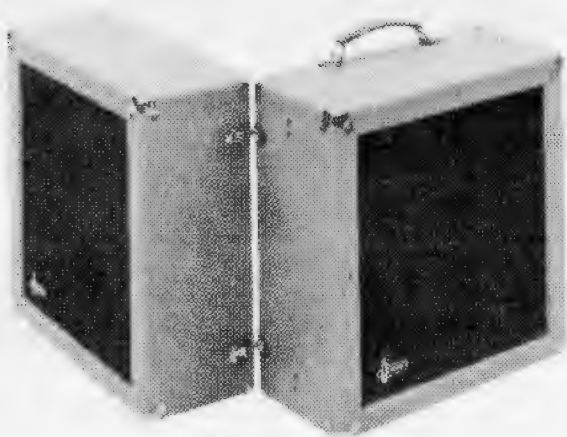
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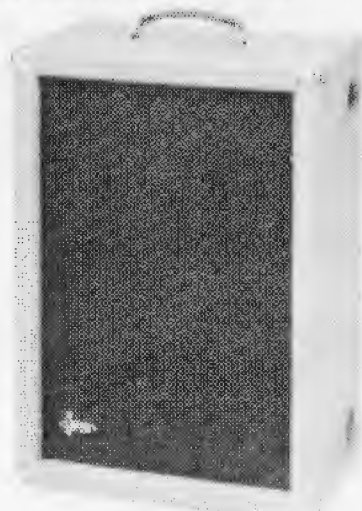
Let's say you want to get more sound from your Newcomb TR-1640M. The simplest thing for you to do is add a Newcomb S-112HF. (Your player has two speaker output jacks.) This is a 50 watt, two-way system with a 12" woofer, crossover filter, and 3 1/2" tweeter. It duplicates the speaker that came with your system. By using both you get twice the coverage. The S-112HF weighs only 15 pounds, retails at \$89.25, costs you, the Professional Caller, just \$59.50. If you own a TR-1625, TR-1625M, or TR-1640, you can upgrade your system by employing a Newcomb Model S-212HF, which is two of these same two-way systems in a split case. Calls come through crisp and clear without any sacrifice in music quality. The S-212HF retails for \$133.00; professional net to Callers is only \$88.50.



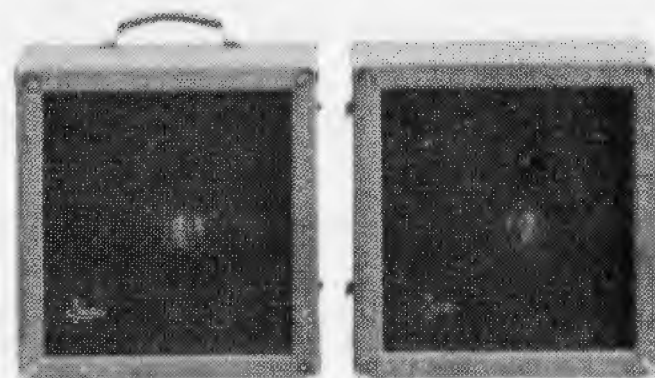
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S-212HF



KN-200



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TR-1640M

To get all the sound, all the quality, all the range, all the coverage your player can deliver add a Newcomb KN-200 Reproducer—or a pair. The KN-200 is truly "The King of Portable Speakers." It was originally designed for the great TRS-1680 Series. The ducted-port acoustical enclosure contains a massive 12" woofer of advanced design, crossover, horn tweeter and treble control. The KN-200 simply cannot be equalled by any other speaker offered to the Square Dance Caller. Each measures 23 1/2" x 16 7/8" x 10 1/2", weighs 35 pounds. Retail—\$199.00; net to Callers \$132.75.

But, remember, it takes a Newcomb speaker to best deliver the improvement you are looking for in your Newcomb system. Newcomb reproducers are carefully matched to Newcomb output systems to give you the most coverage per watt, the best music response coupled with the best voice intelligibility. What's more, all Newcomb speakers are portable.

To combine portability with super-power add Newcomb Model S-212NF. This double reproducer, originally developed for the TRS-1680, is now available for the first time for use with other player models. The S-212NF gives you greater audience coverage, finer music quality, superior voice intelligibility and projection at less weight and expense than is possible with any array of smaller speakers. You get two complete, two-way, tremendously powerful reproducers that snap together back-to-back to form one easily-carried, 16 3/4" x 16 1/2" x 13 1/4", 27 pound case. Retailing at \$194.25, price to Callers just \$129.50.

Newcomb speakers are styled to match current Newcomb players. Crack-proof plywood cases are covered with gray, scratch-resistant, washable fabrikoid; full-size carrying handles; metal corners; kick-proof perforated-metal grilles.

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with more-advanced Newcomb speakers. One word of caution: Be sure speaker-amplifier impedances are properly matched. Remember, your dollar buys more when you insist on Newcomb.

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CANADIAN CAPERS

BOB PAGE



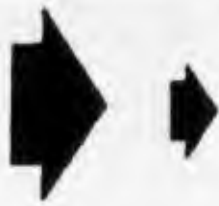
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complex routines with ease and grace. Both groups find fun in Square Dancing . . .

"It is indeed fortunate that both kinds of dancing are available. If Square Dancing were all 'traditional' we would lose many dancers through sheer boredom. If Square Dancing were all 'challenge' we would lose many dancers who have neither the time nor inclination to keep abreast of all the new movements. The real strength and beauty of Square Dancing lies in the fact that there is something in it for everyone."

(Date Book, continued)

- Apr. 29—Single Eights Statewide Dance "Modern Squares," Livonia, Mich.
- Apr. 29—Davis Golden Anniversary Dance American Legion Hall, Lompoc, Calif.
- Apr. 29—Cleveland Callers Assn. Spring Fest. Rollerena, Painesville, Ohio
- May 1—Beaux & Belles Guest Caller Dance Recr. Center, Ventura, Calif.
- May 4-5—12th Ann. State S.D. Convention Forum, Wichita, Kansas

(Please turn to Page 68)

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**CALLER
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Al "Tex" Brownlee — Odessa, Texas

AL OR TEX BROWNLEE, from Odessa, is 125 pounds' worth of square dance enthusiasm bursting forth into the pep-filled calling which has become familiar all over the country as he has made his calling tours.

In 1948 Al was an oil field contractor around his home town of Jacksboro, Texas, where he came into the world as the 13th child of the Brownlee family. At that time Jacksboro was mostly composed of oil field roughnecks and would-be cowboys whose wives were not included in their forms of entertainment.

Al's pretty wife, Jean, and 29 other women organized a club for the purpose of learning to square dance. They hired the instructor, set the night and then — told their husbands. It was quite a shock but women have a way and it went over as a complete success.

Al learned a few simple calls during the lessons and his first class, two months later, was comprised of two squares of children who later danced in exhibition all over central Texas. He was then asked to call for the adult group which he did until 1951, when he moved to Odessa and took his calling with him as well as Jean and their son Harry. He was soon busy with calling in his new location.

By 1954 Al was calling and teaching about

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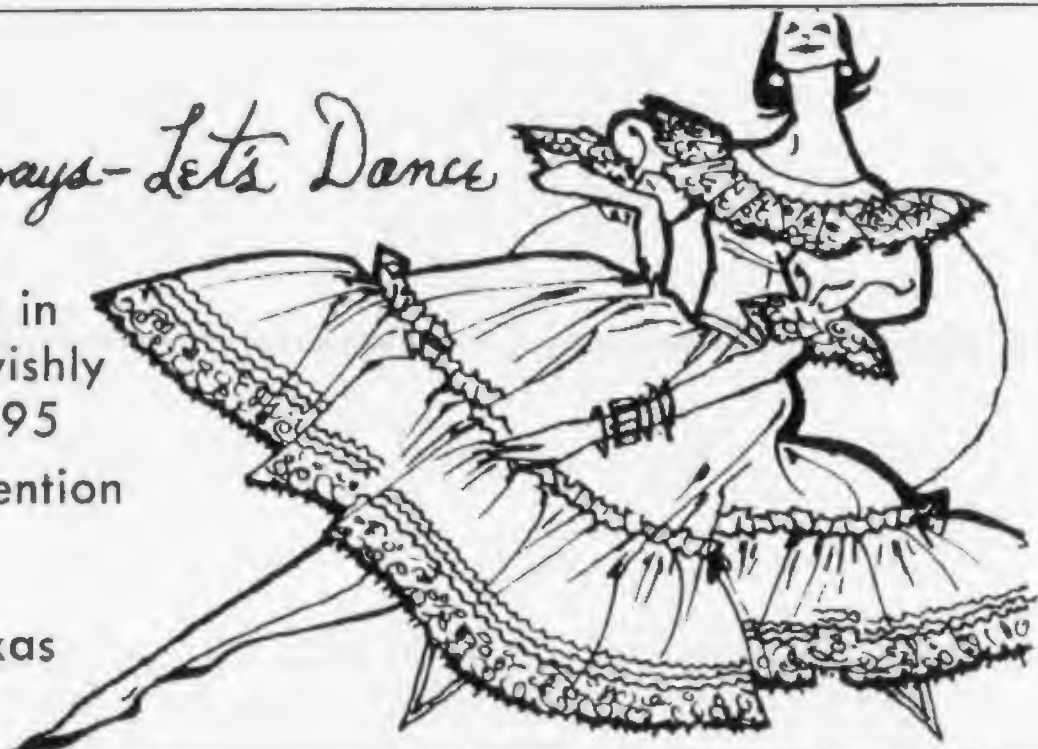
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18 nights per month, working a square dance program on TV once a week and helping other people learn to call, besides his daytime job. Soon he began to receive mail from out-of-state clubs, inviting him to come and call for them. By 1958 he had to make that very important decision — square dance calling tours — or the Socony Mobil Oil Company. With Jean's approval the scale tipped to the square dance activity and Al has been criss-crossing the country ever since, providing lots of dancing fun for many people.

(Date Book, continued)

- May 4-6—15th Annual Silver State Jubilee
High School Audit., Reno, Nevada
- May 4-6—4th Ann. Buckeye State S.D. Conv.
Wampler's Ball-Arena, Dayton, Ohio
- May 6—Mason-Dixon Fed. Guest Caller Dance
Junior High School, Towson, Md.
- May 12—Kamloops & Dist. 8th Annual Jamb.
Kamloops, B.C., Canada
- May 12—Wyoming State Teen Age S.D. Fest.
State Fair Grounds, Douglas, Wyo.
- May 15—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- May 17-19—Toronto Int'l. Square Dance Conv.
Royal York Hotel, Toronto, Ont., Canada
- May 18—1st Ann. Springtime S.D. Jamboree
Sawyer Audit., La Crosse, Wisc.
- May 19—Third Tulip Festival Square Dance
Holland H.S. Fieldhouse, Holland, Mich.
- May 20—7th Ann. Chicagoland R.D. Fest. &
Workshop, H.S., Downers Grove, Ill.
- May 24-26—1st Ann. Western States S.D. Con.
Convention Center, Las Vegas, Nevada
- May 25-26—2nd Ann. Mid-Central States S.D.
Conv., Civic Audit., Omaha, Nebr.
- May 26—12th Ann. South Bend Callers S.D.
Fest., Laurel Club, South Bend, Ind.
- May 26—2nd Ann. Akron Fed. S. & R.D.
Spring Fest.
Akron U. Mem. Hall, Akron, Ohio
- May 26—3rd Ann. Square Dance Roundup
Coll. Student Union Bldg., Gettysburg, Pa.
- May 26-27—Golden State Round-Up
Munic. Audit., Oakland, Calif.
- May 31, June 1-2—3rd Int'l. S.D. Convention
New Marlborough Hotel, Winnipeg, Man.,
Can.
- June 2-3—A-Square-D Catalina Holiday
Avalon, Catalina, Calif.
- June 8-9—4th Annual Round Dance Festival
Munic. Audit., San Antonio, Texas

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DONEGAL”**

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of Dearborn, Michigan
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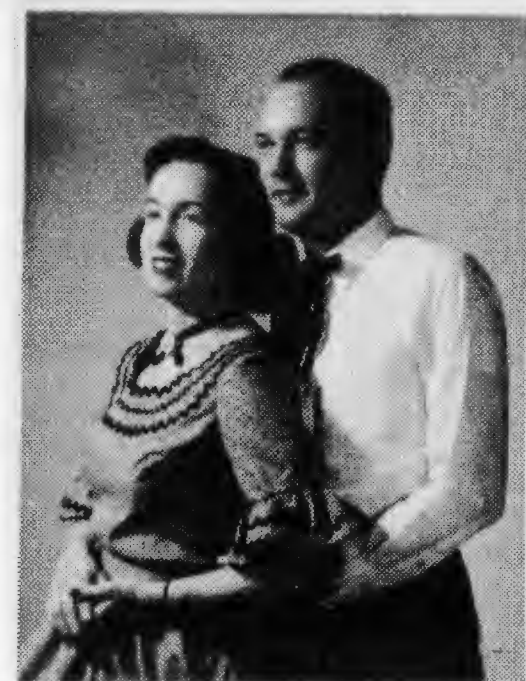


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Wayne and Norma Wylie — St. Louis, Mo.

THE CONSIDERABLE CONTRIBUTION of Wayne and Norma Wylie to round dancing is not only recognized by the many people who have come into it through their good offices but by other leaders in the round dance field, who have tremendous respect for their capability.

The Wylies have been dancing together for some 25 years, ever since they were high school sweethearts. Norma started dancing lessons when she was 5; Wayne when he was 9. After a brief shot at show biz they wound up teaching in St. Louis dance studios. Norma had advanced as far as the chorus of the Ballet Russe de Monte Carlo; Wayne and his brother were featured in Olsen and Johnson's, "Hellzapoppin."

Wayne and Norma were lured into square dancing ten years ago and almost immediately became interested in round dancing. They joined Lucyan Ziemba's Carousels in 1953 and that fall they also joined his Cosmopolitan Folk Dance Group. Round, square and folk dancing have been the common ground upon which the Wylies have built a happy family life. Their two daughters, 11 and 14, enjoy dancing as much as their parents.

TWO NEW ONES



8176 FLIP—SISTER KATE

Caller Bill Peters, San Jose, Calif. Music by Able's Square Notes, Richmond, Calif.

8177 FLIP—YES SIR

As written and called by Johnny Schultz, Phoenix, Arizona. Music by the Jerry Jacka Trio, Phoenix, Arizona.

Four years ago the Wylies started teaching rounds. This came after attending several camps where the Manning Smiths held forth. Thru their encouragement Wayne and Norma made their first attempt at teaching rounds and they are presently conducting round dance classes at the Promenade in St. Louis, built expressly for round and square dancing.

The Wylies have taught at many regional festivals and at National Conventions. They were Presidents of the Greater St. Louis Folk and Square Dance Federation at the time of

the National Convention there. They have just completed a year as Presidents of the Missouri Round Dance Association.

Wayne says, "No matter how far or how long a person were to search he could not find finer people engaged in a finer pastime than ours. About cliques — don't fight 'em; join 'em. We have tried to be accepted in any group of dancers and as a result we have a treasure of friends. There isn't room enough in Sets in Order to print all the good things we could say about this activity." Photo by Bill Linders

AND CIRCLE TO THE RIGHT

Yes, ladies, order the new Hinote line of fine square dance shoes. They are made especially for square dance people.



THE PROMENADE PUMP

Available with either drawstring or elastic top. These soft sole ribbon tie shoes have a built-in wedge. Black, white, red, blue or pink \$6.95
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THE HINOTE BALLET

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Soft glove leather with elastic tops. Pleated toe and full leather sole with a cookie heel. Black, white, red, blue or pink \$5.45
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All Styles: Sizes 3 to 10,

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(*Americana, continued from Page 20*)

with a hole in the crown, red bandana dribbling out of his hip pocket — would ascend the podium in rustic majesty, he'd really get the dry-eye from the slick-eared, oily, pallid, midnight characters who composed the orchestra. With a sigh of despair, they'd wearily pick up their clarinets, saxophones, tubas, and what-not, (there might even be a xylophone and a dolt with a triangle), and emit a few introductory toots, tweets and honks. The leader would stuff his horn into his mouth, stomp his foot four times, and they'd all take off like a scalded dog, invariably with "Turkey in the Straw," the only square dance tune they knew.

By the second time around they were sighing and gasping, tongues lolling about, eyes rolling around like a couple of easy-over eggs on a cake of ice. If there happened to be a "fiddler" in the band, his arm would have given out. He'd be massaging his aching biceps. The trumpeter would be lapping his lips like a thirsty dog. The man on the sax would be pooching his mouth in and out like a blowfish out of water. One would feep out and then the other, then bravely they'd attack their instruments for a few more gasping measures, only to poop out again a moment later. The last half of the fiasco would be sputtering along on two cylinders as the harmony grovelled, impoverished.

When at last the caller indicated he was through, there'd be a dying sigh from the orchestra, like the mournful moan of wind through the pines on a lonely mountain top, and the slick-ears would flush out of there, clutching and grasping for cigarettes, and groping in blind desperation for the bottle of restorative.

"Turkey in the Straw" is a fine fiddle tune, and an imaginative fiddler may never play it

twice the same. Probably it has a little more melody than many callers like for their hoe-downs. It's one of those songs with more verses than anyone knows, and it's a wonderful, a natural tune, for whistling. The song is said to have developed from one of the earliest minstrel tunes, "Old Zip Coon," and Burl Ives calls it a folk parody on "Old Zip Coon." The tune is just about identical. Sandburg, in "The American Songbag" says, "Arguments have been presented that the turkey, the Thanksgiving bird, is more the Yankee national emblem than the eagle. Maybe so. Anyhow, the turkey has a song of the people and the eagle hasn't."

Versions may be found in "The American Songbag" by Carl Sandburg, (Harcourt-Brace); "The Burl Ives Song Book," (Ballantine Books); "The Fireside Book of Folk Songs," by Margaret Bradford Boni, (Simon and Shuster). Most of the records of "Turkey in the Straw" are instrumentals only. One of the best for square dance purposes is the old 12-inch Capitol recording by Cliffie Stone's band with "Leather Britches" and "Turkey in the Straw" on the same side of the record. This is good music, but there is something I've never quite been able to explain about this particular series that seems to make the rhythm a little difficult to stay with for many callers until they've practiced it awhile. Once you get the hang of it, you're OK and ride along nicely. (That was Capitol 79-40160. I don't even know if you can still get it. I got several of them while the getting was good. I knew they were doomed when these obnoxious 45s came along.)

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(Records, continued from Page 7)

Comment: Music has good fidelity and is smooth with interesting fills. Both break and figure are well timed and use conventional patterns. Music is in a key that will prove high for some callers. Johnny's calling is clear. Rating ☆

NO TEAR DROPS TONIGHT — Blue Star 1594

Key: B flat **Tempo:** 130
Caller: Larry Faught **Range:** High HD
Music: 2/4 Standard Low LB
Instruments: Piano, Drums, Violin, Bass, Guitar, Clarinet, Banjo, Accordion

Synopsis: (Break) Allemande—go forward three—go back four—gents star across—allemande—weave the ring—promenade. (Figure) Head ladies chain right—new head ladies chain across—two and four forward and back—lead right and circle to a line—move forward and back—star thru—dive thru—square thru 3/4—corner swing—promenade.

Comment: Music is smooth and subtle. Dance is fast moving and close timed. Call is wordy but callers should easily master it with very little practice. Tune has considerable range but Larry modifies it and keeps it in an easy voice level. The calling is pleasant and well done.

Rating ☆

I'M KINDA GONNA WANTA SWING WITH YOU — Kalox 1016

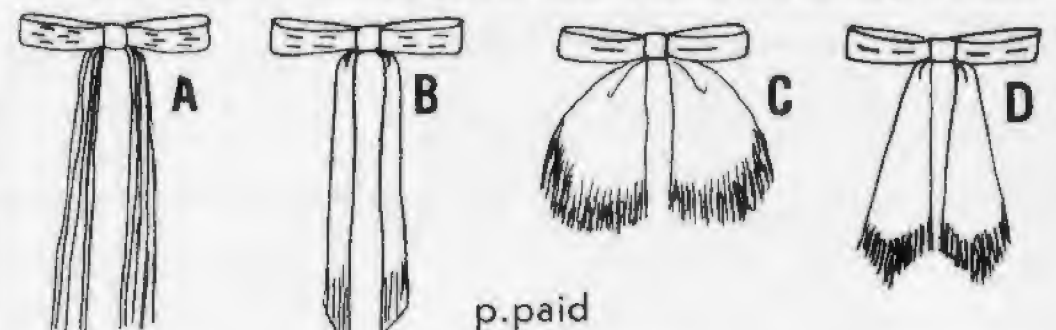
Key: G **Tempo:** 132
Caller: C. O. Guest **Range:** High HD
Music: 2/4 Western Low LD
Instruments: Violin, Guitar, Piano, Drums, Bass

Synopsis: (Break) Allemande left and allemande thar—right, left, form a star—shoot star like a daisy chain, forward right and left and turn back one—corner right then forward left, right—turn back, left allemande—grand right and left—promenade—swing. (Figure) Heads lead right, circle half—dive thru—pass thru—right and left thru—two ladies chain—square thru 3/4 round—allemande—right hand turn partner—corner box the flea—promenade—swing.

Comment: Dance has conventional timing and is fast moving. Call is wordy and will take practice to do. Tune will have to be learned from "with calls" side. Recorded in a key that

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itches it a little high. Calling is clear.
Rating ☆

JAMBALAYA — Bogan 1138

Key: B flat **Tempo:** 132
Caller: Joe Robertson **Range:** High HB
Music: 2/4 Western Swing Low LB
Instruments: Clarinet, Guitar, Piano Drums,
Bass, Violin, Accordion

Synopsis: (Break) Circle — allemande — swing —
gents star left — turn partner right — allemande
— promenade. (Figure) Heads lead right and
circle to a line — go forward and back — right
and left thru — star thru — right and left thru —
three-quarter square thru — allemande — do sa
do partner — corner swing — promenade.

Comment: A fast moving and close timed dance
that really goes. The tune is an old standard and
though the instrumental is not outstanding, it
has good rhythm and enough swing to make it
fun to use. Joe's calling is good and has nice
excitement but balance with music is weak.

Rating ☆☆☆

SOMEBODY'S TAKING YOUR PLACE — Lore 1016

Key: F **Tempo:** 132
Caller: Louis Calhoun **Range:** High HB
Music: 2/4 Western Low LA
Instruments: Guitar, Piano, Bass, Violin

Cynopsis: (Break) Four ladies chain — circle — roll
away — circle — allemande — promenade —
heads wheel around — square thru three-quar-
ters — split outside to a line of four — pass thru,
ends turn in — star thru — cross trail — swing —
promenade.

Comment: Music is adequate and call is conven-
tional. For those who like calls in a middle voice
range to rather subtle music and a pattern that
is quite busy, this should please them. The call-
ing by Louis is clear. Rating ☆

THE OLD RED BARN — Dash 2537

Key: G **Tempo:** 130
Caller: Sam Mitchell **Range:** High HB
Music: 2/4 Western Low LD
Instruments: Violin, Guitar, Banjo, Bass

Synopsis: (Break) Allemande — Alamo style bal-
ance — box the gnat — pull by — allemande —
grand right and left — swing — allemande — do

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sa do — promenade. (Figure) Heads lead right and circle to a line — move forward and back — pass thru — wheel and deal — double pass thru — first two left — next two right — right and left thru — square thru three-quarters — on to next — cross trail — corner swing — promenade.

Comment: The tune on this has a very simple sixteen measure melody that is extremely easy to sing (very little range), but its very simplicity makes it quite monotonous as a singing call. The dance patterns are fast moving, close timed and quite conventional. The instructions suggest this record could also be used as a "hoedown." Used in this manner it is quite good. Sam's singing is clear and melodious. Rating ☆

WALK ON BY — Blue Star 1597

Key: C

Tempo: 130

Caller: Vaughn Parrish

Range: High HC

Music: 2/4 Standard

Low LC

Instruments: Violin, Guitar, Piano, Drums,
Bass, Accordion

Synopsis: (Break) Circle — whirlaway — circle left — allemande — grand right and left — do sa do — corner swing — gent star left — star promenade — swing. (Figure) Heads right and left thru — pass thru, round one — line of four — pass thru — turn left, single file — gents (or girls) turn back — Dixie grand — walk by one — swing corner — gents star left — star promenade — swing.

Comment: Tune is very difficult to learn and lead of violin (used throughout) is very thin. The dance routine is interesting and well timed. Vaughn's calling is clear and those who desire can probably learn the tune from the "with calls" side. Rating ☆

TEASING THE GIRLS — Blue Star 1598

Key: D

Tempo: 128

Caller: Vaughn Parrish

Range: High HA

Music: 2/4 Standard Western

Low LD

Instruments: Violin, Guitar, Piano, Drums,
Bass, Mandolin, Accordion

Synopsis: (Figure) Four ladies chain — heads right and left thru — cross trail — round one — in the middle, box the gnat — pull by and swing corner — circle — walk around corner — see saw

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partner — gents star right — allemande — grand right and left — do sa do — swing — promenade. (Ending) Circle — walk around corner — see saw partner — gents star right — corner allemande — grand right and left — do sa do — swing — promenade — swing.

Comment: A fast moving but well timed dance. The tune is unfamiliar but quite simple and uses a nice gimmick with a "donkey bray" during the grand right and left. The instrumental is adequate. Vaughn does a good job of calling but balance between voice and music is weak. Rating ☆☆

ALONG THE COLORADO TRAIL — Lightning S 1102

Key: C **Tempo:** 125
Caller: Don Franklin **Range:** High HD
Music: 2/4 Western Low LA

Instruments: Guitars, Violin, Drums, Bass

Synopsis: (Figure) Heads Suzie Q, opposite right, partner left, opposite right, partner left — corner right — partner left for a thar star — shoot star red hot — right hand lady right — partner left — men star right three-quarters — turn her left — promenade — head wheel around — do sa do — pass thru — on to next, star thru — pass thru — allemande — grand right and left — promenade.

Comment: Music is pleasant and well recorded. The tune has considerable range and has unusual phrasing. The dance is a four times thru routine with no middle break. Timing is conventional. Don's calling is clear. Rating ☆

STARRY EYES — Lightning S 1103

Key: D minor **Tempo:** 125
Caller: Don Franklin **Range:** High HB
Music: 2/4 Western Low LD

Instruments: Guitar, Flute, Violin, Drums, Bass

Synopsis: (Break) Allemande — promenade — heads wheel around — do sa do to ocean wave — arch in the middle, the ends duck thru — men turn back — snaperoo — square thru three-quarters — allemande — do sa do — promenade. (Figure) Heads up and back, then right and left thru — cross trail — corners snaperoo — pass thru — wheel and deal — double pass thru — first left, next right — right and left thru — snaperoo — swing corner — allemande — promenade.



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Comment: Music is smooth, subtle, with good rhythm. Tempo is slow but dance pattern is fast moving and close timed. In most areas, the term "star thru" should be substituted for "snaperoo." The figure flows more smoothly if the first line is reworded to leave out the "up and back." The break is interesting and tricky. Don's calling is clear. Rating ☆☆

WHEN YOU'RE SWINGING — Lore 1017

Key: B flat **Tempo:** 132
Caller: Tom Mullen **Range:** High HE
Music: 2/4 Western Low LD

Instruments: Piano, Violin, Guitars, Bass

Synopsis: (Break) All around corner — partner swing — circle — allemande — weave — do sa do — allemande — swing — promenade — swing. (Figure) Heads right and left thru — sides right and left thru — heads right and left thru — side ladies chain — head ladies chain — sides square thru — right and left thru — swing the one in front — promenade.

Comment: Dance is a fast moving one to the tune of "When You're Smiling" and it is really fun to do. It is recorded in a high key and this will make it difficult for those callers with low voices or limited voice range. The instrumental is adequate. Tom's calling is clear and has nice excitement. Rating ☆☆

BRINGING HOME THE BACON — MacGregor 903

Key: A **Tempo:** 128
Caller: Bob Van Antwerp **Range:** High HD
Music: 2/4 Western Low LD

Instruments: Guitar, Piano, Accordion, Bass, Banjo

Synopsis: (Break) Corner do sa do — partner swing — ladies promenade — turn partner right — allemande — grand right and left — do sa do — swing — promenade. (Figure) Heads star thru — right and left thru, full turn, face out — pass thru — face your own, star thru — dive thru — pass thru — swing the corner — allemande — grand right and left — do sa do — promenade.

Comment: Music is well played. Tune is not too familiar and will take practice to learn to call as the tone changes are unusual. Patterns move well and are fun to dance. The highest note is a D above high C and will give trouble only to those who generally have trouble with high notes. Bob's calling is exceptionally clear. Rating ☆☆

EVERYTHING IS ROSY NOW — Lore 1019

Key: E flat **Tempo:** 132
Caller: Tom Mullen **Range:** High HC
Music: 2/4 Western Low LC

Instruments: Piano, Violin, Guitar, Bass

Synopsis: (Break) Walk around corner — partner swing — promenade — balance out — swing — allemande — grand right and left — do sa do — allemande — swing — promenade. (Figure) Side ladies chain — all four ladies chain — heads pass thru — round one — in the middle do sa do — ocean wave — right and left thru — pass thru — circle four — head gents break to a line of four

— forward eight and back — cross trail — swing the corner — promenade.

Comment: The dance moves well and the music is adequate. Timing of the patterns and metering of the call are both well done. The tune is "I'm Looking at the World Through Rose Colored Glasses." Tom's calling is clear. Rating ☆☆

JOHNNY WILL — Keeno 2210

Key: C **Tempo:** 125
Caller: Harold Bausch **Range:** High HA
Music: Small Combo Western Low LA
Instruments: Guitar, Piano, Drums, Bass-Guitar
Synopsis: (Figure) Four ladies promenade — box the gnat — swing — promenade single file — all back track — gents star right, ladies step out and stand — pass partner — allemande — partner do sa do — promenade corner — swing. (Break) Corner do sa do — see saw partner — gents star, turn the girl across the set — star back and turn partner — sashay corner — partner box the gnat.

Comment: The music is subtle and though not full it has a very pleasant sound and good rhythm. The tune is unusual and would have to be learned by a caller. Dance is slow and dances better with a slight increase in speed. Harold's calling is clear and melodious. The flip side is a rather weak hoedown. This record is an instrumental only while record #2211 is the same thing with calls by Harold. Rating ☆☆

WHO — MacGregor 904

Key: B flat **Tempo:** 126
Caller: Fenton Jones **Range:** High HC
Music: 2/4 Standard Low LG
Instruments: Accordion, Piano, Banjo, Bass, Guitar

Synopsis: (Break) Circle — turn corner under — swing — gents star left — promenade partner — girls backtrack — go twice around — pass partner — promenade next — swing. (Figure) Heads square thru — right and left thru — whirlaway — circle left — side gents break to a line — allemande — grand right and left — promenade — swing.

Comment: Music is well played but lacks excitement. Dance drags in places but slight increase



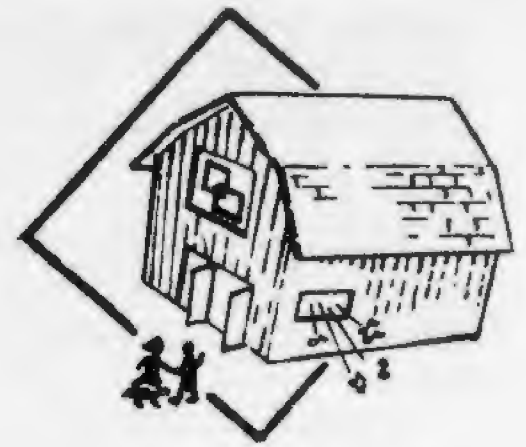
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in speed helps. Lowest notes are quite low and difficult to fake. The figure has a particularly interesting pattern and Jonesy's calling is clear and danceable. Rating ☆

LITTLE LIZA JANE — Go 105

Key: C **Tempo:** 125
Caller: Allie Morvent **Range:** High HC
Music: Small Combo Western 2/4 Low LC
Instruments: Guitar, Piano, Bass, Violin

Synopsis: (Break) Walk around corner — partner swing — allemande — weave — promenade — four ladies promenade — partner box the gnat — promenade. (Figure) Head ladies chain — heads lead right and circle half — dive thru — pass thru — split two, round one — star right in the middle — allemande — partner do sa do — swing the corner — promenade.

Comment: Instrumental is adequate and tune is familiar but a little monotonous. Dance is well timed and easily called. The tempo is quite slow but an increase in speed makes the dance more interesting. Allie's calling is quite clear. Rating ☆

MOUNTAIN MUSIC — Top 25031 *

Key: C **Tempo:** 132
Caller: Dick Jones **Range:** High HD
Music: 2/4 Standard Ragtime Low LE
Instruments: Clarinet, Banjo, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.
Comment: A fast moving, close timed routine done to an old standard. It is recorded a little high but most callers should be able to handle it. The meter of the words will require practice to fit them to the music. Dancers respond to the enthusiasm this call offers. Dick calls it well. Note: The call sheet also offers a simple version to be used with this same record. Rating ☆☆☆

CHEWING GUM — Go 104 *

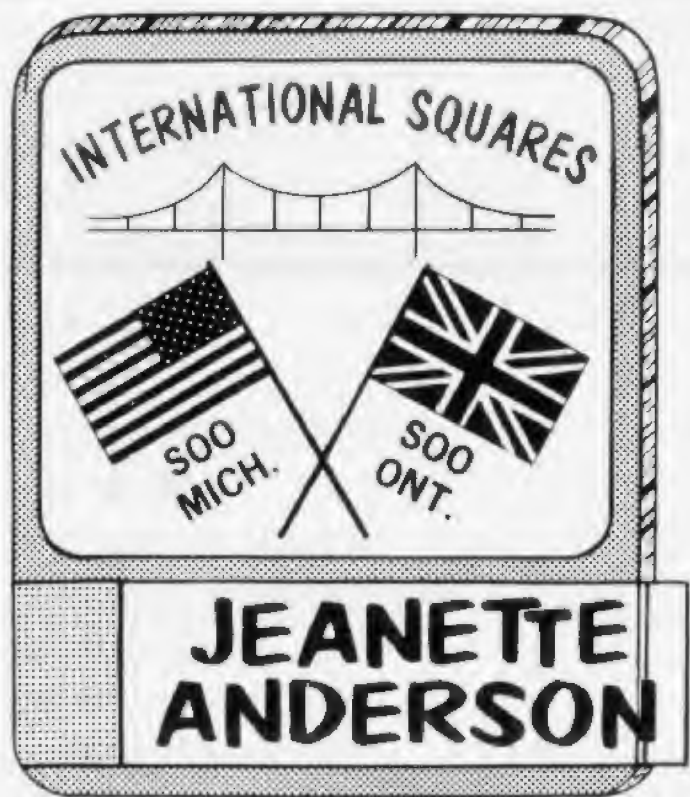
Key: B flat **Tempo:** 130
Caller: Allie Morvent **Range:** High HB
Music: 2/4 Western Low LB
Instruments: Guitars, Bass, Piano, Violin

Synopsis: Complete call printed in Workshop.
Comment: The music is quite adequate with nice rhythm and good fidelity. The dance uses a novelty tune, "Does the Chewing Gum Lose Its Flavor on the Bedpost Overnight?" The pattern is well timed and though it is wordy the call is well metered and easy to do. Allie's calling is clear. Rating ☆☆☆

LIES — Sets in Order F 120 *

Key: F **Tempo:** 128
Caller: Earle Park **Range:** High HB
Music: 2/4 Standard Low LF
Instruments: Guitar, Accordion, Piano, Drums, Bass

Synopsis: Complete call is printed in Workshop.



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Comment: Music is subtle with a slight polka feel. The call is wordy but the dance patterns are smooth flowing and well timed. Tune has very little range and most callers should be able to handle it. Earle's calling is clear.

Rating—S.I.O.

WHEN MY BABY SMILES AT ME —

Sunny Hills 166-S *

Key: F

Tempo: 128

Caller: Joel Pepper

Range: High HD

Music: Western

Low LB

Instruments: Piano, Accordion, Violin, Bass, Guitar

Synopsis: Complete call printed in Workshop.

Comment: This dance is a fast but well timed routine that is exciting to do. The tune is familiar but does have more than an octave range. Only those callers who find some dances too high for them will have any trouble reaching the higher notes. The music has a typical western band sound and is adequate. Joel's calling is exciting and well done.

Rating ☆☆☆

JAMBALAYA — Top 25032

Key: C

Tempo: 128

Caller: Dick Leger

Range: High HC

Music: 2/4 Ragtime

Low LC

Instruments: Guitar, Violin, Piano, Drums, Bass

Synopsis: (Figure) Heads pass thru, go round one — in the middle circle four — frontier whirl — corner swing — circle — four ladies chain —

chain back — corner do sa do — see saw partner — allemande — weave — do sa do — promenade. (Middle break) Circle — allemande — do sa do — allemande — weave — do sa do — promenade.

Comment: Music has nice swing and is recorded in an easy middle voice range. The dance is well timed and moves well. The figures are standard. Dick's calling is clear.

Rating ☆☆

HOEDOWNS

HUMBLE HOEDOWN — MacGregor 905

Key: B flat

Tempo: 123

Music: Guitar, Accordion, Piano, Drums, Bass, Saxophone

Comment: The above instruments "noodling" around an unusual chord pattern. It is recorded rather slowly and an increase of speed makes it more usable. The general sound is "jazzy" and a caller will have to work with it considerably to be able to use it. The flip side is a patter call by Jerry Helt. Jerry's music is faster and he uses a prompt style of calling.

Rating ☆

WHAT NEXT — Sets in Order X 2134

Key: G

Tempo: 128

Music: Violin, Piano, Guitar, Bass

OLD COLONY (flip side to above)

Key: A

Tempo: 128

Music: Violin, Piano, Guitar, Bass



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Comment: Both sides are played in traditional hoedown style complete with "fiddle." "What Next" is a hoedown version of "When the Saints Go Marching In." Guitar uses an after-beat rhythm.
Rating—S.I.O.

OLD MOUNTAIN DEW — Sunny Hills 170
Key: G Tempo: 137
Music: Piano, Guitar, Banjo, Bass

HIGH GEAR (flip side to above)
Key: G Tempo: 140
Music: Piano, Guitar, Banjo, Bass
Comment: "Mountain Dew" carries the melody but it is not dominant. "High Gear" is a fast moving

chord pattern. Both are well recorded and callers who like hoedowns with some resemblance to the traditional but without a fiddle will like them. The tempo is extremely fast and most callers will want to decrease the speed.

Rating ☆☆

ROUNDS

THE ROSE OF TRALEE — Shaw 245-246

Music: Organ and Piano

Choreographer: Re-arranged from old time dance "Pride of Erin."

Comment: An easy waltz routine. The music is a well played organ and piano arrangement.

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IDA (flip side to above)

Music: Piano and Organ

Choreographer: Dena M. Fresh

Comment: A syncopated two-step. The routine is long but has no difficult steps.

Note: Both sides have a separate band covering one chorus of the dance with voice cues.

DANCE, DANCE, DANCE — Windsor 4673

Music: Saxophones, Guitar, Flutes, Piano, Drums, Bass, Clarinet, Harp

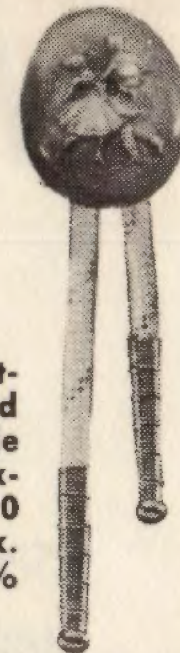
Choreographers: Clarke and Ethelwyn Kugler

Comment: A medium complexity waltz routine done to a fine instrumental. The tempo is quite

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slow and several unusual steps are used in the pattern.

LIGHTNING S. RECORDS TO CONTINUE

According to a report received by this publication, the production of Lightning S Records will be carried on under the supervision of Mrs. Marvin Shilling. New releases are being prepared and prompt shipment of existing numbers is being made by Corsair-Continental Corp., the producer's agent.

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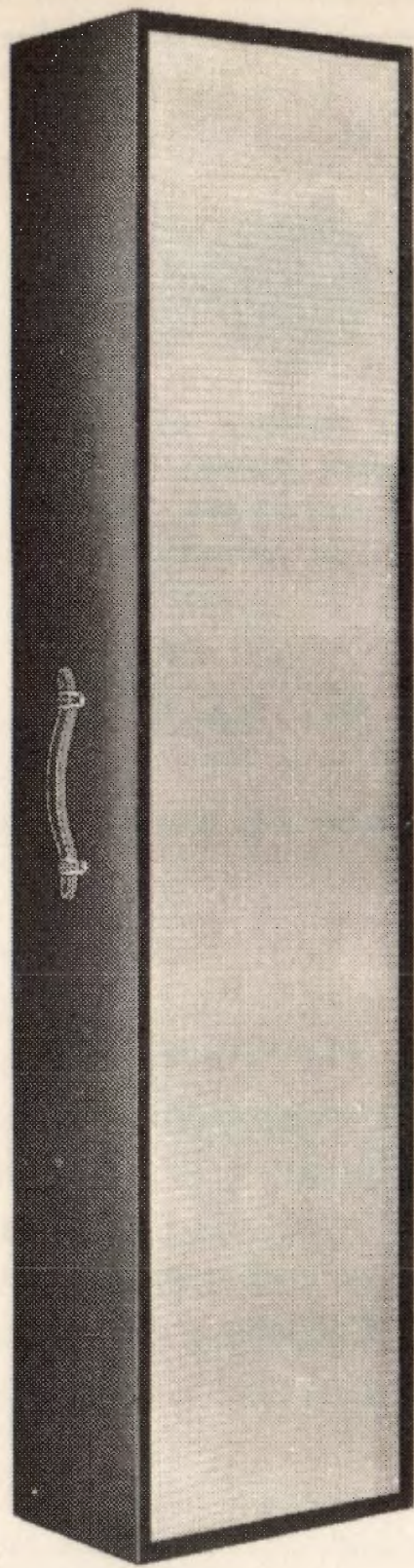
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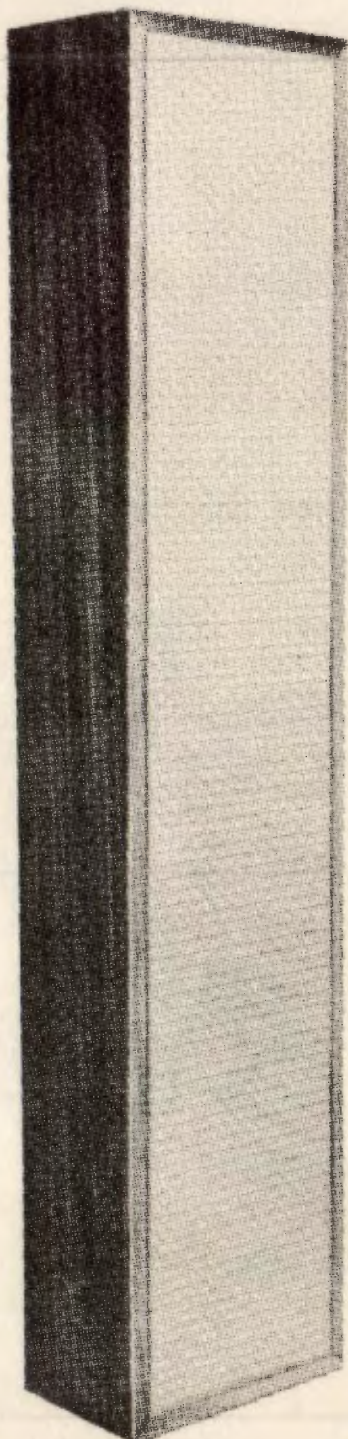
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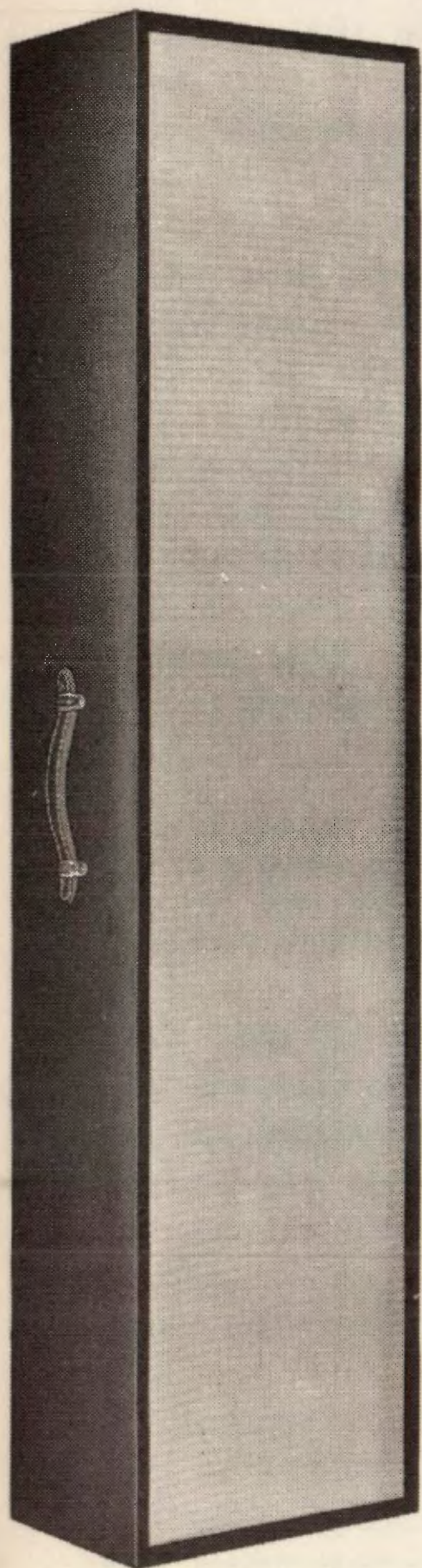
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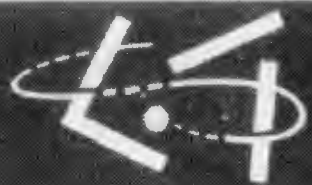
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EXPERIMENTAL LAB



1



2



3



4

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.

FROM ALL APPEARANCES it's going to be quite a while before we run out of things to do with a line of four. Individuals in the line can turn to face the center or to face the end depending upon the call used. The line may bend in the center so that couples on each end may be facing or it can move from a line into double-pass thru formation and even, if needed, change its facing direction in the process. This month's experiment also starts with a line.

WHEEL — CROSS

Tony Widmar, Ottumwa, Iowa

From a line of four the couple at the right end of the line will wheel around 180° and then move slightly to their right. Simultaneously the couple at the left end of the line will move forward in a clockwise direction 180° to end in line with the same couple. The complete line has now changed direction and is in the same order as it was previously.

As shown here a line of four dancers in regular positions (1) start their wheel-cross: The couple on the left end of the line moves forward and around the other couple who at the same time start a wheel around motion (2). On about the fourth count the right hand couple has reached its final position and moves slightly to their right to allow room for the others (3). Approximately two counts later those on left rejoin the line as it was before (4) except that the facing direction has been reversed. You'll note the great similarity between this movement and the dixie twirl. (Sets in Order, January 1961.) In the dixie twirl movement the two center people would continue to keep inside hands joined so that as the line straightens out one person finds himself ducking under the arch. Wheel-cross eliminates this awkward portion of the movement and may provide some interesting experimentation.

FEATURED CALLERS:

Johnnie Wycoff, Indianapolis, Ind.
Vaughn Parrish, Boulder, Colo.
Johnny LeClair, Riverton, Wyo.
Bob Fisk, Kansas City, Mo.
Arnie Kronenberger, Glendale, Calif.

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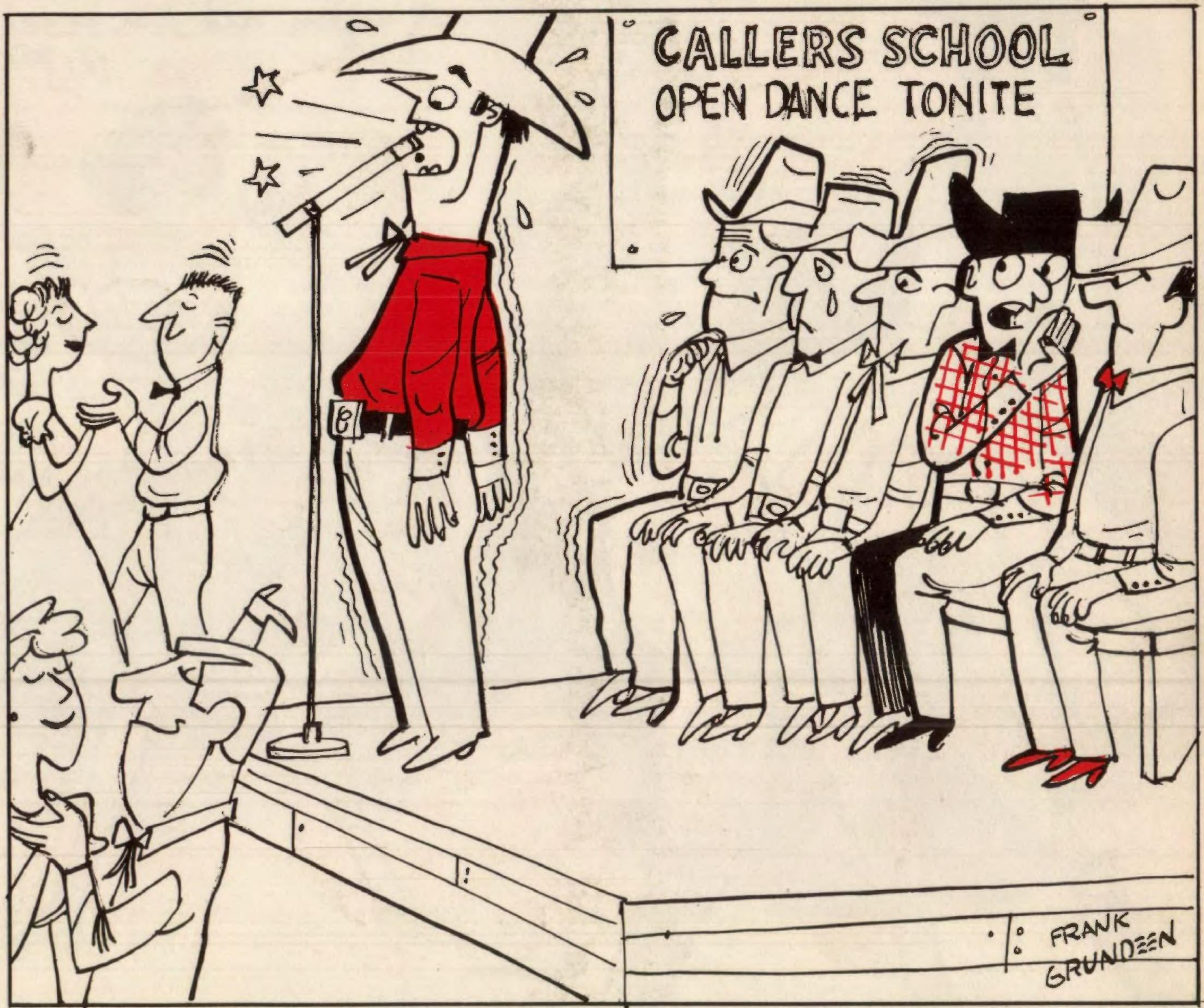
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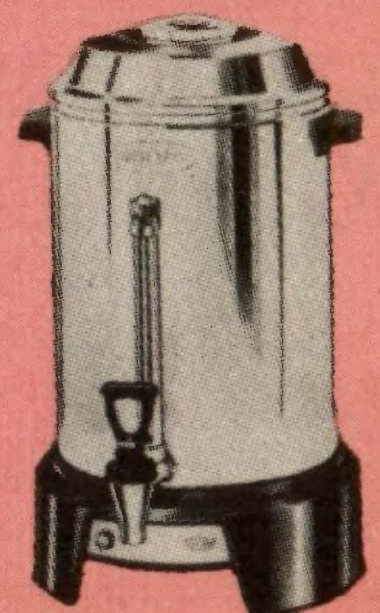
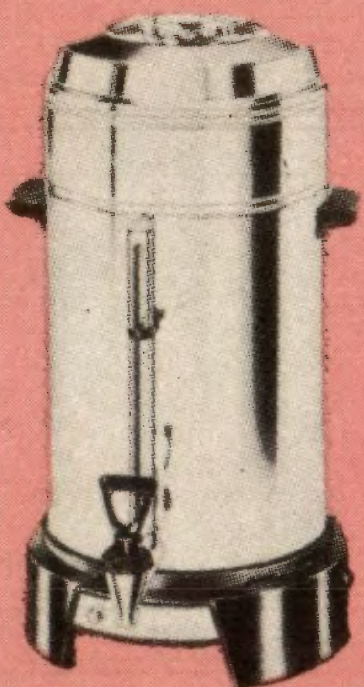


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